

WOODWIND REQUIREMENTS AND INFORMATION

This section provides a summary of the most important points that teachers and candidates need to know when taking ABRSM woodwind exams. Further details, as well as administrative information relating to the exams, are contained in the Exam Information & Regulations which should be read before an exam booking is made. The Exam Information & Regulations are published annually and are available free of charge from music retailers and from www.abrsm.org/regulations.

Entering for an exam

Eligibility: There are eight grades of exam for each subject (Descant Recorder, Grades 1–5 only) and candidates may be entered in any grade irrespective of age and without previously having taken any other grade in the same subject. Candidates for a Grade 6, 7 or 8 exam must already have passed Grade 5 (or above) in Music Theory, Practical Musicianship or a solo Jazz subject; for full details 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, venues, fees and how to book an exam are available online at www.abrsm.org/exambooking.

Elements of the exam

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

Pieces:	1	30
	2	30
	3	30
Aural tests		18
Scales & arpeggios		21
Sight-reading		21
Total		<hr/> 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. 10–11 for the marking criteria used by examiners.

Pieces

Programme planning: Candidates must choose one piece from each of the three lists in each grade (A, B and C) and they are encouraged to present a contrasted and balanced programme. In the exam, candidates should inform the examiner which pieces they are performing, and they are welcome to use the form on p. 115 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; under no circumstances will the examiner do so.

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. 108.

Editorial indications: Indications such as the realization of ornaments, phrasing, fingering, metronome marks, etc., need not be strictly observed. Where the music contains no such indications, candidates should use their discretion to achieve a musical performance.

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's reference. No additional marks are awarded for playing from memory.

Page-turns: Candidates should make any page-turns in their music themselves, and pauses or difficulties with page-turning will not affect the marks. Particularly awkward page-turns may be overcome through the use of an additional copy of the music or a photocopy of a section of the piece (but see 'Photocopies' below). If necessary, in a Grade 8 exam only, a candidate's accompanist is permitted to bring a page-turner to assist with difficult page-turns in the piano part.

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)
- the articulation

All scales and arpeggios should:

- be played from memory
- begin from the lowest possible tonic/starting note unless otherwise specified in the syllabus*
- 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, nor should it be used as a means to negotiate the break or changes of register.

Arpeggios, dominant and diminished 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 clarinet in B \flat will sound in C, not D.

Books of scale requirements are published for all woodwind subjects by ABRSM.

The following speeds are given as a general guide:

Grade	Scales, Dominant & Diminished 7ths [†]		Arpeggios	
	<i>speed</i>	<i>speed</i>	<i>speed</i>	<i>speed</i>
1	 ♩ = 50	 ♩ = 72		
2	 ♩ = 56	 ♩ = 80		
3	 ♩ = 66	 ♩ = 92		
4	 ♩ = 72	 ♩ = 100		
5	 ♩ = 80	 ♩ = 112		
6	 ♩ = 104	 ♩ = 56		
7	 ♩ = 116	 ♩ = 66		
8	 ♩ = 132	 ♩ = 76		

* Disregarding low B available to flutes with foot-joints

† Includes chromatic scales from Gr. 3, dom. 7ths from Gr. 4, dim. 7ths from Gr. 5, and scales in thirds and whole-tone scales at Gr. 8

Sight-reading

Candidates will be asked to perform 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 any part of the test before they are required to perform it for assessment. Books of specimen sight-reading tests are published for all woodwind subjects by ABRSM.

Aural tests

The requirements are the same for all subjects. Full details of the Aural tests are given on pp. 88–93.

In the exam

Examiners: Generally, there will be one examiner in the exam room; however, for training and quality assurance purposes, a second examiner will occasionally be present. Examiners may stop the performance of a piece when they have heard enough to form a judgment. They may also ask to see a copy of the music before or after the performance of a piece. Examiners 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. The examiner will not help with tuning.

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. 10–11 show the criteria that examiners use as the basis of assessment. These criteria (newly revised and amended) will be used 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. 10–11 (broadly categorized by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

BASSOON *(Subject Code: 12)*

This syllabus for Bassoon is valid from January 2014. The next edition will be published in July 2017. Advance notice of any planned changes to the Bassoon requirements from 2018 will be available at www.abrsm.org/bassoon from January 2017.

In Grades 1–3, this syllabus may be offered on 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 issued with an accompaniment for mini-bassoon in G and these are indicated in the repertoire lists.

Bassoon GRADE 1

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

LIST A

- 1 **Czerny** Rise and Shine! *Bravo! Bassoon, arr. Barratt (Boosey & Hawkes)*
- 2 **Diabelli** The Carousel. No. 3 from } 16 Progressive Pieces for Bassoon, arr. Denwood (Emerson E683)
- 3 **Gurlitt** See-Saw. No. 1 from }
- 4 **Diabelli** Serenade (from Op. 125) } P. 22 from Learn as You Play Bassoon, arr. Wastall (Boosey & Hawkes:
- 5 **Gluck** Chorus (from *Paris and Helen*) } piano accomp. published separately)
- 6 **Jacques Hotteterre** Menuet du Tambourin. No. 9 from First Book of Bassoon Solos, arr. Hilling and Bergmann (Faber)
- 7 **Pepusch** Youth's the Season Made for Joys } Sounds Classical for Bassoon, arr. Sparke (Anglo Music AMP 362-400)
- 8 **Vogel** Waltz }
- 9 **Trad. Czech** The Little Drummer Boy. Time Pieces for Bassoon, Vol. 1, arr. Denley (ABRSM: standard/mini-bassoon)

LIST B

- 1 **Carol Barratt** In the Limelight! *Bravo! Bassoon, arr. Barratt (Boosey & Hawkes)*
- 2 **John Burness** Slow Waltz or Allegro or Philippa's Tune: No. 1 or No. 2 or No. 4 from Four Easy Pieces (Paterson's PAT60019)
- 3 **Colin Cowles** Catchy Toon or Croonin' 'oon: No. 3 or No. 6 from 25 Fun Moments for Bassoon (Studio Music)
- 4 **Russell Denwood** Lament. No. 5 from } 16 Progressive Pieces for Bassoon, arr. Denwood (Emerson E683)
- 5 **A. Macbeth** Ceilidh. No. 4 from }
- 6 **Graham Lyons** Rock Steady or Eva's Tango. Compositions for Bassoon, Vol. 1 (Useful Music U140: piano part printable from companion CD or available in the separately published Selected Piano Accompaniments, Vol. 1, U240)
- 7 **Peter Maxwell Davies** When I got out of bed. Time Pieces for Bassoon, Vol. 1, arr. Denley (ABRSM: standard/mini-bassoon)
- 8 **Graham Sheen** Rondo. No. 3 from }
- 9 **Tchaikovsky** Russian Folksong. No. 6 from } The Really Easy Bassoon Book, arr. Sheen (Faber)

LIST C

- 1 **Anon.** Study No. 9 (Folk Tune) or Study No. 12 (Czech Folk Tune) or Study No. 16 (Minuet). 90 Easy Bassoon Studies (Emerson E393)
- 2 **Colin Cowles** Mind the Gap: from *Out of Character (Fentone 14-401)*
- 3 **James Rae** Power House or Blue Bop: No. 2 or No. 4 from 16 Characteristic Studies (Reedimensions RD036)
- 4 **Smith** Study Hymn. No. 10 from } 44 Progressive Studies for Bassoon, arr. Denwood (Emerson
- 5 **Trad. Welsh** Study Hymn St Denio. No. 3 from } E689)
- 6 **arr. Philip Sparke** The Blue Danube or Water Music: No. 55 or No. 61 from Starter Studies for Bassoon (Anglo Music AMP 364-401)
- 7 **Weissenborn** Study in A minor (P. 3 No. 7) or Study in A minor (P. 3 No. 8): from Bassoon Studies, Op. 8, Vol. 1 (Peters EP 2277a)

AURAL TESTS FOR THE GRADE*: see pp. 88 and 89

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

Bassoon GRADE 1

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

F, G majors; E 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*: 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. 9.

Bassoon GRADE 2

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

LIST A

- 1 **Attwood** Theme and Variation (from Sonata No. 3) } *Sounds Classical for Bassoon, arr. Sparke (Anglo Music)*
- 2 **Trad. Scottish** O Waly, Waly (The Water is Wide) } *AMP 362-400*
- 3 **Boismortier** Rigaudon (from Suite, Op. 40). P. 41 from } *Learn as You Play Bassoon, arr. Wastall (Boosey & Hawkes)*
- 4 **Mozart** Aria 'O Isis and Osiris'. P. 40 from } *Hawkes: piano accomp. published separately*
- 5 **Russell Denwood** Fanfarnetto. No. 11 from } *16 Progressive Pieces for Bassoon, arr. Denwood (Emerson E683)*
- 6 **Krogmann** Santa's Little Helpers (Op. 15 No. 2). No. 13 from } *Denwood (Emerson E683)*
- 7 **Haydn** Minuet (from 12 German Dances, Hob. IX/10). *Time Pieces for Bassoon, Vol. 1, arr. Denley (ABRSM: standard/mini-bassoon)*
- 8 **Rosseter** Song. No. 21 from } *First Book of Bassoon Solos, arr. Hilling and Bergmann (Faber)*
- 9 **Trad.** Welsh Folk Song 1. No. 22 from }

LIST B

- 1 **Keith Bartlett** Cairo Carnival or Lullaby: from *Just for Fun! for Bassoon (UMP)*
- 2 **Colin Cowles** Afternoon Song or Bassoon Street Blues: No. 9 or No. 12 from *25 Fun Moments for Bassoon (Studio Music)*
- 3 **Ronald Hanmer** Lullaby or Postlude: No. 3 or No. 4 from *Bassoon Bagatelles (Emerson E16)*
- 4 **Hurlstone** Vivace: No. 5 from *Five Ballads, arr. Denwood (Hilltop Music Publishing)*
- 5 **Graham Lyons** Spring Carol or Vauxhall Gardens. *Compositions for Bassoon, Vol. 1 (Useful Music U140: piano part printable from companion CD or available in the separately published Selected Piano Accompaniments, Vol. 1, U240)*
- 6 **James Rae** Sundown: from *In the Groove for Bassoon (Reedimensions RD043)*
- 7 **Sullivan** A Policeman's Lot (from *The Pirates of Penzance*) } *Time Pieces for Bassoon, Vol. 1, arr. Denley (ABRSM: standard/mini-bassoon)*
- 8 **Vaughan Williams** Buonaparty }
- 9 **Pam Wedgwood** Easy Tiger or Hot Chilli: from *Really Easy Jazzin' About for Bassoon (Faber)*

LIST C

- 1 **J. S. Bach** Minuet. P. 25 from *Learn as You Play Bassoon, arr. Wastall (Boosey & Hawkes)*
- 2 **Colin Cowles** The Pulsator: from *Out of Character (Fentone 14-401)*
- 3 **Russell Denwood** Light Study. No. 28 from *44 Progressive Studies for Bassoon, arr. Denwood (Emerson E689)*
- 4 **Dave Gale** Little Red Mug or Swinging Janos: from *Jazz FX for Bassoon (Brass Wind)*
- 5 **Popp** Study No. 27 (Allegro). *90 Easy Bassoon Studies (Emerson E393)*
- 6 **James Rae** Inter-Galactic March or Slow Coach or Enchanted Waltz: No. 5 or No. 6 or No. 13 from *16 Characteristic Studies (Reedimensions RD036)*
- 7 **Weissenborn** Study in A minor (P. 5 No. 5) or Study in C (P. 5 No. 6): from *Bassoon Studies, Op. 8, Vol. 1 (Peters EP 2277a)*

AURAL TESTS FOR THE GRADE*: see pp. 88 and 89

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

- G major, C major (starting an octave above lowest tonic); E, A minors (one octave)
- F major (two octaves)

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 ranges indicated

SIGHT-READING*: 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. 9.

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

Bassoon GRADE 3

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

LIST A

- 1 **Beaumont** Carmencita. No. 9 from } 16 Progressive Pieces for Bassoon, arr. Denwood (Emerson E683)
- 2 **Böhm** Minuet. No. 14 from }
- 3 **Byrd** Lord Willobies Welcome Home } Sounds Classical for Bassoon, arr. Sparke (Anglo Music AMP 362-400)
- 4 **Grieg** Gratitude (from Op. 62) }
- 5 **R. Farnaby** Fayne would I wedd. No. 3 from } Going Solo for Bassoon, arr. Sheen (Faber)
- 6 **Schubert** Trio (from Symphony No. 5). No. 4 from }
- 7 **L. Fischer** The Cellarman's Song. P. 58 from Learn as You Play Bassoon, arr. Wastall (Boosey & Hawkes: piano accomp. published separately)
- 8 **Mozart** The Birdcatcher's Song (from *The Magic Flute*) } Time Pieces for Bassoon, Vol. 1, arr. Denley (ABRSM: standard/mini-bassoon)
- 9 **O'Carolan** Princess Royal }

LIST B

- 1 **Keith Bartlett** Tango or Rudolph's Rag: from *Just for Fun! for Bassoon* (UMP)
- 2 **Bizet** Entr'acte (from *Carmen*). No. 8 from *Going Solo for Bassoon*, arr. Sheen (Faber)
- 3 **Brahms** Poco Allegretto (from Symphony No. 3). No. 13 from *Sounds Classical for Bassoon*, arr. Sparke (Anglo Music AMP 362-400)
- 4 **John Burness** Friday: from *Five Day Week* (Paterson's PAT60502)
- 5 **Colin Cowles** Ragoon or Thumb a Lift: No. 19 or No. 21 from *25 Fun Moments for Bassoon* (Studio Music)
- 6 **Christopher Norton** Inter City Stomp: No. 12 from *Microjazz for Bassoon* (Boosey & Hawkes)
- 7 **Prokofiev** Two Themes from *Peter and the Wolf*. Classic Experience Collection for Bassoon, arr. Lanning (Cramer)
- 8 **Michael Rose** Ballad or Intrada or Sea Shanty: from *A Miscellany for Bassoon*, Book 1 (ABRSM)
- 9 **Weissenborn** Arioso: from *Arioso and Humoreske*, Op. 9 (ABRSM)

LIST C

- 1 **Concone** Study No. 1 or Study No. 7 (omitting DC) or Study No. 9: from *The Singing Bassoon*, arr. Emerson (Emerson E281)
- 2 **Dave Gale** The Latin Eighth: from *Jazz FX for Bassoon* (Brass Wind)
- 3 **Gariboldi** Study No. 1 or Study No. 4. P. 42 or P. 54 from *Learn as You Play Bassoon*, arr. Wastall (Boosey & Hawkes)
- 4 **Loeschhorn** Study in C (Op. 65 No. 21). No. 29 from *44 Progressive Studies for Bassoon*, arr. Denwood (Emerson E689)
- 5 **Michael Rose** Cantilena or Merry Andrew: from *A Miscellany for Bassoon*, Book 1 (ABRSM)
- 6 **Philip Sparke** In the Black Mountains or Trumpet Tune: No. 28 or No. 29 from *Skilful Studies for Bassoon* (Anglo Music AMP 365-401)
- 7 **Weissenborn** Study in E minor (P. 9 No. 4) or Study in D minor (P. 10 No. 4): from *Bassoon Studies*, Op. 8, Vol. 1 (Peters EP 2277a)

AURAL TESTS FOR THE GRADE*: see pp. 88 and 90

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

- A major; A minor (one octave)
- B \flat major (a twelfth, starting an octave above lowest tonic)
- C, D, G majors; D, E minors (two octaves)

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

Chromatic Scale: starting on G (one octave)

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

SIGHT-READING*: 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. 9.

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

LIST A

- 1 **Boismortier** Andante: 1st movt from Sonata in D minor, Op. 50 No. 4. *Boismortier Two Sonatas, Op. 50 Nos 4–5 (Musica Rara MR 2169)*
- 2 **Boismortier** Aria (affettuoso): 3rd movt from Sonata in E minor, Op. 50 No. 1. *Boismortier Two Sonatas Op. 50 Nos 1–2 (Musica Rara MR 2132)*
- 3 **Galliard** Spiritoso e staccato a tempo moderato *or* Hornpipe a l'inglese: 2nd *or* 4th movt from Sonata No. 1 in A minor (*Hinrichsen 753a*) *or* *Galliard Six Sonatas, Vol. 1 (IMC 2114)*
- 4 **Merci** Cantabile: 2nd movt from Sonata in G minor, Op. 3 No. 4 (*Schott ED 10402*)
- 5 **Mozart** Menuetto e Trio (from Serenade in Bb, K. 361). *Time Pieces for Bassoon, Vol. 2, arr. Denley (ABRSM)*
- 6 **Rameau** Danse des Sauvages (from *Les Indes galantes*). *No. 16 from 16 Progressive Pieces for Bassoon, arr. Denwood (Emerson E683)*
- 7 **Telemann** Andante: 3rd movt from Sonatina in A minor. *Telemann 2 Sonatinas for Bassoon (Schott FAG 26)*
- 8 **Trad. English** The Maiden's Blush. *No. 8 from Second Book of Bassoon Solos, arr. Hilling and Bergmann (Faber)*
- 9 **Vivaldi** Allegro (Finale from Flute Sonata). *Sounds Classical for Bassoon, arr. Sparke (Anglo Music AMP 362-400)*

LIST B

- 1 **J. W. Bratton** The Teddy Bears' Picnic. *Time Pieces for Bassoon, Vol. 2, arr. Denley (ABRSM)*
- 2 **Colin Cowles** The Dandy Lion: No. 10 from *Who's Zoo? (Spartan Press SP485)*
- 3 **Jacob** L'Après-midi d'un dinosaure *and* A Little Waltz: Nos 3 *and* 2 from *Four Sketches (Emerson E73)*
- 4 **Milde** Andante: No. 1 from *Three Easy Pieces. No. 6 from Bassoon Solos, Vol. 1 (Chester CH55092)*
- 5 **Puccini** O mio babbino caro (from *Gianni Schicchi*). *Classic Experience Collection for Bassoon, arr. Lanning (Cramer)*
- 6 **James Rae** Mr Big *or* Movin' *and* Groovin': from *In the Groove for Bassoon (Reedimensions RD043)*
- 7 **Michael Rose** Tango: from *A Miscellany for Bassoon, Book 2 (ABRSM)*
- 8 **Weissenborn** Humoreske: from *Arioso and Humoreske, Op. 9 (ABRSM)*
- 9 **Weissenborn** Romanze, Op. 227 (*observing cadenza*) (*Rubank*)

LIST C

- 1 **Concone** Study No. 11: from *The Singing Bassoon*, arr. Emerson (*Emerson E281*)
- 2 **Colin Cowles** Out of Character: from *Out of Character (Fentone 14-401)*
- 3 **Dave Gale** Down the Dale: from *Jazz FX for Bassoon (Brass Wind)*
- 4 **Michael Rose** Polka: from *A Miscellany for Bassoon, Book 2 (ABRSM)*
- 5 **Philip Sparke** Penny Parade *or* Ursa Major: No. 34 *or* No. 37 from *Skilful Studies for Bassoon (Anglo Music AMP 365-401)*
- 6 **Stanley** Gavotte (from Organ Concerto No. 3). *No. 44 from 44 Progressive Studies for Bassoon, arr. Denwood (Emerson E689)*
- 7 **Weissenborn** Study in A minor (P. 12 No. 2) *or* Study in D minor (P. 14 No. 4) *or* Study in G minor (P. 16 No. 6): from *Bassoon Studies, Op. 8, Vol. 1 (Peters EP 2277a)*

AURAL TESTS FOR THE GRADE*: see pp. 88 and 90

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

Bb, C, F, G, A majors; B, C, D, G, A minors (two octaves)

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

Chromatic Scales: starting on C and F (two octaves)

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

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

SIGHT-READING*: 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. 9.

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

Bassoon GRADE 5

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

LIST A

- 1 **J. S. Bach** Sinfonia (from Cantata No. 156). *No. 1 from Second Book of Bassoon Solos, arr. Hilling and Bergmann (Faber)*
- 2 **Beethoven** Bagatelle (Op. 119 No. 1). *Time Pieces for Bassoon, Vol. 2, arr. Denley (ABRSM)*
- 3 **Boismortier** Allegro: 2nd movt from Sonata in D minor, Op. 50 No. 4. *Boismortier Two Sonatas, Op. 50 Nos 4–5 (Musica Rara MR 2169)*
- 4 **Corrette** Arias 1 and 2: 2nd movt from Sonata No. 2 in D minor. *Corrette Les Délices de la Solitude, Op. 20, Vol. 1 (Schott ED 12209)*
- 5 **Galliard** Spiritoso e Allegro: 4th movt from Sonata No. 2 in G (Schott FAG 4) or *Galliard Six Sonatas, Vol. 1 (JMC 2114)*
- 6 **Merci** Allemanda: 1st movt from Sonata in G minor, Op. 3 No. 4 (Schott ED 10402)
- 7 **Mozart** Andante: 2nd movt from Sonata in B \flat , K. 292 (Bärenreiter BA 6974 or Henle HN 827 or Chester CH55239) or *No. 3 from Bassoon Solos, Vol. 1 (Chester CH55092)*
- 8 **Telemann** Largo: 1st movt from Sonatina in C minor. *Telemann 2 Sonatinas for Bassoon (Schott FAG 26)*
- 9 **Telemann** Triste or Vivace: 1st or 4th movt from Sonata in F minor, TWV 41:f1 (Amadeus BP 0665)

LIST B

- 1 **Francis Baines** Introduction and Hornpipe (Schott ED 10531)
- 2 **Alan Bullard** Blue Bassoon (Spartan Press SP1198)
- 3 **Ivor Foster** Rondo, Op. 10 No. 2 (Stainer & Bell 2577)
- 4 **Grainger** Shepherd's Hey
- 5 **Prokofiev** The Montagues and the Capulets (from *Romeo and Juliet*)
- 6 **Ridout** 3rd movt from Sonata (Emerson E109)
- 7 **Hynek Vojaček** Scherzo – Kolomyjka. *No. 9 from Bassoon Solos, Vol. 1 (Chester CH55092)*
- 8 **James Walker** A la Russe (Weinberger)
- 9 **Wolf-Ferrari** Strimpellata or Canzone: 2nd or 3rd movt from *Suite-Concertino* in F, Op. 16 (Ricordi)

LIST C

- 1 **John Burness** Variations 1 and 3: from *Variations (Paterson's PAT60501)*
- 2 **Concone** Study No. 16 or Study No. 30: from *The Singing Bassoon*, arr. Emerson (Emerson E281)
- 3 **Brian Israel** Polka or Waltz: No. 1 or No. 2 from *Dance Suite (Tritone Press)*
- 4 **Michael Rose** Mazurka or Scena: from *A Miscellany for Bassoon, Book 2 (ABRSM)*
- 5 **Philip Sparke** Party Piece: No. 40 from *Skilful Studies for Bassoon (Anglo Music AMP 365-401)*
- 6 **Weissenborn** Study in F \sharp minor (P. 26 No. 20) or Study in B minor (P. 27 No. 22) or Study in E minor (P. 29 No. 24): from *Bassoon Studies*, Op. 8, Vol. 1 (Peters EP 2277a)
- 7 **Weissenborn** Study No. 4 or Study No. 5: from *Bassoon Studies*, Op. 8, Vol. 2 (Peters EP 2277b)

AURAL TESTS FOR THE GRADE*: see pp. 88 and 91

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

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

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

Chromatic Scales: starting on C and A (two octaves)

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

Dominant Sevenths: in the keys of B \flat , C and D (two octaves)

Diminished Seventh: starting on E (two octaves)

SIGHT-READING*: (bass and tenor clefs): see p. 9.

Bassoon GRADE 6

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

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

LIST A

- 1 **Besozzi** Allegro or Presto: 1st or 3rd movt from Sonata in B \flat (*OUP* or *Accolade ACC.1042*)
- 2 **Bond** Andante (*bassoon tacet in tutti*): 1st movt from Concerto No. 6 in B \flat (*Boosey & Hawkes*)
- 3 **Corrette** Allegro staccato: 3rd movt from Sonata in D minor, Op. 20 No. 2. *Corrette Les Délices de la Solitude, Op. 20, Vol. 1 (Schott ED 12209)*
- 4 **Devienne** Adagio: 2nd movt from Sonata in G minor, Op. 24 No. 5 (*Musica Rara MR 2049*)
- 5 **Galliard** Allegro: 2nd movt from Sonata No. 3 in F. *Galliard Six Sonatas, Vol. 1 (IMC 2114)*
- 6 **Mozart** Andante ma adagio: 2nd movt from Concerto in B \flat , K. 191 (*Bärenreiter BA 4868-90* or *Henle HN 801* or *Kevin Mayhew*)
- 7 **Mozart** Rondo–Allegro: 3rd movt from Sonata in B \flat , K. 292 (*Bärenreiter BA 6974* or *Henle HN 827* or *Chester CH55239* or *No. 4 from Bassoon Solos, Vol. 2 (Chester CH55094)*)
- 8 **Neruda** Allegro spiritoso: 1st movt from Concerto in C (*Musica Rara MR 2200*)
- 9 **Vivaldi** Largo and Allegro (con spirito): 1st and 2nd movts from Sonata in E minor (RV 40, Op. 14 No. 5), trans. Weisberg (*IMC 2335*)

LIST B

- 1 **Dunhill** Allegretto amabile or Nocturne: 1st or 3rd movt from *Lytic Suite*, Op. 96 (*Boosey & Hawkes*)
- 2 **Fauré** Pièce, trans. Oubradous (*Leduc AL 19974*)
- 3 **Stefan de Haan** Scherzo (*Schott ED 10530*)
- 4 **Hurlstone** Allegretto or Moderato–Vivace: 3rd or 4th movt from Sonata in F (*Emerson E75*)
- 5 **W. Lloyd Webber** Northington Farm (*Stainer & Bell H478*)
- 6 **Milde** Romanze: No. 2 from *Three Study Pieces (Musica Rara MR 1180)*
- 7 **Jim Parker** Ground Force. *The Music of Jim Parker for Bassoon (Brass Wind)*
- 8 **Tansman** Aria: 2nd movt from Sonatine (*Eschig*)
- 9 **Graham Waterhouse** Imperial Echoes: 3rd movt from *Diplo-Diversions*, Op. 44 (*Hofmeister FH 2578*)

LIST C

- 1 **J. S. Bach** Bourrée anglaise: 4th movt from Partita, BWV 1013, trans. Waterhouse (*Universal UE 18135*)
- 2 **Derek Bourgeois** Alla marcia: No. 3 from *Fantasy Pieces for Bassoon (Brass Wind)*
- 3 **Concone** Study No. 29 (*omitting Variation 3*) or Study No. 38 (*observing cadenza*): from *The Singing Bassoon*, arr. Emerson (*Emerson E281*)
- 4 **Brian Israel** Tarantella: No. 3 from *Dance Suite (Tritone Press)*
- 5 **Ridout** Caliban: from *Caliban and Ariel (Studio Music)*
- 6 **Michael Rose** Scherzo: from *A Miscellany for Bassoon*, Book 2 (*ABRSM*)
- 7 **Weissenborn** Study No. 6 or No. 11 or No. 13 or No. 14: from *Bassoon Studies*, Op. 8, Vol. 2 (*Peters EP 2277b*)

AURAL TESTS FOR THE GRADE*: see pp. 88 and 91

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

B \flat , B majors; B \flat , B minors (three octaves)

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

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

Chromatic Scales: starting on B \flat (three octaves) and E, F and A (two octaves)

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

Dominant Sevenths: in the keys of E \flat (three octaves) and B \flat and D (two octaves)

Diminished Sevenths: starting on B \flat (three octaves) and A (two octaves)

SIGHT-READING*: (bass and tenor clefs): see p. 9.

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

Bassoon GRADE 7

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

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

LIST A

- 1 **Devienne** Rondeau (Allegro): 3rd movt from Sonata in G minor, Op. 24 No. 5 (*Musica Rara MR 2049*)
- 2 **Koželuh** Vivace: 3rd movt from Concerto in C (*IMC 3186*)
- 3 **Michl** Rondo (Allegro): 3rd movt from Concerto in F (*Accolade ACC.1138k*)
- 4 **Mozart** Rondo: Tempo di Menuetto (*bassoon tacet in tutti*): 3rd movt from Concerto in B \flat , K. 191 (*Bärenreiter BA 4868-90* or *Henle HN 801* or *Kevin Mayhew*)
- 5 **Mozart** Allegro: 1st movt from Sonata in B \flat , K. 292 (*Bärenreiter BA 6974* or *Henle HN 827* or *Chester CH55239*)
- 6 **Senaille** Allegro spiritoso: from *Introduction and Allegro spiritoso* (arr. De Smet: *Fentone F104-401* or arr. Parker: *Novello NOV936081*)
- 7 **Telemann** Vivace: 4th movt from Sonatina in C minor. *Telemann 2 Sonatinas for Bassoon* (*Schott FAG 26*)
- 8 **Telemann** Allegro: 2nd movt from Sonata in F minor, TWV 41:f1 (*Amadeus BP 0665*)
- 9 **Vivaldi** Allegro molto or Allegro: 1st or 3rd movt from Concerto in A minor (RV 497, FVIII No. 7) (*Ricordi*)

LIST B

- 1 **W. Hess** Capriccio: No. 4 from *7 Recital Pieces*, Vol. 1 (*Hinrichsen H667a*)
- 2 **Hurlstone** Vivace: 1st movt from Sonata in F (*Emerson E75*)
- 3 **Bryan Kelly** Theme, Pastoral, March and Waltz: from *Lérici Variations* (*Novello NOV120565*)
- 4 **Maconchy** Moderato: 1st movt from Concertino (*Lengnick*)
- 5 **Milde** Tarantella, Op. 20 (*Musica Rara MR 1092* or *IMC 2283*)
- 6 **Nussio** Tamburino (*observing repeats*): No. 3 from *Variations on an Arietta by Pergolesi* (*Universal UE 12182*)
- 7 **Ravel** Pièce en forme de habanera, trans. Oubradous (*Leduc AL 19979*)
- 8 **Saint-Saëns** Allegro moderato: 1st movt from Sonata in G, Op. 168 (*Henle HN 966* or *Peters EP 9195*)
- 9 **Gilbert Vinter** Reverie (*Cramer*)

LIST C

- 1 **Derek Bourgeois** Tempo di valse: No. 4 from *Fantasy Pieces for Bassoon* (*Brass Wind*)
- 2 **Jacob** Valse and Presto: 2nd and 3rd movts from Partita (*OUP archive-Allegro*)
- 3 **Graham Lyons** No. 2: from *Arthritis III* (*Useful Music U18*)
- 4 **Milde** Allegretto or Molto allegro: No. 4 or No. 21 from *Concert Studies*, Op. 26, Vol. 1 (*IMC 467*). Also available in: *Milde 50 Concert Studies*, Op. 26 (*Alfred-Kalmus K02132*)
- 5 **Piard** Waltz: No. 16 from *16 Characteristic Studies* (*IMC 1208*)
- 6 **Ridout** Ariel: from *Caliban and Ariel* (*Studio Music*)
- 7 **Weissenborn** Study No. 15 or Study No. 17: from *Bassoon Studies*, Op. 8, Vol. 2 (*Peters EP 2277b*)

AURAL TESTS FOR THE GRADE*: see pp. 88 and 92

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

- B \flat , B, C majors; B \flat , B, C minors (three octaves)
- All other keys, major and minor (two octaves)

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

Chromatic Scales: starting on B \flat , B and C (three octaves) and any other note (two octaves)

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

Dominant Sevenths: in the keys of E and F (three octaves) and A, C, D \flat and D (two octaves)

Diminished Sevenths: starting on B \flat , B and C (three octaves)

SIGHT-READING*: (bass and tenor clefs): see p. 9.

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

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

LIST A

- 1 **J. C. Bach** Allegro spiritoso: 1st movt from Concerto in E \flat (*Billaudot GB4420* or *Sikorski–Music Sales SIK 0257K*)
- 2 **Dard** Adagio and Allegro: 1st and 2nd movts from Sonata in D minor, Op. 2 No. 5 (*European Music Archive EMA128*)
- 3 **Fasch** Largo and Allegro: 1st and 2nd movts from Sonata in C (*Universal UE 18128*)
- 4 **Michl** Allegro: 1st movt from Concerto in F (*Accolade ACC.1138k*)
- 5 **Mozart** Allegro (*bassoon tacet in tutti*): 1st movt from Concerto in B \flat , K. 191 (*Bärenreiter BA 4868-90* or *Henle HN 801* or *Kevin Mayhew*)
- 6 **Reicha** Allegro: 1st movt from Sonata in B \flat (*Schott FAG 5*)
- 7 **Spohr** Adagio in F, Op. 115 (*IMC 3144*)
- 8 **Vanhel** Allegro moderato or Rondo (Allegro): 1st or 3rd movt from Concerto in C (*Simrock EE3243*)
- 9 **Vivaldi** Largo and Allegro: 2nd and 3rd movts from Concerto in F (RV 489) (*IMC 2716*)
- 10 **Weber** Allegro ma non troppo: 1st movt from Concerto in F, Op. 75 (*Universal UE 18131*)

LIST B

- 1 **Bozza** Burlesque (*Leduc AL 21790*)
- 2 **Elgar** Romance, Op. 62 (*Novello NOV120137R*)
- 3 **Françaix** Vivace: 1st movt from *Divertissement* (*Schott FAG 17*)
- 4 **Grovlez** Sicilienne et Allegro giocoso (*Leduc AL 21163*)
- 5 **Jacob** Allegro: 1st movt from Concerto (*Stainer & Bell 2625*)
- 6 **Miroshnikov** Scherzo (*IMC 981*)
- 7 **Nussio** Arietta, Scherzetto, Lamento and Ostinato: Nos 1, 2, 4 and 5 (*observing repeats*) from *Variations on an Arietta* by Pergolesi (*Universal UE 12182*)
- 8 **Pierné** Solo de concert, Op. 35 (*Leduc AL 20914*)
- 9 **Saint-Saëns** Molto adagio–Allegro moderato: 3rd movt from Sonata in G, Op. 168 (*Henle HN 966* or *Peters EP 9195*)
- 10 **Tansman** Introduction et Allegro: 1st movt from Suite (*Eschig*)

LIST C

- 1 **C. P. E. Bach** Allegro: 2nd movt from Sonata in D minor, trans. Rechtman (*Emerson E258*)
- 2 **Derek Bourgeois** Allegro moderato: No. 5 from *Fantasy Pieces for Bassoon* (*Brass Wind*)
- 3 **Hans Ludwig Hirsch** Allegro or Con brio: No. 1 or No. 3 from *3 Monodien* (*Peters EP 8225*)
- 4 **Jancourt** Allegro moderato or Andante: No. 8 or No. 10 from *26 Melodic Studies*, Op. 15 (*IMC 1898*)
- 5 **Milde** Andante or Allegretto or Presto: No. 2 or No. 6 or No. 7 from *Concert Studies*, Op. 26, Vol. 1 (*IMC 467*). Also available in: *Milde 50 Concert Studies*, Op. 26 (*Alfred–Kalmus K02132*)
- 6 **Piard** Scherzo: No. 1 from *16 Characteristic Studies* (*IMC 1208*)
- 7 **Pivoňka** Vivo, con brio and Allegro: Nos 13 and 15 from *Rhythmical Etudes* (*Bärenreiter H3291*)
- 8 **Weissenborn** Study No. 29 or Study No. 33 or Study No. 35: from *Bassoon Studies*, Op. 8, Vol. 2 (*EP 2277b*)

AURAL TESTS FOR THE GRADE*: see pp. 88 and 93

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

B \flat , B, C, D \flat , D majors; B \flat , B, C, C \sharp , D minors (three octaves)

All other keys, major and minor (two octaves)

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

Scales in Thirds: F and G majors (over two octaves), as example given on p. 94

Chromatic Scales: starting on any note B \flat –D (three octaves) and any other note (two octaves)

Whole-Tone Scales: starting on A \flat and A (two octaves), as example given on p. 94

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

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

Diminished Sevenths: starting on any note B \flat –D (three octaves) and any other note (two octaves)

SIGHT-READING*: (bass and tenor clefs): see p. 9.

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. 11.

Minor modifications (from 2011)

This syllabus includes the minor modifications introduced to some aural tests in 2011.

Specimen tests

Examples of the tests are given in new editions (from 2011) of *Specimen Aural Tests* and *Aural Training in Practice*, 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. The syllabus for these tests is available free on request from ABRSM (E accesscoordinator@abrsm.ac.uk). Examples of the alternative tests are available for purchase from Allegro Music (T +44 (0)1885 490375; E sales@allegro.co.uk). The minor modifications (from 2011) do not affect the alternative aural tests.

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.

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 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.

Aural Tests GRADE 8

- 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.