

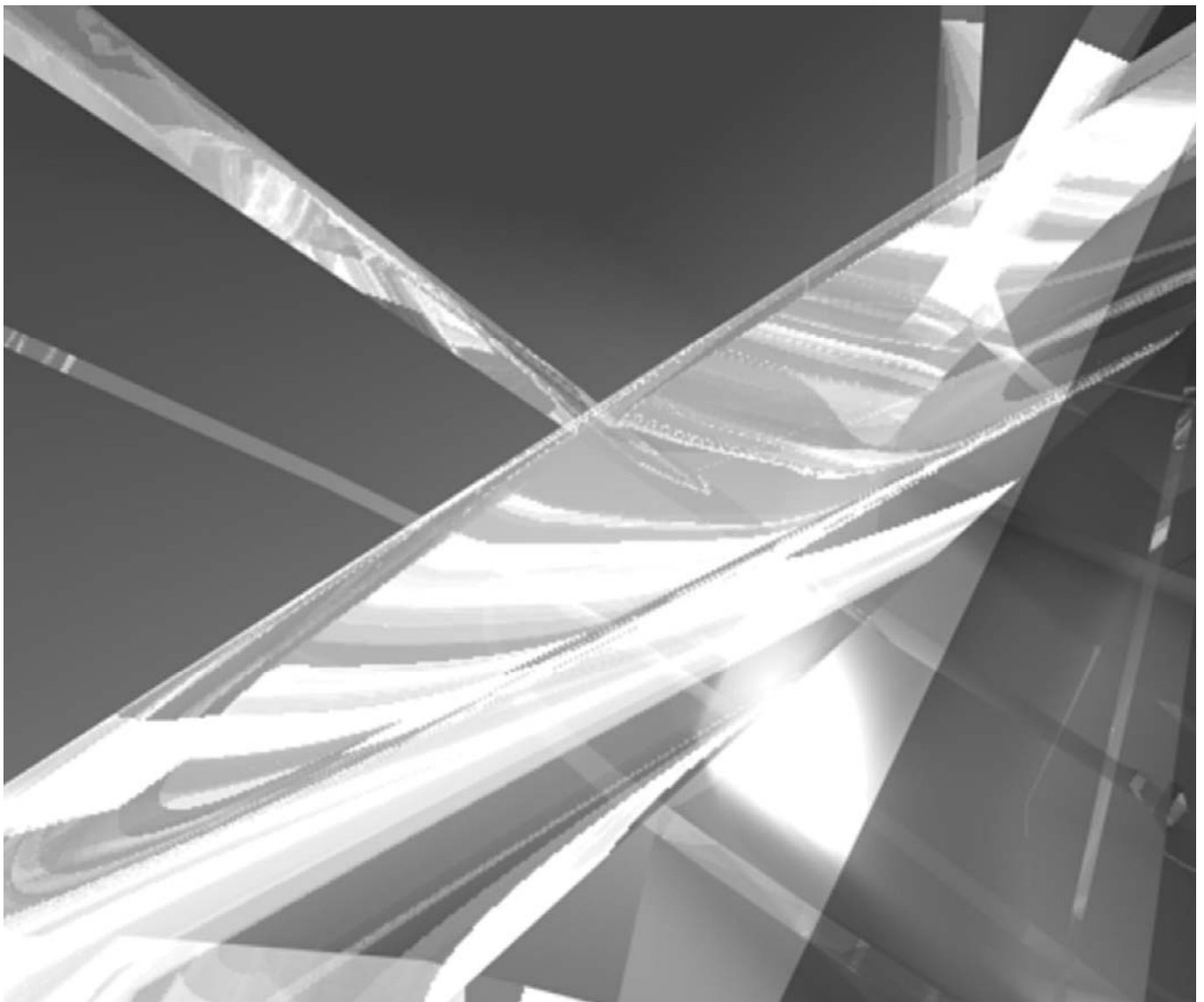


UNIVERSITY OF
WEST LONDON

LONDON COLLEGE OF MUSIC EXAMINATIONS

Tuba repertoire list

1 January 2011 – 31 December 2014



TUBA

2011-2014

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This repertoire list should be read in conjunction with the current **Music Grades Syllabus**. Copies are available free of charge via our website, uwl.ac.uk/lcmexams, or from the LCM Examinations office.

Please refer to the Music Grades Syllabus for full details about graded exams, recital grades, leisure play exams and performance awards.

This repertoire list is valid from 1 January 2011 until 31 December 2014.

LCM Examinations

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Introduction

This syllabus is designed for Eb Tuba players. The pieces may be played using either treble or bass clef or may be transposed where necessary. Where scores are not available in the required clef, a manuscript transposition is allowed, but either the candidate or the accompanist must perform from an original published copy. Any other alterations to the original score must be approved in advance by the Chief Examiner in Music.

Bb Tuba players may also use this syllabus, transposing either the soloist's or the accompanist's copy as necessary. In addition, Bb Tuba players may also select pieces from the Baritone / Euphonium syllabus.

Acknowledgement

Grateful thanks are due to **Ray Bidwell**, the principal syllabus compiler.

LCM Publications

The following LCM Publications are relevant to this syllabus:

- Specimen Aural Tests (revised 2006) (*LL189*)
- LCM Aural Handbook: A Practical Guide to Teaching and Preparing for LCM Aural Tests (*LL205*)

LCM Publications are distributed by Music Exchange (tel: 0161 946 9301; email: mail@music-exchange.co.uk). A complete list of titles may be found on their website – www.music-exchange.co.uk

Related Examinations

LCM Examinations offers examinations in a wide range of subjects, covering classical, jazz, pop/rock and traditional music genres. The following syllabuses may also be of interest.

Graded and leisure play examinations for:

- French Horn, Trumpet / Cornet / Flugelhorn, Trombone, Baritone / Euphonium.
- Jazz Trumpet, Jazz Trombone.

Performance diplomas (four levels) and teaching diplomas (three levels) for:

- French Horn, Trumpet / Cornet / Flugelhorn, Trombone, Bass Trombone, Baritone / Euphonium, Tuba.
- Jazz Trumpet, Jazz Trombone.

A flexible Ensemble syllabus is also available, catering for all types of ensemble from duets and trios up to concert bands and brass bands. Six levels are offered, ranging from Grades 1-2 to DipLCM standard.

Syllabuses are available free of charge from the LCM Exams office or from local representatives, or may be downloaded from the LCM Exams website.

TUBA: GRADE ONE

Component 1 - Technical Work

15 marks

FLEXIBILITY

RIDGEON No.1 *from* How Tuba Players Do It

(Brass Wind)

SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: m.m. crotchet = 60 when played in quavers)

Scales and Arpeggios in the following keys and ranges.

Scales to be played tongued and slurred. Arpeggios to be played tongued only.

Eb Tuba

Keys	1 octave	melodic OR harmonic (candidate's choice)
Eb major	✓	
C minor	✓	✓

Bb Tuba

Keys	1 octave	melodic OR harmonic (candidate's choice)
Bb major	✓	
G minor	✓	✓

Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

LIST A

DAVIS	Geared Up OR Tiny Minuet <i>from</i> Polished Brass	(Brass Wind)
GREGSON	No.4 OR No.8 <i>from</i> 20 Supplementary Tunes for Tuba	(Brass Wind)
JOHNSON	Tuba Ceremony OR Liting Tuba <i>from</i> The Tuneful Tuba	(Brass Wind)
MILLER	No.3 OR No.4 <i>from</i> Simple Studies for Beginner Brass	(Faber)
MOZART	Theme from A Musical Joke <i>from</i> Easy Winners for Tuba (arr. Lawrance)	(Brass Wind)
NIGHTINGALE	Ready, Aim, Fire! OR Fiesta Siesta <i>from</i> Easy Jazzy 'Tudes	(Warwick)

LIST B

BUTTERWORTH	Trauerwalzer <i>from</i> Up Front Album for Eb Tuba, Book 1	(Brass Wind)
HANMER	Sostenuto <i>from</i> Tuba Tunes	(Emerson)
JACOB	Minuet <i>from</i> Six Little Tuba Pieces	(Emerson)
OFFENBACH	Can-can <i>from</i> Winners Galore for Tuba (arr. Lawrance)	(Brass Wind)
WOOLFENDEN	Pagan Dance <i>from</i> Up Front Album for Eb Tuba, Book 1	(Brass Wind)

LIST C

BERNSTEIN	One Hand, One Heart <i>from</i> Easy Winners for Tuba (arr. Lawrance)	(Brass Wind)
COOMBES	Tuba Samba OR Trotting Tuba <i>from</i> Keynotes Album for Eb Tuba	(Brass Wind)
GREGSON / RIDGEON	Hide and Seek <i>from</i> Nine Miniatures for Eb Bass / Tuba	(Brass Wind)
HOROVITZ	Calypso <i>from</i> Up Front Album for Eb Tuba, Book 1	(Brass Wind)
RAMSKILL	Playful Serenade <i>from</i> Keynotes Album for Eb Tuba	(Brass Wind)
RIDOUT	Lost Love OR Stacking the Logs <i>from</i> Autumn Story	(Emerson)
TRACEY	Needwood <i>from</i> Up Front Album for Eb Tuba, Book 1	(Brass Wind)

Component 3 - Viva Voce

7 marks

See pages 20-21.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 22-26. Specimen tests and a handbook are available (details on page 3).

TUBA: GRADE TWO

Component 1 - Technical Work

15 marks

FLEXIBILITY

RIDGEON

No.3 *from* How Tuba Players Do It

(Brass Wind)

SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 60 when played in quavers)

Scales and Arpeggios in the following keys and ranges.

Scales to be played tongued and slurred, *piano and forte*. Arpeggios to be played tongued only, *piano and forte*.

Eb Tuba

Keys	1 octave	melodic AND harmonic
Db major	✓	
F major	✓	
C minor	✓	✓
F minor	✓	✓

Bb Tuba

Keys	1 octave	melodic AND harmonic
Ab major	✓	
C major	✓	
G minor	✓	✓
C minor	✓	✓

Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

LIST A

BLAKESON	Drive In OR Brite 'n' Rock <i>from</i> Smooth Groove for Tuba	(Brass Wind)
DAVIS	Itchy Scratchy <i>from</i> Polished Brass	(Brass Wind)
GREGSON	No.7 OR No.10 <i>from</i> 20 Supplementary Tunes for Tuba	Brass Wind
JOHNSON	Lament <i>from</i> The Tuneful Tuba	(Brass wind)
MILLER	No.16 OR No.21 OR No.26 <i>from</i> Simple Studies for Beginner Brass	(Faber)
NIGHTINGALE	The Nuthatch OR The Sleuth <i>from</i> Easy Jazzy 'Tudes	(Warwick)

LIST B

BRAHMS	Theme from First Symphony <i>from</i> Easy Winners for Tuba (arr. Lawrance)	(Brass Wind)
GRETRY	Air <i>from</i> Learn as You Play Tuba (arr. Wastall)	(Boosey & Hawkes)
HANDEL	Hallelujah Chorus <i>from</i> Winners Galore for Tuba	(Brass Wind)
JACOB	In Tranquil Mood <i>from</i> Bagatelles for Tuba	(Emerson)
MOZART	Aria <i>from</i> Winners Galore for Tuba	(Brass Wind)

LIST C

GREGSON	Little Scherzo <i>from</i> Up Front Album for Eb Bass, Book 2	(Brass Wind)
GREGSON / RIDGEON	Lullaby <i>from</i> Nine Miniatures for Eb Bass / Tuba	(Brass Wind)
GREGSON / RIDGEON	Prelude OR March <i>from</i> Nine Miniatures for Eb Bass / Tuba	(Brass Wind)
LAWRANCE	Waits and Measures <i>from</i> Six Modern Pieces for Eb Bass	(Brass Wind)

LENNON / McCARTNEY

Yellow Submarine *from* Winner Scores All for Tuba (arr. Lawrance)

(Brass Wind)

NORTON

Make Mine a Tuba *from* Learn as You Play Tuba (arr. Wastall)

(Boosey & Hawkes)

RIDOUT

Boy Meets Girl *from* Autumn Story

(Emerson)

WILSON-SMITH

Out n' About OR Waltzing with Jazz *from* All Jazzed Up for Tuba

(Brass Wind)

Component 3 - Viva Voce

7 marks

See pages 20-21.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 22-26. Specimen tests and a handbook are available (details on page 3).

TUBA: GRADE THREE

Component 1 - Technical Work

15 marks

FLEXIBILITY

RIDGEON No.7 OR No.8 *from* How Tuba Players Do It

(Brass Wind)

SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 60 when played in quavers)

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

E♭ Tuba

Key	1 octave	a twelfth	melodic AND harmonic
F# major	✓		
G major	✓		
C major		✓	
E♭ minor	✓		✓
G minor	✓		✓

Chromatic scale starting on E♭ (one octave)

Whole-tone scale starting on E♭ (one octave)

B♭ Tuba

Key	1 octave	A twelfth	melodic AND harmonic
D♭ major	✓		
D major	✓		
G major		✓	
B♭ minor	✓		✓
D minor	✓		✓

Chromatic scale starting on B♭ (one octave)

Whole-tone scale starting on B♭ (one octave)

Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

LIST A

BLAKESON	Red Chilli Sauce <i>from</i> Smooth Groove for Tuba	(Brass Wind)
DAVIS	Smart Card <i>from</i> Polished Brass	(Brass Wind)
GREGSON	No.15 OR No.17 OR No.19 <i>from</i> 20 Supplementary Tunes for Tuba	(Brass Wind)
JOHNSON	Tuba Tango <i>from</i> The Tuneful Tuba	(Brass Wind)
MILLER	No.27 OR No.34 OR No.38 <i>from</i> Simple Studies for Beginner Brass	(Faber)
NIGHTINGALE	Slinky OR Skipping <i>from</i> Easy Jazzy 'Tudes	(Warwick)

LIST B

BERLIOZ	Sanctus <i>from</i> Just Brass Tuba Solos, Volume 1	(Chester / Music Sales)
DI CAPUA	O Sole Mio <i>from</i> All Jazzed Up for E♭ Tuba	(Brass Wind)
DVOŘÁK	Theme from New World Symphony <i>from</i> Easy Winners for Tuba (arr. Lawrance)	(Brass Wind)
HANMER	Cantabile No.3 <i>from</i> Tuba Tunes	(Emerson)
LULLY	Gavotte <i>from</i> First Solos for the Tuba Player (arr. Wekselblatt)	(G Schirmer / Music Sales)
MOZART	Marche <i>from</i> First Solos for the Tuba Player (arr. Wekselblatt)	(G Schirmer / Music Sales)
SCHUMANN	The Merry Peasant <i>from</i> Learn as You Play Tuba (arr. Wastall)	(Boosey & Hawkes)
WIGGINS	Friar Tuck's Galliard <i>from</i> The Tuba Player's Debut	(Studio Music)

LIST C

BOURGEOIS	Driving Piles <i>from</i> Up Front Album for Eb Bass, Book 2	(Brass Wind)
GODDARD	Swingin' <i>from</i> Party Pieces for Eb Bass	(Spartan Press)
GREGSON / RIDGEON		
	Gavotte <i>from</i> Nine Miniatures for Eb Bass / Tuba	(Brass Wind)
HERNANDEZ	El Cumbanchero <i>from</i> Latino for Tuba	(Brass Wind)
JACOB	A Sprightly Dance <i>from</i> Bagatelles for Tuba	(Emerson)
LAWRANCE	Reverie <i>from</i> Six Modern Pieces for Eb Bass	(Brass Wind)
PARKER	Fletcher <i>from</i> Top Line Album for Eb Bass	(Brass Wind)
RAMSKILL	Tuba on the Loose <i>from</i> Vivaldi to Fats Waller for Tuba	(Brass Wind)
RUNSWICK	Slinkenpoop <i>from</i> Up Front Album for Eb Bass, Book 2	(Brass Wind)
WILSON-SMITH	Odd Job <i>from</i> All Jazzed Up for Tuba	(Brass Wind)

Component 3 - Viva Voce

7 marks

See pages 20-21.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 22-26. Specimen tests and a handbook are available (details on page 3).

TUBA: GRADE FOUR

Component 1 - Technical Work

15 marks

FLEXIBILITY

RIDGEON

No.9 OR No.10 *from* How Tuba Players Do It

(Brass Wind)

SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 72 when played in quavers)

To be played tongued and legato, *piano* and *forte*

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

E♭ Tuba

Keys	1 octave	a twelfth	melodic AND harmonic
Ab major	✓		
B major		✓	
Db major		✓	
G# minor	✓		✓
C minor		✓	✓
D minor		✓	✓

Chromatic scale starting on Db (a twelfth)

Whole-tone scale starting on Db (a twelfth)

B♭ Tuba

Keys	1 octave	a twelfth	melodic AND harmonic
E♭ major	✓		
F# major		✓	
Ab major		✓	
E♭ minor	✓		✓
G minor		✓	✓
A minor		✓	✓

Chromatic scale starting on Ab (a twelfth)

Whole-tone scale starting on Ab (a twelfth)

Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

LIST A

BLAKESON	Latin Lady <i>from</i> Smooth Groove for Tuba	(Brass Wind)
BOURGEOIS	Majestic OR Wistful <i>from</i> Per Tuba Ad Astra	(Brass Wind)
DAVIS	Psychedelic Sweetheart OR Wipe Out <i>from</i> Polished Brass	(Brass Wind)
JOHNSON	Footsteps on the Stairs <i>from</i> The Tuneful Tuba	(Brass wind)
LAWRANCE	Syncopated Dance <i>from</i> Featuring Melody for Tuba	(Brass Wind)
NIGHTINGALE	Blues for Big-Ears <i>from</i> Easy Jazzy 'Tudes	(Warwick)

LIST B

BACH	Gavotte (arr. Swanson)	(Belwin Mills / Faber)
GOUNOD	March of a Marionette <i>from</i> First Solos for the Tuba Player (arr. Wekselblatt)	(G Schirmer / Music Sales)
HANDEL	Bourrée (arr. Swanson)	(Belwin Mills / Faber)
MOZART	Papageno's Song <i>from</i> Vivaldi to Fats Waller for Eb Bass (arr. Ramskill)	(Brass Wind)

PERRIE	Asleep in the Deep <i>from</i> First Solos for the Tuba Player (arr. Wechselblatt) (G Schirmer / Music Sales)
RAMEAU	La Villageoise <i>from</i> First Solos for the Tuba Player (arr. Wechselblatt) (G Schirmer / Music Sales)
VIVALDI	Largo from Winter <i>from</i> Vivaldi to Fats Waller for Eb Bass (arr. Ramskill) (Brass Wind)

LIST C

GAY	Leaning on a Lamp-post <i>from</i> A Little Light Music for Tuba (Brass Wind)
GODDARD	Hornpipe <i>from</i> Party Pieces for Eb Bass (Spartan Press)
GOODWIN	633 Squadron <i>from</i> Great Winners for Tuba (arr. Lawrance) (Brass Wind)
GREGSON / RIDGEON	Folk Song <i>from</i> Nine Miniatures for Eb Bass / Tuba (Brass Wind)
HANMER	Staccato OR Scherzando <i>from</i> Tuba Tunes (Emerson)
JACOB	Marching Tune <i>from</i> Six Little Tuba Pieces (Emerson)
LAWRANCE	Amber <i>from</i> Six Modern Pieces for Eb Bass (Brass Wind)
MACK & JOHNSON	Charleston <i>from</i> Let's Face the Music for Eb Bass (Brass Wind)
PARKER	Beach Buggy <i>from</i> Top Line Album for Eb Bass (Brass Wind)
ROGERS & HART	Blue Moon <i>from</i> Jazzed Up Too (Brass Wind)

Component 3 - Viva Voce

7 marks

See pages 20-21.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 22-26. Specimen tests and a handbook are available (details on page 3).

TUBA: GRADE FIVE

Component 1 - Technical Work

15 marks

FLEXIBILITY

RIDGEON No.14 from How Tuba Players Do It

(Brass Wind)

SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 72 when played in quavers)

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

E♭ Tuba

Keys	a twelfth	2 octaves	melodic AND harmonic
Db major	✓		
E major	✓		
Bb major		✓	
B major		✓	
C# minor	✓		✓
E minor	✓		✓
Bb minor		✓	✓

Chromatic scale starting on E♭ (a twelfth)

Whole-tone scale starting on E♭ (a twelfth)

Dominant 7th in the key of E♭ (2 octaves)

B♭ Tuba

Keys	a twelfth	2 octaves	melodic AND harmonic
A♭ major	✓		
B major	✓		
F major		✓	
F# major		✓	
G# minor	✓		✓
B minor	✓		✓
F minor		✓	✓

Chromatic scale starting on B♭ (a twelfth)

Whole-tone scale starting on B♭ (a twelfth)

Dominant 7th in the key of B♭ (2 octaves)

Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

LIST A

BLAZHEVICH	No.9 OR No.10 <i>from</i> 70 Studies for B flat Tuba, Vol.1	(Robert King / UMP)
BOURGEOIS	Joyful <i>from</i> Per Tuba Ad Astra	(Brass Wind)
DAVIS	Heads or Tails <i>from</i> Polished Brass	(Brass Wind)
JOHNSON	Wagner Tubas <i>from</i> The Tuneful Tuba	(Brass Wind)
KOPPRASCH	No.7 OR No.8 <i>from</i> 60 Selected Studies	(Robert King / UMP)
LAWRANCE	Romanza OR Stomp Off <i>from</i> Featuring Melody for Tuba	(Brass Wind)
NIGHTINGALE	Passion Fruit Samba <i>from</i> Easy Jazzy Tudes	(Warwick)

LIST B

ARBAN	The Carnival of Venice <i>from</i> First Solos for the Tuba Player	(G Schirmer / Music Sales)
FRACKENPOHL	First movement <i>from</i> Concertino for Tuba and String Orchestra	(Robert King / UMP)
JACOB	Mazurka <i>from</i> Tuba Suite	(Boosey & Hawkes)
VAUGHAN WILLIAMS		
	Adagio and Andante Sostenuto <i>from</i> Folksong No.1	(Stainer & Bell)
YOUNG	Marche Verite <i>from</i> An Eb Bass Album	(Suite Music)

LIST C

GODDARD	Ragamuffin <i>from</i> Party Pieces for Eb Bass	(Spartan Press)
GREGSON / RIDGEON		
	Habanera and Ragtime <i>from</i> Nine Miniatures for Eb Bass / Tuba	(Brass Wind)
JACOB	Scottish <i>from</i> Six Little Tuba Pieces	(Emerson)
PARKER	Ground Force <i>from</i> The Music of Jim Parker	(Brass Wind)
PROCTOR	Blue Potato <i>from</i> Tuber Music	(Brass Wind)
RAMSKILL	In the Fast Lane <i>from</i> Jazzed Up Too for Eb Bass	(Brass Wind)
WARREN	Chattanooga Choo Choo <i>from</i> A Little Light Music for Tuba	(Brass Wind)
WILLIAMS	Raiders March <i>from</i> Great Winners for Tuba	(Brass Wind)

Component 3 - Viva Voce

7 marks

See pages 20-21.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 22-26. Specimen tests and a handbook are available (details on page 3).

TUBA: GRADE SIX

Component 1 - Technical Work

15 marks

FLEXIBILITY

RIDGEON No.18 *from* How Tuba Players Do It

(Brass Wind)

SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 60 when played in *semiquavers*)

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

E♭ Tuba

Keys	a twelfth	2 octaves	melodic AND harmonic
F major	✓		
A major		✓	
C major		✓	
D♭ major		✓	
E♭ minor	✓		✓
B minor		✓	✓
C minor		✓	✓
C# minor		✓	✓

Chromatic scales starting on A and B♭ (2 octaves)

Dominant 7th in the key of F major (2 octaves)

Diminished 7th starting on B♭ (2 octaves)

Whole-tone scale starting on B♭ (2 octaves)

B♭ Tuba

Keys	a twelfth	2 octaves	melodic AND harmonic
C major	✓		
E major		✓	
G major		✓	
A♭ major		✓	
B♭ minor	✓		✓
F# minor		✓	✓
G minor		✓	✓
G# minor		✓	✓

Chromatic scales starting on E and F (2 octaves)

Dominant 7th in the key of C major (2 octaves)

Diminished 7th starting on F (2 octaves)

Whole-tone scale starting on F (2 octaves)

Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

LIST A

BLAZHEVICH No.11 OR No.14 *from* 70 Studies for B flat Tuba, Vol.1
BOURGEOIS Happy OR Convivial *from* Per Tuba Ad Astra
GREEN No.5 *from* Tuba Eurhythmics
KOPPRASCH No.11 OR No.26 *from* 60 Selected Studies
SWERTS Tuba Rag *from* Performance Studies

(Robert King / UMP)
 (Brass Wind)
 (Warwick)
 (Robert King / UMP)
 (De Haske)

LIST B

CAPUZZI	Andante <i>from</i> Concerto for Double Bass	(Hinrichsen)
FRACKENPOHL	Third movement <i>from</i> Concertino for Tuba and String Orchestra	(Robert King / UMP)
HINDEMITH	Allegro Assai <i>from</i> Sonata for Tuba (1955)	(Schott)
MOZART	Rondo OR Romanza <i>from</i> Horn Concerto No.4 <i>from</i> Classics for Tuba	(Studio Music)
SCHUBERT	Der Lindenbaum <i>from</i> Tuba Solos, Vol.1	(Chester / Music Sales)
VIVALDI	Allegro <i>from</i> Sonata No.3 (arr. Swanson)	(Faber)

LIST C

AMOS	Compositae	(CMA)
JACOB	Hornpipe OR Bourree <i>from</i> Tuba Suite	(Boosey & Hawkes)
KELLY	Tarantelle <i>from</i> Dordogne Dances	(Emerson)
PARKHURST	Variation No.3 <i>from</i> Variations on a Temperance Theme <i>from</i> Tuba Solos, Vol.1	(Chester / Music Sales)
PROCTOR	Swing That Yam <i>from</i> Tuber Music	(Brass Wind)
RICHARDSON	In the Lowlands	(Braydeston Press / Music Sales)
TUTHILL	Fantasia for Tuba, Op.57	(Ensemble Publications / Emerson)
VAUGHAN WILLIAMS	No.4 <i>from</i> Six Studies in English Folk Song	(Stainer & Bell)
WILDER	Effie Goes Folk Dancing <i>from</i> Suite No.1	(Margun Music MM54)

Component 3 - Viva Voce

7 marks

See pages 20-21.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 22-26. Specimen tests and a handbook are available (details on page 3).

TUBA: GRADE SEVEN

Component 1 - Technical Work

15 marks

FLEXIBILITY

RIDGEON No.21 from How Tuba Players Do It

(Brass Wind)

SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 60 when played in *semiquavers*)

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

E♭ Tuba

Keys	a twelfth	2 octaves	melodic AND harmonic
The major keys of E♭, E, F, F#, G, A♭	✓		
The minor keys of E♭, E, F, F#, G, G#	✓		✓
All other major keys		✓	
All other minor keys		✓	✓

Chromatic scales starting on any note between B and C (2 octaves)

Dominant 7ths in the keys of E♭, E and F# (2 octaves)

Diminished 7ths starting on B and C (2 octaves)

Whole-tone scales starting on E and B (2 octaves)

B♭ Tuba

Keys	a twelfth	2 octaves	melodic AND harmonic
The major keys of B♭, B, C, D♭, D, E♭	✓		
The minor keys of B♭, B, C, C#, D, E♭	✓		✓
All other major keys		✓	
All other minor keys		✓	✓

Chromatic scales starting on any note between F# and G (2 octaves)

Dominant 7ths in the keys of B♭, B and D♭ (2 octaves)

Diminished 7ths starting on F# and G (2 octaves)

Whole-tone scales starting on B and F# (2 octaves)

Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

LIST A

BLAZHEVICH	No.15 OR No.20 <i>from</i> 70 Studies for B flat Tuba, Vol.1	(Robert King / UMP)
BOURGEOIS	Complex <i>from</i> Per Tuba Ad Astra	(Brass Wind)
BOURGEOIS	No.1 OR No. 4 <i>from</i> Fantasy Pieces for Tuba	(Brass Wind)
GREEN	No.11 <i>from</i> Tuba Eurhythmics	(Warwick)
KOPPRASCH	No.11 OR No.26 <i>from</i> 60 Selected Studies	(Robert King / UMP)
WEISSENBORN	No.4 <i>from</i> 12 Studies for Bass Trombone or Tuba (arr. Leslie Lake)	(Studio Music)

LIST B

ANON.	Hornpipe <i>from</i> First Solos for the Tuba Player (arr. Wechselblatt)	(G Schirmer / Music Sales)
BACH	Sarabande <i>from</i> Sarabande for Tuba	(EMR / MusT)
CAPUZZI	Rondo <i>from</i> Andante and Rondo <i>from</i> Concerto for Double Bass	(Hinrichsen)
HANDEL	Larghetto and Gavotte (3rd & 4th movements) <i>from</i> Sonata in C	(EMR / MusT)
HINDEMITH	Allegro Pesante <i>from</i> Sonata for Tuba	(Schott)
SENAILLE	Introduction and Allegro Spiritoso	(Hinrichsen)

LIST C

BERNSTEIN	Waltz for Mippy III	(Boosey & Hawkes)
BOZZA	Theme Varie	(UMP)
EAST	First movement <i>from</i> Sonatine for Tuba and Piano	(Ricordi)
GREGSON	Second movement <i>from</i> Tuba Concerto	(Novello/Music Sales)
HOGG	Sonatina (complete)	(Ensemble Publications / Elkin)
KOETSIER	Allegro <i>from</i> Sonatina Op.57	(EMR / MusT)
PROCTOR	Piccadilly Polka <i>from</i> Take the Tuba	(Brass Wind)
PROCTOR	Ulloco OR Oca <i>from</i> Tuber Music	(Brass Wind)
RIDOUT	Two movements <i>from</i> Concertino for Tuba	(Emerson)
RAMSKILL	First movement <i>from</i> Tuba Concerto	(Warwick TU005)
VAUGHAN WILLIAMS	Second movement <i>from</i> Tuba Concerto	(OUP)
WILDER	Effie Joins the Carnival <i>from</i> Suite No.1	(Margun Music MM54)

Component 3 - Viva Voce

7 marks

See pages 20-21.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 22-26. Specimen tests and a handbook are available (details on page 3).

TUBA: GRADE EIGHT

Component 1 - Technical Work

15 marks

FLEXIBILITY

RIDGEON No.28 from How Tuba Players Do It

(Brass Wind)

SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 72 when played in *semiquavers*)

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

E♭ Tuba

Keys	a twelfth	2 octaves	melodic AND harmonic
The major scales from E - A♭	✓		
The minor scales from E - G♯	✓		✓
The major scales from A - E♭		✓	
The minor scales from A - E♭		✓	✓

Chromatic scales starting on C♯, D and E♭ (2 octaves)

Whole-tone scales starting on C, D and E♭ (2 octaves)

Dominant 7ths in the keys D, E♭, E, F, F♯, G and A♭ (2 octaves)

Diminished 7ths starting on B, C and D♭ (2 octaves)

B♭ Tuba

Keys	a twelfth	2 octaves	melodic AND harmonic
The major scales from B - E♭	✓		
The minor scales from B - E♭	✓		✓
The major scales from E - B♭		✓	
The minor scales from E - B♭		✓	✓

Chromatic scales starting on G♯, A and B♭ (2 octaves)

Whole-tone scales starting on G, A and B♭ (2 octaves)

Dominant 7ths in the keys A, B♭, B, C, D♭, D and E♭ (2 octaves)

Diminished 7ths starting on F♯, G and A♭ (2 octaves)

Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

LIST A

BLAZHEVICH	No.24 OR No.26 OR No.27 <i>from</i> 70 Studies for B flat Tuba, Vol.1	(Robert King / UMP)
BOURGEOIS	No.5 OR No.6 OR No.8 <i>from</i> Fantasy Pieces for Tuba	(Brass Wind)
GREEN	No.12 <i>from</i> Tuba Eurhythmics	(Warwick)
KOPPRASCH	No.15 OR No.19 <i>from</i> 60 Selected Studies	(Robert King / UMP)
WEISENBORN	No.12 <i>from</i> 12 Studies for Bass Trombone or Tuba (arr. Leslie Lake)	(Studio Music)

LIST B

BOURGEOIS	Third movement <i>from</i> Sonata for Tuba	(Brass Wind)
GREGSON	First OR third movement <i>from</i> Tuba Concerto	(Novello / Music Sales)
HEIDEN	First OR third movement <i>from</i> Concerto for Tuba	(Peer Music PS034)
HINDEMITH	Third movement <i>from</i> Sonata for Tuba	(Schott)
HOROVITZ	First movement <i>from</i> Tuba Concerto	(Studio Music)
SALZEDO	Sonata, Op 93 (complete)	(Chester / Music Sales)

VAUGHAN WILLIAMSFirst movement *from* Tuba Concerto

(OUP)

LIST C

ARNOLD	Fantasy for Tuba Solo	(Faber)
BRAHMS	Hungarian Dance No.5 <i>from</i> Classics for Tuba	(Studio)
CAPUZZI	Andante and Rondo (arr. Catelinet)	(Peters)
EAST	Second AND Third movements <i>from</i> Sonatina for Tuba and Piano	(Ricordi)
GLUCK	Dance of the Blessed Spirits <i>from</i> Classics for Tuba	(Studio Music)
JACOB	Galop <i>from</i> Tuba Suite	(Boosey & Hawkes)
MONTE	Czardas for Tuba	(EMR / MusT)
NEWTON	Cappriccio	(Winwood)
PERSICHETTI	Serenade No.12 for Solo Tuba	(Elkan Vogel / UMP)
PROCTOR	Ysano <i>from</i> Tuber Music	(Brass Wind)

Component 3 - Viva Voce

7 marks

See pages 20-21.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 22-26. Specimen tests and a handbook are available (details on page 3).

Viva Voce

Notes:

1. *All questions and answers are verbal. Candidates are not expected to demonstrate on their instrument or to sing; but they may choose to do so if they feel that this would clarify their answer.*
2. *There is no set form of words, or number of questions. Examiners are encouraged to conduct the tests in a flexible and conversational manner. The number of questions asked, and the content of the questions, may differ from candidate to candidate. However, the prime focus for the Viva Voce will always be the music performed in the Performance section of the exam.*
3. *The knowledge required for the Viva Voce is cumulative for Grades 1-8; i.e. any knowledge required in earlier grades is required for later grades.*
4. *Although accuracy and appropriateness of response are the principal criteria of assessment, examiners will also look for articulacy, use of correct terminology, and a sense of engagement with, and understanding of, the music performed.*

Requirements:

GRADES 1 AND 2

Candidates should be able to:

- name, and explain the meaning of, all basic notational elements in the music performed in the Performance component of the exam, including: staff, bars and bar-lines, clefs, pitches of individual notes, rhythmic values of notes and rests (including dotted notes), key and time signatures, accidentals, dynamics, articulation markings, phrases, ornaments, and any additional markings;
- explain which is their favourite piece and why;
- assign simple descriptive words to pieces to describe their mood ('happy', 'sad', 'bouncy', 'jazzy', 'gentle', etc.)

GRADE 3

In addition to the requirements for Grades 1 and 2, candidates may be asked to:

- identify intervals up to and including a fifth by numerical value only (e.g. 'second', 'fourth', etc.);
- describe the mood or character of pieces using appropriate descriptive terminology ('fast and lively', 'gentle and flowing', 'like a dance', etc.);
- identify contrasts of mood within pieces;
- discuss any pictorial or descriptive element of the music.

GRADE 4

In addition to the requirements for Grades 1-3, candidates may be asked to:

- identify intervals up to and including an octave by numerical value only (e.g. 'fourth', 'seventh', etc.);
- demonstrate basic knowledge of composers of the music performed, including their nationality and approximate dates;
- discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered;
- demonstrate a basic understanding of the workings of their instrument, and to name its principal constituent parts.

GRADE 5

In addition to the requirements for Grades 1-4, candidates may be asked to:

- identify intervals up to and including an octave by number and type (e.g. 'Major 2nd', 'Perfect 4th', etc.);
- demonstrate knowledge of basic formal structures (e.g. contrasting or repeated sections);
- identify principal modulations (by naming the new key or its relationship to the home key);
- identify major and minor chords as occurring in the music (either as chords or as melodic patterns);
- identify the historical period of the music performed (Renaissance, Baroque, etc.).

GRADE 6

In addition to the requirements for Grades 1-5, candidates may be asked to:

- discuss their personal responses to the music performed: the extent to which they like or dislike it, or find it challenging or rewarding, and why;
- approaches to learning the music, including the use of certain techniques, and aspects of interpretation;
- identify melodic and harmonic features of the music (e.g. sequence, melodic inversion, circle of 5ths, pedal points, etc.);
- demonstrate knowledge of formal structures (e.g. ternary, binary, rondo etc.);
- demonstrate a self-critical awareness of their own performance, indicating to the examiner which aspects of their performance they were happy or unhappy with, and why.

GRADE 7

In addition to the requirements for Grades 1-6, candidates may be asked to:

- identify more complex chords, including sevenths and dissonances, as occurring in the music (either as chords or as melodic patterns);
- identify cadences;
- give basic biographical information about the composers of the music performed;
- demonstrate awareness of the historical and stylistic context of the music;
- demonstrate a widening musical awareness a little beyond the music performed.

GRADE 8

In addition to the requirements for Grades 1-7, candidates may be asked to:

- demonstrate knowledge of other music by the same composers;
- identify any interval by number and type;
- discuss with the examiner a range of issues arising from the music performed, demonstrating evidence of a rounded musical awareness, in terms both of the repertoire itself, and the candidate's response to it as a performer.

Aural Tests

Notes:

1. **GRADE 1 TEST 1(b); GRADE 3 TEST 2(b):** where a candidate wishes to respond to either of these tests in the alternative manner as specified, the examiner must be informed in advance of the tests being administered. This may be done either via the Centre representative or attendant on the day (in advance of the examination), or by the candidate (in the examination, in advance of the tests).
2. In tests where the identification of note values (rhythmic values) is required, such as Grade 2, test 1(c), candidates are required to respond by listing the rhythmic values in the order in which they occur in the extract, e.g. 'minim, crotchet, crotchet' or 'minim, four quavers'.
3. In tests where a sung response is required, candidates may use any clear and appropriate syllable or vowel sound (e.g. 'ah', 'la', 'oo', etc.) They may also hum or whistle. Candidates may request tests to be transposed if required by their vocal range. Candidates may play back such tests on their instrument if they prefer; in this case, examiners must be informed prior to the administration of the tests (see note 1 above).
4. In tests where responses describing pitch are required, candidates may use letter-names (A, B, C, etc.), tonic sol-fa (doh, re mi, etc.), or number (1, 2, 3, etc., or 1st, 2nd, 3rd, etc.) (Where a minor key is used, it will be assumed that doh=tonic.)
5. Please note that from Grade 2 onwards, candidates are required to beat time (i.e. conduct), NOT to tap or clap the pulse. They may join in during the initial playing, or a second playing may be given.
6. Candidates may request any test to be given one repeat playing without loss of marks.
7. **Please note that in all cases, examiners will use a piano to conduct the tests.** Examiners will ask candidates to stand or sit in such a position that they cannot see the piano keyboard.
8. Please note that the printed wording is a guide only. Examiners are encouraged to conduct the tests in a conversational manner.

Requirements:

GRADE 1

Rhythm

A short harmonised passage, of approximately 6-8 bars in length, will be played. The passage will be in either 2/4 or 3/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "2" or "3" time (2 marks).
- 1 (b) clap or tap on each pulse beat, in time, in 2 or 3 time, accenting the first beat of each bar, as the examiner plays the passage again (2 marks).

Candidates may elect to respond to tests 1(a) and 1(b) in reverse order. In this case, the examiner should be informed in advance of the tests being administered (see Note 1 above).

Pitch

Two notes of different pitches will be played, one after the other. Candidates will be asked to:

- 2 (a) identify as "first" or "second" which of the two notes is EITHER the higher OR the lower, at the examiner's discretion (1 mark).

The two notes will be played again. Candidates will be asked to:

- 2 (b) sing back one of the two notes (EITHER the first OR the second, at the examiner's discretion) (1 mark).

The key-chord of a major key will be played, followed by a short unharmonised melody in the same key, of approximately 4 bars in length. The examiner will stop playing before the final (tonic) note. The candidate will be asked to:

- 2 (c) sing clearly the missing final tonic (2 marks).

GRADE 2

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 3/4 or 4/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "3" or "4" time (1 mark).
- 1 (b) beat (conduct) time, with a clear beat-shape (conducting pattern), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The examiner will select one bar from the passage, and will play it in an unharmonised version. Candidates will be asked to:

- 1 (c) identify and describe the note values (rhythmic values of the notes) in the bar (2 marks).

Pitch

A major or minor triad will be played, followed by one note taken from the triad. Candidates will be asked to:

- 2 (a) identify the note as "bottom, middle or top" OR "Doh, Mi or Soh" OR "root, 3rd or 5th" (candidate's choice) (1 mark).

The triad will be played again. Candidates will be asked to:

- 2 (b) state if the triad is major or minor (1 mark).

The key-chord of a major key (C, F, G, and D majors only) will be played, and the key stated, followed by the first five notes of the scale in ascending order. The examiner will then play any ONE of these notes again. Candidates will be asked to:

- 2 (c) identify the note, EITHER by letter name OR by tonic sol-fa name OR by number (1, 2, 3, 4 or 5) as elected by the candidate (1 mark).

The test will be repeated, using a different example (1 mark).

GRADE 3

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a clear beat-shape (conducting pattern), 2 beats in the bar (NOT 6 beats in the bar), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The candidate will be shown three lines of music (marked 1, 2 and 3), each of which will contain four individual bars of music in 6/8 time (marked a, b, c and d). The examiner will indicate which line of music is being used. One of the bars on that line will be played, twice. Candidates will be asked to:

- 1 (b) indicate which bar (a, b, c or d) has been played (1 mark).

The test will be repeated, using a different example (1 mark).

Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The intervals will be restricted to the following: Major 2nd, Major 3rd, Perfect 4th, Perfect 5th. Candidates will be asked to:

- 2(a) identify the interval, by numerical value only (2nd, 3rd, 4th, 5th) (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major or minor key (C, G, D, F and Bb majors; A and E minors only) will be played, and the key stated. A short unharmonised melody, in the same key, of approximately 3 bars in length, will be played, twice. Rhythms will be limited to crotchets, quavers, minims, dotted minims and semibreves. Candidates will be asked to:

- 2 (b) sing back the melody (3 marks).

Candidates may elect to respond to test 2(b) by playing the melody on their instrument, instead of singing. In this case, the examiner should be informed in advance of the tests being administered (see note 1 above).

GRADE 4

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4 or 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 time should be conducted with a 2-beat pattern). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. The phrase will include no rhythmic values shorter than a semiquaver, but may include simple dotted patterns. Candidates will be asked to:

- 1 (b) clap or tap back the rhythm of the phrase (2 marks).

Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The interval will be restricted to any major, minor or perfect interval up to and including an octave. Candidates will be asked to:

- 2(a) identify the interval, by numerical value and type (1 mark).

The test will be repeated, using a different interval (1 mark).

The candidate will be shown three similar versions of a short melody (marked 1, 2 and 3). The versions will differ in pitch, but not in rhythm. One of the versions will be played, twice. Candidates will be asked to:

- 2 (b) identify which version was played (2 marks).

GRADE 5

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4, 6/8 or 6/4 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 or 6/4 time should be conducted with a 2-beat or 6-beat pattern as appropriate). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. Candidates will be asked to:

- 1 (b) identify and describe the note values (rhythmic values of the notes) in the phrase (2 marks).

Pitch

An interval will be played twice, with the pitches sounded together. The interval may be any major, minor or perfect interval within the octave, as well as the augmented 4th / diminished 5th. Candidates will be asked to:

- 2(a) identify the interval, by type and numerical value (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:

- 2 (b) identify the cadence, either by its conventional name, or as "finished" (perfect and plagal) or "unfinished" (imperfect or interrupted) (1 mark).

The test will be repeated, using a different example (1 mark).

GRADE 6

Rhythm and Pitch

A harmonised passage, in simple time, of not more than six bars in length, and containing some syncopated patterns, will be played, twice. Candidates will be asked to:

- 1(a) identify the time signature (1 mark).
- 1(b) identify whether the passage is in a major or minor key (1 mark).
- 1(c) identify, by number and type, any interval within the octave, occurring in the melody-line between two succeeding notes. These pitches will be played again, first as occurring in the melody, and then with the pitches sounded together (1 mark).

A short phrase from the passage, of 1-2 bars in length, will be played again in an unharmonised version. Candidates will be asked to:

- 1(d) clap or tap back the rhythm of the phrase (1 mark).
- 1(e) identify and describe the note values (rhythmic values) in the phrase (2 marks).

Pitch

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, or interrupted) in the home key. Candidates will be asked to:

- 2 (a) identify the cadence by its conventional name (1 mark).

The key-chord of a major key will be sounded, and the key named. A short harmonised passage in the same key, of approximately 4 bars in length, will be played. The passage will contain one modulation to a related key (dominant, subdominant, or relative minor), finishing with a perfect cadence in that key. Candidates will be asked to:

- 2 (b) identify the key into which the passage has modulated, either by name or by relationship to the home key (candidate's choice) (1 mark).

GRADE 7

- 1 (a) A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:

- to identify the time signature
- to identify whether the passage is in a major or minor key
- to describe the overall dynamics
- to describe the basic overall form (this will be limited to AB, ABA, AAB, ABAB, AABA) (2 marks).

- 1 (b) The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections may also be played again. Candidates will be asked a selection of the following:

- to suggest an appropriate tempo marking
- to describe changes in tempo
- to name the key
- to describe phrasing patterns
- to describe dynamics
- to describe articulation
- to identify modulations
- to identify ornaments
- to confirm their description of the form (4 marks).

2. The key-chord of a major or minor key will be sounded. A short harmonised passage in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:

identify the cadence by its conventional name. (1 mark).

The test will be repeated, using a different example (1 mark).

GRADE 8

1. A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
 - to identify the time signature;
 - to identify whether the passage is in a major or minor key;
 - to suggest an appropriate tempo marking;
 - to describe and identify any particularly noticeable aspects of the dynamics, phrasing, articulation, modulation, ornamentation, texture, etc. (examiners may play certain extracts from the passage again);
 - to suggest a musical style (Renaissance, Baroque, Classical, Romantic, Twentieth Century or Modern, Jazz / Popular);
 - to identify any interval in the melodic line between two successive notes, up to and including a Major 10th (the two pitches will be played again, as occurring in the melody);
 - to clap back, or identify and describe the note values (rhythmic values) of, a short phrase of 1-2 bars in duration, taken from the passage and played again in an unharmonised version;
 - to identify a cadence, taken from the passage, played again by the examiner (4 marks).

2. The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections, of up to 4 bars in length, may also be played again, sometimes with changes in phrasing, tempo, articulation and/or dynamics. Candidates will be asked a selection of the following:
 - to name the key
 - to identify modulations
 - to identify ornaments
 - to describe the overall form (in addition to those specified for Grade 7, these may include ABCA, ABCBA, AA'BA, ABA'B, and similar structures, as well as more organic forms, or forms based on imitative or fugal structures);
 - to identify simple melodic, rhythmic or harmonic devices, such as sequence, inversion, repetition, pedal points, augmentation / diminution, motivic development, etc.
 - to identify changes in phrasing, tempo, articulation and/or dynamics, in short passages, of up to 2 bars in length, played in two different styles by the examiner (4 marks).