

WOODWIND GRADES: requirements and information

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

Entering for an exam

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

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

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

Instruments

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

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

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

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

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

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

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

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

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

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

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

Elements of the exam

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

Pieces: 1	30
2	30
3	30
Scales and arpeggios	21
Sight-reading	21
Aural tests	18
Total	150

Marking scheme: 100 marks are required for a Pass, 120 for a Merit and 130 for a Distinction. A Pass in each individual section is not required to pass overall. See pp. 146–147 for the marking criteria used by examiners.

Pieces

Programme planning: Candidates must choose one piece from each of the three lists (A, B and C) in each grade. In the exam, they should inform the examiner which pieces they are performing, and they are welcome to use the form on p. 149 for this purpose.

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

Exam music & editions: Wherever the syllabus includes an arrangement or transcription, the edition listed in the syllabus must be used in the exam; in all such cases the abbreviation ‘arr.’ or ‘trans.’ appears in the syllabus entry. For all other pieces, the editions quoted in the syllabus are given for guidance only and candidates may use any edition of their choice (in- or out-of-print or downloadable). Information on obtaining exam music is given on p. 13.

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

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

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

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

Page-turns: Examiners will be understanding if a page-turn causes a lack of continuity during a piece, and this will not affect the marking. A variety of solutions for awkward page-turns exists, including the use of an additional copy of the music or a photocopy of a section of the piece (but see ‘Photocopies’ below). In cases where candidates at Grades 6–8 believe there is no solution to a particularly awkward page-turn, they may bring a page-turner to the exam (prior permission is not required; the turner may be a candidate’s teacher). Similarly, an accompanist for a Grade 6–8 exam is permitted to bring a page-turner to assist with turns in the piano part. Examiners are unable to help with page-turning.

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

Scales and arpeggios

Examiners will usually ask for at least one of each type of scale/arpeggio etc. required at each grade, as well as aiming to hear a balance of the specified articulations. When asking for requirements, examiners will specify only:

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

All scales and arpeggios should:

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

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





























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

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

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

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

The following speeds are given as a general guide:

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

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

Sight-reading

Candidates will be asked to play a short unaccompanied piece of music which they have not previously seen. They will be given half a minute in which to look through and, if they wish, try out all or any part of the test before they are required to play it for assessment. The tables on pp. 18–19 show the introduction of elements at each grade. For practice purposes, books of sample sight-reading tests are published for all woodwind instruments by ABRSM.

Aural tests

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

In the exam

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

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

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

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

Assessment

The tables on pp. 146–147 show the marking criteria used by examiners. In each element of the exam, ABRSM operates the principle of marking from the required pass mark positively or negatively, rather than awarding marks by deduction from the maximum or addition from zero. In awarding marks, examiners balance the extent to which the qualities and skills listed on pp. 146–147 (broadly categorized by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

Obtaining exam music

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

SCALE AND ARPEGGIO PATTERNS

The examples on the following pages clarify patterns and ranges found in this syllabus. Reference should be made to the appropriate syllabus pages for the full requirements for each instrument.

All instruments

SCALES AND ARPEGGIOS

one octave and down to the dominant (*recorder only*)



to a twelfth (and similarly, two and a half octaves)



SCALES IN THIRDS

one octave (and similarly, two or three octaves)



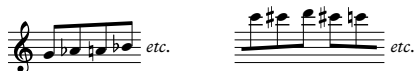
Bassoon: ending for B \flat major

to a twelfth



CHROMATIC SCALES

to a twelfth (and similarly, two and a half octaves)



DOMINANT SEVENTHS (resolving on tonic)

one octave (and similarly, two or three octaves)



to a twelfth (and similarly, two and a half octaves)



DIMINISHED SEVENTHS

to a twelfth (and similarly, two and a half octaves)



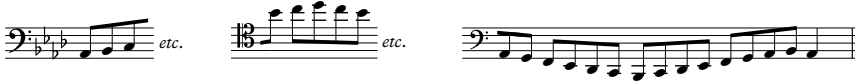
Bassoon

EXTENDED-RANGE SCALES

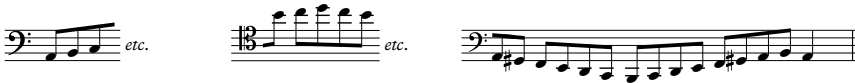
E major



A^b major



A harmonic minor



EXTENDED-RANGE ARPEGGIOS

A^b major







A minor



SIGHT-READING PARAMETERS

The tables on pp. 18–19 show the introduction of elements at each grade. Please note that these parameters are presented cumulatively, i.e. once introduced they apply for all subsequent grades (albeit within a logical progression of difficulty). See also p. 12.

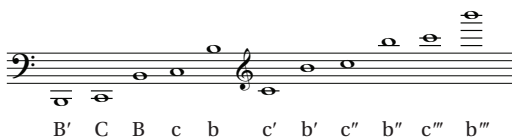
	Length (bars)	Time	Other features that may be included
Grade 1	4	4/4 3/4	<ul style="list-style-type: none"> •  note values; ζ rests • notes tongued or with simple two-note slurs • dynamics <ul style="list-style-type: none"> ◦ recorders: <i>mf</i> only ◦ others: <i>f</i> and <i>mf</i>
	6	2/4	
Grade 2	8		<ul style="list-style-type: none"> •  and  patterns; — rests • tied notes • staccato • dynamics <ul style="list-style-type: none"> ◦ recorders: as Grade 1 ◦ others: <i>mp</i> and <i>cresc.</i> hairpin
Grade 3		3/8	<ul style="list-style-type: none"> • accidentals (within minor keys only) • ; simple semiquaver patterns; v rests • accents • dynamics <ul style="list-style-type: none"> ◦ recorders: <i>p</i> ◦ others: <i>p</i> and <i>dim.</i> hairpin
Grade 4	c. 8	6/8	<ul style="list-style-type: none"> • chromatic notes • anacrusis • tenuto • pause sign • dynamics <ul style="list-style-type: none"> ◦ recorders: <i>f</i> and <i>mp</i> ◦ others: as Grade 3
Grade 5	c. 8–16		<ul style="list-style-type: none"> • simple syncopation • slowing of tempo at end • dynamics <ul style="list-style-type: none"> ◦ recorders: <i>cresc.</i> and <i>dim.</i> hairpins ◦ others: <i>ff</i> and <i>pp</i>
Grade 6	c. 12–16	9/8 5/8 5/4	<ul style="list-style-type: none"> • changes of time signature • triplet patterns • slowing of tempo followed by <i>a tempo</i> • <i>Flute, Clarinet & Saxophone</i>: swung style • <i>Bassoon</i>: tenor clef
Grade 7	c. 16–20	7/8 7/4	
Grade 8	c. 16–24	12/8	<ul style="list-style-type: none"> • triplet crotchets • acceleration of tempo • simple ornaments • Recorder: <i>ff</i> and <i>pp</i> • <i>Flute</i>: 8va sign

KEYS	Descant Recorder	Treble Recorder	Flute	Oboe	Clarinet	Bassoon	Saxophone
MAJORS minors*							
Grade 1	C, F	F, B \flat	G, F	G, F	G, F	G, F	G, F
Grade 2	D d	C g	C e	C d	C a	C e	C d
Grade 3	a	d	a	a	d	a	a
Grade 4	G e	G a	B \flat d	D e	B \flat g	D d	D b
Grade 5	A, B \flat b, g	D, E \flat e, b	D, A, E \flat b, g	A, B \flat , E \flat b, g	D, A, E \flat e, b	A, B \flat , E \flat b, g	A, B \flat , E \flat e, g
Grade 6	—	A f \sharp , c	E, A \flat f \sharp , c	E, A \flat f \sharp , c	E, A \flat f \sharp , c	E, A \flat f \sharp , c	E, A \flat f \sharp , c
Grade 7	—	E, A \flat	c \sharp , f	c \sharp , f	c \sharp , f	c \sharp , f	c \sharp , f
Grade 8	—	c \sharp , f	B, D \flat	B, D \flat	B, D \flat	B, D \flat	B, D \flat

* Minors – natural form at Grade 2, any form from Grade 3

RANGES †	Descant Recorder	Treble Recorder	Flute	Oboe	Clarinet	Bassoon	Saxophone
Grade 1	d'-d''	g'-g''	e'-f''	d'-d''	a-a'	G-g	f'-g''
Grade 2	c'-f''	f'-bb''	e'-g''	d'-g''	f-bb'	E-b	e'-a''
Grade 3	c'-a''	f'-d'''	d'-c'''	d'-b''	f-g''	E-c'	d'-c'''
Grade 4	c'-b''	f'-e'''	d'-f'''	c'-c'''	f-bb''	D-f'	c'-c'''
Grade 5	c'-b''	f'-e'''	c'-g'''	c'-d'''	e-d'''	C-g'	c'-d'''
Grade 6	—	f'-f'''	c'-a'''	b-e'''	e-eb'''	Bb'-a'	c'-eb'''
Grade 7	—	f'-g''' (excl. f \sharp ''')	c'-bb'''	bb-e'''	e-e'''	Bb'-bb'	b-f'''
Grade 8	—	f'-g''' (excl. f \sharp ''')	c'-b'''	a \sharp -f'''	e-f'''	Bb'-c''	a \sharp -f'''

† Ranges are presented using the Helmholtz system, i.e.:



GRADE 1

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Aubert	Gavotte, arr. Hilling & Bergmann	First Book of Bassoon Solos (Faber)
	2 Jacques Hotteterre	Menuet du Tambourin, arr. Hilling & Bergmann	First Book of Bassoon Solos (Faber)
	3 Diabelli	Serenade (from Op. 125), arr. Wastall	P. 22 from Learn as You Play Bassoon (Boosey & Hawkes III)
	4 Diabelli	The Carousel, arr. Denwood	16 Progressive Pieces for Bassoon (Emerson)
	5 Gurlitt	See-Saw, arr. Denwood	16 Progressive Pieces for Bassoon (Emerson)
	6 Pepusch	Youth's the Season Made for Joys, arr. Sparke	Sounds Classical for Bassoon (Anglo Music)
	7 Vogel	Waltz, arr. Sparke	Sounds Classical for Bassoon (Anglo Music)
	8 Trad.	The Mallow Fling, arr. Lawrance	Easy Winners for Bassoon (Brass Wind III +)
	9 Trad. German	Wooden Heart, arr. Lawrance	Easy Winners for Bassoon (Brass Wind III +)
	10 Trad. Czech	The Little Drummer Boy, arr. Denley	Time Pieces for Bassoon, Vol. 1 (ABRSM \diamond)
B	1 Bruns & Atencio	A Pirate's Life for Me, arr. Lawrance	Winner Scores All for Bassoon (Brass Wind III)
	2 John Burness	Slow Waltz <i>or</i> Allegro (No. 1 <i>or</i> No. 2 from <i>Four Easy Pieces</i>)	John Burness: Four Easy Pieces (Paterson's)
	3 Roma Cafolla	Hush-a-bye <i>or</i> Musical Box (from <i>Playaround for Bassoon</i>)	Roma Cafolla: Playaround for Bassoon, Book 2: Revised Edition 2017 (Forton Music)
	4 Colin Cowles	Catchy Toon <i>or</i> Croonin' 'oon (No. 3 <i>or</i> No. 6 from <i>25 Fun Moments for Bassoon</i>)	Colin Cowles: 25 Fun Moments for Bassoon (Studio Music)
	5 Chris Hazell	West Point <i>upper note in bb. 6, 10 & 36</i>	Up Front for Bassoon (Brass Wind)
	6 Maxwell Davies	When I got out of bed (from <i>Kirkwall Shopping Songs</i>), arr. Denley	Time Pieces for Bassoon, Vol. 1 (ABRSM \diamond)
	7 Tom Paxton	The Marvelous Toy, arr. Lawrance <i>bottom Ds may be played 8va</i>	Easy Winners for Bassoon (Brass Wind III +)
	8 Alan Silvestri	Feather Theme (from <i>Forrest Gump</i>), arr. Lawrance	Easy Winners for Bassoon (Brass Wind III +)
	9 Graham Sheen	Rondo	The Really Easy Bassoon Book (Faber)
10 Sarah Watts	Boom, Boom, Ching! (from <i>Fresh Air for Bassoon</i>)	Sarah Watts: Fresh Air for Bassoon (Kevin Mayhew)	
C	1 Anon.	Folk Tune <i>or</i> Czech Folk Tune	No. 9 <i>or</i> No. 12 from 90 Easy Bassoon Studies (Emerson)
	2 Beethoven	German Dance: Moderato, arr. Wastall	P. 21 from Learn as You Play Bassoon (Boosey & Hawkes)
	3 Colin Cowles	Mind the Gap (from <i>Out of Character</i>)	Colin Cowles: Out of Character (Fentone)
	4 James Rae	Power House <i>or</i> Blue Bop (No. 2 <i>or</i> No. 4 from <i>16 Characteristic Studies for Bassoon</i>)	James Rae: 16 Characteristic Studies for Bassoon (Reedimensions)
	5 Jane Sebba	Dawn Chorus	Abacadabra Bassoon (A & C Black)
	6 Trad. North American	Long-Legged Life, arr. Sebba	Abacadabra Bassoon (A & C Black)
	7 Susato	La Morisque, arr. Lawrance	Winner Scores All for Bassoon (Brass Wind)
	8 Sarah Watts	Study in Green (from <i>Fresh Air for Bassoon</i>)	Sarah Watts: Fresh Air for Bassoon (Kevin Mayhew)
	9 Weissenborn	Study in A Minor <i>or</i> Study in A Minor (No. 7 <i>or</i> No. 8 from <i>Bassoon Studies</i> , Op. 8, Vol. 1)	P. 3 from Weissenborn: Bassoon Studies, Op. 8, Vol. 1 (Peters)
	10 Lynne Williams	Chirpy <i>or</i> Tangled (No. 7 <i>or</i> No. 9 from <i>Thirty One Two Three Bassoon Studies</i>)	Lynne Williams: Thirty One Two Three Bassoon Studies (Forton Music)

III Piano accompaniment published separately + Includes mini-bassoon & tenoroon accompaniments

\diamond Includes mini-bassoon accompaniments

SCALES AND ARPEGGIOS: from memory; for further details see page 11

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
F, G majors		
E minor (natural <i>or</i> harmonic <i>or</i> melodic, at candidate's choice)	1 oct.	tongued / slurred
ARPEGGIOS		
F, G majors		
E minor	1 oct.	tongued / slurred

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

AURAL TESTS: administered by the examiner from the piano; for further details see pages 134 & 135

GRADE 2

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Attwood	Theme and Variation (from <i>Sonatina No. 3</i>), arr. Sparke	Sounds Classical for Bassoon (Anglo Music)
	2 Trad. Scottish	O Waly, Waly (The Water is Wide), arr. Sparke	Sounds Classical for Bassoon (Anglo Music)
	3 Dowland	Fine Knacks for Ladies, arr. Sheen	The Really Easy Bassoon Book (Faber)
	4 Handel	Jig (from <i>Water Music</i>), arr. Sheen	Going Solo for Bassoon (Faber)
	5 Haydn	Minuet (from <i>12 German Dances</i> , Hob. IX:10), arr. Denley	Time Pieces for Bassoon, Vol. 1 (ABRSM ◊)
	6 Mozart	Aria (from <i>Don Giovanni</i>), arr. Lawrance	Winner Scores All for Bassoon (Brass Wind 🎷)
	7 Schubert	Briar-Rose (Heidenröslein), arr. Lawrance	Winner Scores All for Bassoon (Brass Wind 🎷)
	8 Rosseter	Song, arr. Hilling & Bergmann	First Book of Bassoon Solos (Faber)
	9 Trad. Welsh	Welsh Folk Song 1, arr. Hilling & Bergmann	First Book of Bassoon Solos (Faber)
	10 Schönberg & Boulbil	Castle on a Cloud (from <i>Les Misérables</i>), arr. Lawrance	Easy Winners for Bassoon (Brass Wind 🎷+)
B	1 Roma Cafolla	Prancing Elephants or Top o' the Morning (from <i>Playaround for Bassoon</i>)	Roma Cafolla: Playaround for Bassoon, Book 2: Revised Edition 2017 (Forton Music)
	2 Colin Cowles	Afternoon Song or Bassoon Street Blues (No. 9 or No. 12 from <i>25 Fun Moments for Bassoon</i>)	Colin Cowles: 25 Fun Moments for Bassoon (Studio Music)
	3 Elgar	Chanson de Matin, arr. Lawrance	Winner Scores All for Bassoon (Brass Wind 🎷)
	4 Edward Gregson	Russian Dance	Up Front for Bassoon (Brass Wind)
	5 Kosma	Autumn Leaves, arr. Lawrance	Easy Winners for Bassoon (Brass Wind 🎷+)
	6 Jenny Rees	April, May and Oon or An Oonful of Sugar (from <i>Oon Tunes!</i>)	Jenny Rees: Oon Tunes! (Queen's Temple Publications)
	7 Saint-Saëns	The Elephant (from <i>The Carnival of the Animals</i>), arr. Sheen	The Really Easy Bassoon Book (Faber)
	8 Sullivan	A Policeman's Lot (from <i>The Pirates of Penzance</i>), arr. Denley	Time Pieces for Bassoon, Vol. 1 (ABRSM ◊)
	9 Vaughan Williams	Buonaparty, arr. Denley	Time Pieces for Bassoon, Vol. 1 (ABRSM ◊)
	10 Sarah Watts	Humdinger Hoedown or Café du Festival (from <i>Fresh Air for Bassoon</i>)	Sarah Watts: Fresh Air for Bassoon (Kevin Mayhew)
C	1 Dave Gale	Little Red Mug or Swinging Janos (from <i>JazzFX for Bassoon</i>)	P. 3 from Dave Gale: JazzFX for Bassoon (Brass Wind)
	2 Gariboldi	Study in C	No. 30 from 90 Easy Bassoon Studies (Emerson)
	3 Popp	Study in F	No. 27 from 90 Easy Bassoon Studies (Emerson)
	4 Gossec	Tambourin, arr. Sebba	Abracadabra Bassoon (A & C Black)
	5 James Rae	Inter-Galactic March or Enchanted Waltz (No. 5 or No. 13 from <i>16 Characteristic Studies for Bassoon</i>)	James Rae: 16 Characteristic Studies for Bassoon (Reedimensions)
	6 Graham Sheen	Black and White or Euphonium (No. 5 or No. 7 from <i>26 Melodic Studies for Bassoon</i>)	Graham Sheen: 26 Melodic Studies for Bassoon (Emerson)
	7 Philip Sparke	Square Dance (No. 16 from <i>Skilful Studies for Bassoon</i>)	Philip Sparke: Skilful Studies for Bassoon (Anglo Music)
	8 Sarah Watts	Study in Silver (from <i>Fresh Air for Bassoon</i>)	Sarah Watts: Fresh Air for Bassoon (Kevin Mayhew)
	9 Weissenborn	Study in A minor or Study in C (No. 5 or No. 6 from <i>Bassoon Studies</i> , Op. 8, Vol. 1)	P. 5 from Weissenborn: Bassoon Studies, Op. 8, Vol. 1 (Peters)
	10 Lynne Williams	Over and Over or Jumping Beans (No. 10 or No. 12 from <i>Thirty One Two Three Bassoon Studies</i>)	Lynne Williams: Thirty One Two Three Bassoon Studies (Forton Music)

🎷 Piano accompaniment published separately + Includes mini-bassoon & tenoroon accompaniments

◊ Includes mini-bassoon accompaniments

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

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
C major <i>starting an octave above lowest tonic</i>	1 oct.	
D, F majors	a 12th	
A minor (natural <i>or</i> harmonic <i>or</i> melodic, at candidate's choice)	1 oct.	tongued / slurred
D minor (natural <i>or</i> harmonic <i>or</i> melodic, at candidate's choice)	a 12th	
ARPEGGIOS		
C major <i>starting an octave above lowest tonic</i>	1 oct.	
D, F majors	a 12th	
A minor	1 oct.	tongued / slurred
D minor	a 12th	

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

AURAL TESTS: administered by the examiner from the piano; for further details see pages 134 & 135

GRADE 3

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 G. Böhm	Minuet, arr. Denwood	16 Progressive Pieces for Bassoon (Emerson)
	2 Byrd	Lord Willobies Welcome Home (from <i>My Ladye Nevells Booke of Virginal Music</i>), arr. Sparke	Sounds Classical for Bassoon (Anglo Music)
	3 R. Farnaby	Fayne would I wedd, arr. Sheen	Going Solo for Bassoon (Faber)
	4 Mozart	Se a caso madama (from <i>The Marriage of Figaro</i>), arr. Sheen	Going Solo for Bassoon (Faber)
	5 L. Fischer	The Cellarman's Song, arr. Wastall	P.58 from Learn as You Play Bassoon (Boosey & Hawkes (H))
	6 Gluck	Aria (from <i>Orfeo ed Euridice</i>), arr. Lawrance	Winner Scores All for Bassoon (Brass Wind (H))
	7 Handel	Gavotte, arr. Hilling & Bergmann	Second Book of Bassoon Solos (Faber)
	8 Handel	Hornpipe (from <i>Water Music, Suite No. 1</i>), arr. Lawrance	Easy Winners for Bassoon (Brass Wind (H)+)
	9 Mozart	The Birdcatcher's Song (from <i>The Magic Flute</i>), arr. Denley	Time Pieces for Bassoon, Vol. 1 (ABRSM ◊)
	10 O'Carolan	Princess Royal, arr. Denley	Time Pieces for Bassoon, Vol. 1 (ABRSM ◊)
B	1 Brahms	Poco Allegretto (from <i>Symphony No. 3</i>), arr. Sparke	Sounds Classical for Bassoon (Anglo Music)
	2 Roma Cafolla	Toe Tap or Country Fair (from <i>Playaround for Bassoon</i>)	Roma Cafolla: Playaround for Bassoon, Book 2: Revised Edition 2017 (Forton Music)
	3 Colin Cowles	Ragoon or Thumb a Lift (No.19 or No.21 from <i>25 Fun Moments for Bassoon</i>)	Colin Cowles: 25 Fun Moments for Bassoon (Studio Music)
	4 Elliott	Signature Tune <i>lower line in b. 27</i> or The Donkey Trot (No.1 or No.2 from <i>Ivor the Engine for Bassoon</i>)	Elliott: Ivor the Engine for Bassoon (Paterson's)
	5 Grieg	Album Leaf, arr. Hilling & Bergmann	Second Book of Bassoon Solos (Faber)
	6 Joplin	The Strenuous Life, arr. Lawrance	Winner Scores All for Bassoon (Brass Wind (H))
	7 Michael Rose	Intrada or Sea Shanty (from <i>A Miscellany for Bassoon, Book 1</i>)	Michael Rose: A Miscellany for Bassoon, Book 1 (ABRSM)
	8 Satie	Le Piccadilly, arr. Sheen	Going Solo for Bassoon (Faber)
	9 R. & R. Sherman	Hushabye Mountain (from <i>Chitty Chitty Bang Bang</i>), arr. Lawrance	Easy Winners for Bassoon (Brass Wind (H)+)
	10 Sherwin & Maschwitz	A Nightingale Sang in Berkeley Square, arr. Lawrance	Easy Winners for Bassoon (Brass Wind (H)+)
C	1 Concone	Study No.1 or Study No.7 <i>omitting DC</i> , arr. Emerson	Concone: The Singing Bassoon (Emerson)
	2 Demnitz	Study in A minor	No. 54 from 90 Easy Bassoon Studies (Emerson)
	3 Nicholson	Study in Bb	No. 45 from 90 Easy Bassoon Studies (Emerson)
	4 Dave Gale	The Latin Eighth (from <i>JazzFX for Bassoon</i>)	P.9 from Dave Gale: JazzFX for Bassoon (Brass Wind)
	5 Gariboldi	Study No.1 or Study No.4, arr. Wastall	P.42 or P.54 from Learn as You Play Bassoon (Boosey & Hawkes)
	6 Peter Lawrance	Moderato (No.1 from <i>Featuring Melody for Bassoon</i>)	Peter Lawrance: Featuring Melody for Bassoon (Brass Wind)
	7 Michael Rose	Cantilena or Merry Andrew (from <i>A Miscellany for Bassoon, Book 1</i>)	Michael Rose: A Miscellany for Bassoon, Book 1 (ABRSM)
	8 Graham Sheen	Latin American or Tumbleweed Town (No.17 or No.18 from <i>26 Melodic Studies for Bassoon</i>)	Graham Sheen: 26 Melodic Studies for Bassoon (Emerson)
	9 Philip Sparke	In the Black Mountains or Trumpet Tune (No.28 or No.29 from <i>Skilful Studies for Bassoon</i>)	Philip Sparke: Skilful Studies for Bassoon (Anglo Music)
	10 Weissenborn	Study in E minor or Study in D minor (No.4 or No.4 from <i>Bassoon Studies, Op.8, Vol. 1</i>)	P.9 or P.10 from Weissenborn: Bassoon Studies, Op.8, Vol. 1 (Peters)

(H) Piano accompaniment published separately + Includes mini-bassoon & tenoroon accompaniments

◊ Includes mini-bassoon accompaniments

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

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
G, A majors	a 12th	
B \flat major <i>starting an octave above lowest tonic</i>	2 oct.	
C major	a 12th	tongued / slurred
E, A minors (harmonic <i>or</i> melodic, at candidate's choice)	2 oct.	
D minor (harmonic <i>or</i> melodic, at candidate's choice)		
CHROMATIC SCALE		
starting on G	1 oct.	tongued / slurred
ARPEGGIOS		
G, A majors	a 12th	
B \flat major <i>starting an octave above lowest tonic</i>	2 oct.	tongued / slurred
C major	a 12th	
E, A minors	2 oct.	
D minor		

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

AURAL TESTS: administered by the examiner from the piano; for further details see pages 134 & 136

GRADE 4

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 J. S. Bach	Aria (from <i>Cantata No. 26</i>), arr. Hilling & Bergmann	Second Book of Bassoon Solos (Faber)
	2 Trad. English	The Maiden's Blush, arr. Hilling & Bergmann	Second Book of Bassoon Solos (Faber)
	3 Galliard	Spiritoso e staccato a tempo moderato (2nd movt from <i>Sonata No. 1 in A minor</i>)	Galliard: Sonata No. 1 in A minor (Hinrichsen) <i>or</i> Galliard: Six Sonatas, Vol. 1 (IMC)
	4 Galliard	Vivace (2nd movt from <i>Sonata No. 2 in G</i>)	Galliard: Sonata in G (Schott) <i>or</i> Galliard: Six Sonatas, Vol. 1 (IMC)
	5 Handel	Musette <i>and</i> March (from <i>Sonata</i> , Op. 5 No. 2), arr. Forbes	Classical and Romantic Pieces for Bassoon, Book 1 (OUP)
	6 Willy Hess	Ländler (No. 1 from <i>Seven Recital Pieces, Vol. 1</i>)	Willy Hess: Seven Recital Pieces, Vol. 1 (Hinrichsen)
	7 Mozart	Menuetto e Trio (from <i>Serenade in B\flat</i> , K. 361), arr. Denley	Time Pieces for Bassoon, Vol. 2 (ABRSM)
	8 Tansman	Fughetta (from <i>10 Easy Pieces</i>), arr. Denley	Time Pieces for Bassoon, Vol. 2 (ABRSM)
	9 Rameau	Danse des Sauvages (from <i>Les Indes galantes</i>), arr. Denwood	16 Progressive Pieces for Bassoon (Emerson)
	10 Vivaldi	Allegro (from <i>Flute Sonata</i>), arr. Sparke	Sounds Classical for Bassoon (Anglo Music)
B	1 Anon.	Lamorna or Tom Bawcock's Eve, arr. Tanner	Cornish Pastiche for Bassoon (Spartan Press)
	2 Eve Barsham	Crunch Cat! (from <i>Autumn Day & Crunch Cat!</i>)	Eve Barsham: Autumn Day & Crunch Cat! (Emerson)
	3 Bratton	The Teddy Bears' Picnic, arr. Denley	Time Pieces for Bassoon, Vol. 2 (ABRSM)
	4 Khachaturian	Dance of the Young Maidens (from <i>Gayane</i>), arr. Denley	Time Pieces for Bassoon, Vol. 2 (ABRSM)
	5 Ivor Foster	Serenade, Op. 10 No. 1	Ivor Foster: Serenade (Stainer & Bell)
	6 Gounod	March of a Marionette, arr. Walters	Gounod: March of a Marionette for Bassoon (Rubank)
	7 Jacob	L'Après-midi d'un dinosaure <i>and</i> A Little Waltz (from <i>Four Sketches</i>)	Jacob: Four Sketches (Emerson)
	8 Judyth Knight	Valse française	Judyth Knight: Valse française (Stainer & Bell)
	9 G. Noris	El Toro	G. Noris: El Toro for Bassoon (Editions Marc Reift)
	10 Wechter	Spanish Flea, arr. Lawrance	Easy Winners for Bassoon (Brass Wind \mathbb{III})
C	1 J. S. Bach	Bourrée 1 (from <i>Suite No. 3 in C</i> , BWV 1009), arr. Gatt	J. S. Bach: Three Movements from the Solo Cello Suites for Bassoon (ABRSM)
	2 Concone	Study No. 11, arr. Emerson	Concone: The Singing Bassoon (Emerson)
	3 Dave Gale	Down the Dale (from <i>JazzFX for Bassoon</i>)	P. 8 from Dave Gale: JazzFX for Bassoon (Brass Wind)
	4 Josephs	A Happy Song (No. 2 from <i>Mr Bumble Takes a Wife</i>)	Josephs: Mr Bumble Takes a Wife (Emerson)
	5 Peter Lawrance	Tempo di valse <i>or</i> Ritmico (No. 2 <i>or</i> No. 3 from <i>Featuring Melody for Bassoon</i>)	Peter Lawrance: Featuring Melody for Bassoon (Brass Wind)
	6 Michael Rose	Polka (from <i>A Miscellany for Bassoon, Book 2</i>)	Michael Rose: A Miscellany for Bassoon, Book 2 (ABRSM)
	7 Graham Sheen	Sea Song (No. 19 from <i>26 Melodic Studies for Bassoon</i>)	Graham Sheen: 26 Melodic Studies for Bassoon (Emerson)
	8 Philip Sparke	Penny Parade <i>or</i> Urso Major (No. 34 <i>or</i> No. 37 from <i>Skilful Studies for Bassoon</i>)	Philip Sparke: Skilful Studies for Bassoon (Anglo Music)
	9 Weissenborn	Study in D minor <i>or</i> Study in G minor (No. 4 <i>or</i> No. 6 from <i>Bassoon Studies</i> , Op. 8, Vol. 1)	P. 14 <i>or</i> P. 16 from Weissenborn: Bassoon Studies, Op. 8, Vol. 1 (Peters)
	10 Weissenborn	Study No. 2 <i>or</i> Study No. 10 (from <i>Bassoon Studies</i> , Op. 8, Vol. 2)	Weissenborn: Bassoon Studies, Op. 8, Vol. 2 (Peters)

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

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
B \flat , D, E \flat , E, F majors		
B, C, E, G minors (harmonic <i>or</i> melodic, at candidate's choice)	2 oct.	tongued / slurred
CHROMATIC SCALE		
starting on F	2 oct.	tongued / slurred
ARPEGGIOS		
B \flat , D, E \flat , E, F majors		
B, C, E, G minors	2 oct.	tongued / slurred
DOMINANT SEVENTH (resolving on tonic)		
in the key of C	2 oct.	tongued / slurred

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

AURAL TESTS: administered by the examiner from the piano; for further details see pages 134 & 136

GRADE 5

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 J. S. Bach	Sinfonia (from <i>Cantata No. 156</i>), arr. Hilling & Bergmann	Second Book of Bassoon Solos (Faber)
	2 Beethoven	Bagatelle, Op. 119 No. 1, arr. Denley	Time Pieces for Bassoon, Vol. 2 (ABRSM)
	3 Bond	Allegro (3rd movt from <i>Concerto No. 6 in B♭</i>) <i>bassoon to play in tutti</i>	Bond: Concerto No. 6 in B♭ (Boosey & Hawkes)
	4 Burgmüller	Ballade, Op. 100 No. 15, arr. Denwood	16 Progressive Pieces for Bassoon (Emerson)
	5 Galliard	Spiritoso e Allegro (4th movt from <i>Sonata No. 2 in G</i>)	Galliard: Sonata in G (Schott) <i>or</i> Galliard: Six Sonatas, Vol. 1 (IMC)
	6 Galliard	Spiritoso (4th movt from <i>Sonata No. 3 in F</i>)	Galliard: Six Sonatas, Vol. 1 (IMC)
	7 Heinichen	Vivace (2nd movt from <i>Sonata in D</i>)	Heinichen: Sonata in D (Accolade)
	8 Mozart	Andante (2nd movt from <i>Sonata in B♭</i> , K. 292)	Mozart: Sonata in B♭, K. 292 (Bärenreiter <i>or</i> Henle <i>or</i> Chester) <i>or</i> Bassoon Solos, Vol. 1 (Chester)
	9 Telemann	Triste (1st movt from <i>Sonata in F minor</i> , TWV 41:f1)	Telemann: Sonata in F minor, TWV 41:f1 (Amadeus)
	10 Vivaldi	Sicilienne <i>and</i> Allegretto (from <i>Cello Sonata No. 5</i>), arr. Forbes	Classical and Romantic Pieces for Bassoon, Book 1 (OUP)
B	1 Carl Davis	Mr Jeremy Fisher	Unbeaten Tracks for Bassoon (Faber)
	2 P.-M. Dubois	Ballade des pingouins <i>observing printed cadenza</i>	P.-M. Dubois: Ballade des pingouins (Leduc)
	3 Philip Godfrey	Hornpipe (Sailors' Dance) <i>or</i> Postlude (No. 2 <i>or</i> No. 5 from <i>Little Suite</i>)	Philip Godfrey: Little Suite (Emerson)
	4 Goossens	Vieille chanson à boire	Goossens: Vieille chanson à boire (Leduc)
	5 Grainger	Shepherd's Hey, arr. Denley	Time Pieces for Bassoon, Vol. 2 (ABRSM)
	6 Prokofiev	The Montagues and the Capulets (from <i>Romeo and Juliet</i> , Op. 64), arr. Denley	Time Pieces for Bassoon, Vol. 2 (ABRSM)
	7 Edward Parker	Jaunty Tune (No. 1 from <i>Three Trifles</i>)	Edward Parker: Three Trifles (Stainer & Bell)
	8 Jim Parker	Tom Jones <i>or</i> Soldier, Soldier	The Music of Jim Parker for Bassoon (Brass Wind)
	9 Albert Siklós	Romance <i>or</i> Petite marche (No. 4 <i>or</i> No. 6 from <i>Suite</i> , Op. 54), arr. Denwood	Albert Siklós: Suite, Op. 54 for Bassoon (Emerson)
	10 Wolf-Ferrari	Strimpellata <i>or</i> Canzone (2nd movt <i>or</i> 3rd movt from <i>Suite-Concertino in F</i> , Op. 16)	Wolf-Ferrari: Suite-Concertino in F, Op. 16 (Ricordi)
C	1 J. S. Bach	Gigue (from <i>Suite No. 1 in G</i> , BWV 1007), arr. Gatt	J. S. Bach: Three Movements from the Solo Cello Suites for Bassoon (ABRSM)
	2 Concone	Study No. 16 <i>or</i> Study No. 30, arr. Emerson	Concone: The Singing Bassoon (Emerson)
	3 Josephs	Mr Bumble Takes a Wife (No. 3 from <i>Mr Bumble Takes a Wife</i>) <i>trills optional</i>	Josephs: Mr Bumble Takes a Wife (Emerson)
	4 Peter Lawrance	Very lively <i>or</i> Con brio (No. 7 <i>or</i> No. 16 from <i>Featuring Melody for Bassoon</i>)	Peter Lawrance: Featuring Melody for Bassoon (Brass Wind)
	5 Alexandre Ouzounoff	Mount Blackburn (USA-Alaska) (No. 2 from <i>Bassoon on the Top</i> , Vol. 1)	Alexandre Ouzounoff: Bassoon on the Top, Vol. 1 (Billaudot)
	6 Michael Rose	Mazurka <i>or</i> Scena (from <i>A Miscellany for Bassoon</i> , Book 2)	Michael Rose: A Miscellany for Bassoon, Book 2 (ABRSM)
	7 Graham Sheen	Burlesque <i>or</i> Tango (No. 20 <i>or</i> No. 24 from <i>26 Melodic Studies for Bassoon</i>)	Graham Sheen: 26 Melodic Studies for Bassoon (Emerson)
	8 Philip Sparke	Party Piece (No. 40 from <i>Skilful Studies for Bassoon</i>)	Philip Sparke: Skilful Studies for Bassoon (Anglo Music)
	9 Weissenborn	Study in A <i>or</i> Study in E minor (No. 19 <i>or</i> No. 24 from <i>Bassoon Studies</i> , Op. 8, Vol. 1)	P. 25 <i>or</i> P. 29 from Weissenborn: Bassoon Studies, Op. 8, Vol. 1 (Peters)
	10 Weissenborn	Study No. 4 <i>or</i> Study No. 5 (from <i>Bassoon Studies</i> , Op. 8, Vol. 2)	Weissenborn: Bassoon Studies, Op. 8, Vol. 2 (Peters)

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

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
B, C, Eb, Ab, A majors		
Bb, C#, F, F#, A minors (harmonic <i>or</i> melodic, at candidate's choice)	2 oct.	tongued / slurred
CHROMATIC SCALES		
starting on C and Ab	2 oct.	tongued / slurred
ARPEGGIOS		
B, C, Eb, Ab, A majors		
Bb, C#, F, F#, A minors	2 oct.	tongued / slurred
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of F and D	2 oct.	tongued / slurred
DIMINISHED SEVENTH		
starting on F	2 oct.	tongued / slurred

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

AURAL TESTS: administered by the examiner from the piano; for further details see pages 134 & 137

GRADE 6

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

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 J. Besozzi	Allegro or Presto (1st or 3rd movt from <i>Sonata in B♭</i>)	J. Besozzi: Sonata in B♭ (OUP or Accolade)
	2 Boismortier	Largo and Allegro (3rd and 4th movts from <i>Sonata in C minor</i> , Op. 50 No. 5)	Boismortier: Two Sonatas, Op. 50 Nos 4–5 (Musica Rara)
	3 Devienne	Adagio (2nd movt from <i>Sonata in G minor</i> , Op. 24 No. 5)	Devienne: Sonata in G minor, Op. 24 No. 5 (Musica Rara)
	4 Galliard	Allegro (2nd movt from <i>Sonata No. 3 in F</i>)	Galliard: Six Sonatas, Vol. 1 (IMC)
	5 Willy Hess	Reigen (No. 5 from <i>Seven Recital Pieces</i> , Vol. 2)	Willy Hess: Seven Recital Pieces, Vol. 2 (Hinrichsen)
	6 B. Marcello	Andante and Allegro (1st and 2nd movts from <i>Sonata in G</i>), trans. Hara & Nagy	Baroque Sonatas for Bassoon, Vol. 1 (Editio Musica Budapest)
	7 Mozart	Andante ma adagio (2nd movt from <i>Concerto in B♭</i> , K. 191)	Mozart: Concerto in B♭, K. 191 (Bärenreiter or Henle or Kevin Mayhew)
	8 Mozart	Rondo: Allegro (3rd movt from <i>Sonata in B♭</i> , K. 292)	Mozart: Sonata in B♭, K. 292 (Bärenreiter or Henle or Chester) or The Chester Bassoon Anthology (Chester)
	9 Vanhal	Andante molto (2nd movt from <i>Concerto in C</i>), arr. Sheen <i>ending at b. 84; bassoon tacet in tutti</i>	Vanhal: Concerto in C (Emerson)
	10 Vivaldi	Largo and Allegro (con spirito) (1st and 2nd movts from <i>Sonata in E minor</i> , RV 40, Op. 14 No. 5), trans. Weisberg	Vivaldi: Sonata in E minor, RV 40 (IMC)
B	1 Bariller	Fantasio <i>complete</i>	Bariller: Fantasio (Leduc) or The Chester Bassoon Anthology (Chester)
	2 Fauré	Pièce, trans. Oubradous	Fauré: Pièce for Bassoon (Leduc) or The Chester Bassoon Anthology (Chester)
	3 Paul Hart	Andante	Unbeaten Tracks for Bassoon (Faber)
	4 Anthony Hedges	Willow Walk, Op. 143b, arr. Denley	Time Pieces for Bassoon, Vol. 2 (ABRSM)
	5 Hurlstone	Allegretto or Moderato–Vivace (3rd or 4th movt from <i>Sonata in F</i>)	Hurlstone: Sonata in F (Emerson)
	6 Milde	Romanze (No. 2 from <i>Three Study Pieces</i>)	Milde: Three Study Pieces (Musica Rara)
	7 Alan Owen	Bagatelle	Alan Owen: Bagatelle (Arcadia)
	8 Edward Parker	Carefree (No. 3 from <i>Three Trifles</i>)	Edward Parker: Three Trifles (Stainer & Bell)
	9 Jim Parker	Ground Force	The Music of Jim Parker for Bassoon (Brass Wind)
	10 Pascal Proust	Intermezzo	Pascal Proust: Intermezzo (Combre)
C	1 Derek Bourgeois	Alla marcia (No. 3 from <i>Fantasy Pieces for Bassoon</i>)	Derek Bourgeois: Fantasy Pieces for Bassoon (Brass Wind)
	2 Concone	Study No. 29, arr. Emerson <i>omitting Variation 3</i>	Concone: The Singing Bassoon (Emerson)
	3 Kopprasch	Allegretto (No. 43 from <i>60 Studies</i> , Op. 6), trans. Kovar	Kopprasch: 60 Studies for Bassoon, Vol. 2 (IMC)
	4 Peter Lawrance	Allegro vivo (No. 9 from <i>Featuring Melody for Bassoon</i>)	Peter Lawrance: Featuring Melody for Bassoon (Brass Wind)
	5 Ottó Oromszegi	May Festival (No. 4 from <i>15 Characteristic Pieces in Hungarian Style</i>)	Ottó Oromszegi: 15 Characteristic Pieces in Hungarian Style (Emerson)
	6 Alexandre Ouzounoff	Maromokotro (Madagascar) (No. 4 from <i>Bassoon on the Top</i> , Vol. 1)	Alexandre Ouzounoff: Bassoon on the Top, Vol. 1 (Billaudot)
	7 Pivoňka	Allegretto (No. 8 from <i>Rhythmical Etudes</i>)	Pivoňka: Rhythmical Etudes (Bärenreiter)
	8 Michael Rose	Scherzo (from <i>A Miscellany for Bassoon</i> , Book 2)	Michael Rose: A Miscellany for Bassoon, Book 2 (ABRSM)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Graham Sheen	Scherzo or Rum-baa-baa (No. 25 or No. 26 from <i>26 Melodic Studies for Bassoon</i>)	Graham Sheen: 26 Melodic Studies for Bassoon (Emerson)
10 Weissenborn	Study No. 13 or Study No. 14 (from <i>Bassoon Studies</i> , Op. 8, Vol. 2)	Weissenborn: Bassoon Studies, Op. 8, Vol. 2 (Peters)

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

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
D \flat /C \sharp , E, G majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	tongued / slurred
B \flat , B majors and minors (minors harmonic <i>and</i> melodic)	3 oct.	
SCALE IN THIRDS		
F major	1 oct.	tongued / slurred
CHROMATIC SCALES		
starting on E and G	2 oct.	tongued / slurred
starting on B \flat	3 oct.	
ARPEGGIOS		
D \flat /C \sharp , E, G majors and minors	2 oct.	tongued / slurred
B \flat , B majors and minors	3 oct.	
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of A and C	2 oct.	tongued / slurred
in the key of E \flat	3 oct.	
DIMINISHED SEVENTHS		
starting on E and G	2 oct.	tongued / slurred
starting on B \flat	3 oct.	

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

AURAL TESTS: administered by the examiner from the piano; for further details see pages 134 & 137

GRADE 7

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

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Dard	Adagio (1st movt from <i>Sonata in D minor</i> , Op.2 No.5)	Dard: <i>Sonata in D minor</i> , Op.2 No.5 (European Music Archive)
	2 Devienne	Rondeau: Allegro (3rd movt from <i>Sonata in G minor</i> , Op.24 No.5)	Devienne: <i>Sonata in G minor</i> , Op.24 No.5 (Musica Rara)
	3 Mozart	Rondo: Tempo di Menuetto (3rd movt from <i>Concerto in B♭</i> , K.191) <i>bassoon tacet in tutti</i>	Mozart: <i>Concerto in B♭</i> , K.191 (Bärenreiter or Henle or Kevin Mayhew)
	4 Mozart	Allegro (1st movt from <i>Sonata in B♭</i> , K.292)	Mozart: <i>Sonata in B♭</i> , K.292 (Bärenreiter or Henle or Chester)
	5 I. J. Pleyel	Rondo: Allegretto (3rd movt from <i>Concerto in B♭</i>)	I. J. Pleyel: <i>Concerto in B♭</i> (Musica Rara)
	6 Senaillé	Allegro spiritoso (from <i>Introduction and Allegro spiritoso</i>), arr. De Smet or arr. Parker	Senaillé: <i>Introduction and Allegro spiritoso</i> (Fentone or Novello)
	7 Telemann	Allegro (2nd movt from <i>Sonata in F minor</i> , TWV 41:f1)	Telemann: <i>Sonata in F minor</i> , TWV 41:f1 (Amadeus)
	8 Vivaldi	Largo <i>and</i> Allegro (3rd <i>and</i> 4th movts from <i>Sonata in B♭</i> , RV 46), trans. Hara & Nagy	Baroque Sonatas for Bassoon, Vol. 1 (Editio Musica Budapest)
	9 Vivaldi	Allegro non molto (1st movt from <i>Concerto in C</i> , RV 472)	Vivaldi: <i>Concerto in C</i> , RV 472 (Schott)
	10 Vivaldi	Allegro molto <i>or</i> Allegro (1st movt <i>or</i> 3rd movt from <i>Concerto in A minor</i> , RV 497 F.VIII No.7)	Vivaldi: <i>Concerto in A minor</i> , RV 497, F.VIII No.7 (Ricordi)
B	1 Clérisse	Notturmo	Clérisse: <i>Notturmo</i> (Leduc) <i>or</i> The Chester Bassoon Anthology (Chester)
	2 Hindemith	2nd movt from <i>Sonata for Bassoon starting at Marsch</i>	Hindemith: <i>Sonata for Bassoon</i> (Schott)
	3 Hurlstone	Vivace (1st movt from <i>Sonata in F</i>)	Hurlstone: <i>Sonata in F</i> (Emerson)
	4 Elena Kats-Chernin	Melancholic Piece (No.2 from <i>Four Light Bassoon Pieces</i>)	Elena Kats-Chernin: <i>Four Light Bassoon Pieces</i> (Boosey & Hawkes)
	5 Ord Hume	The Carnival <i>observing printed cadenzas</i>	Solo Album No.1 (Boosey & Hawkes)
	6 Ravel	Pièce en forme de habanera, trans. Oubradous	Ravel: <i>Pièce en forme de habanera</i> , for Bassoon (Leduc) <i>or</i> The Chester Bassoon Anthology (Chester)
	7 A. Ridout	Ritmico (1st movt from <i>Sonata for Bassoon</i>)	A. Ridout: <i>Sonata for Bassoon</i> (Emerson)
	8 Saint-Saëns	Allegro moderato (1st movt from <i>Sonata in G</i> , Op.168)	Saint-Saëns: <i>Sonata in G</i> , Op.168 (Henle <i>or</i> Peters)
	9 Schumann	Romance (No.1 from <i>Three Romances</i> , Op.94), arr. Gatt	Schumann: <i>Romances</i> , Op.94 (Phylloscopus)
	10 Tcherepnin	Mi temps (2nd movt from <i>Sonatine sportive</i> , Op.63) <i>observing printed cadenzas</i>	Tcherepnin: <i>Sonatine sportive</i> , Op.63 for Bassoon (Leduc) <i>or</i> The Chester Bassoon Anthology (Chester)
C	1 Derek Bourgeois	Tempo di valse (No.4 from <i>Fantasy Pieces for Bassoon</i>)	Derek Bourgeois: <i>Fantasy Pieces for Bassoon</i> (Brass Wind)
	2 Kopprasch	Presto (No.38 from <i>60 Studies</i> , Op.6), trans. Kovar	Kopprasch: <i>60 Studies for Bassoon</i> , Vol.2 (IMC)
	3 Peter Lawrance	Allegro giocoso (No.24 from <i>Featuring Melody for Bassoon</i>)	Peter Lawrance: <i>Featuring Melody for Bassoon</i> (Brass Wind)
	4 Graham Lyons	No.2 (from <i>Arthritis III</i>)	Graham Lyons: <i>Arthritis III</i> (Useful Music)
	5 Milde	Allegretto <i>or</i> Molto allegro (No.4 <i>or</i> No.21 from <i>50 Concert Studies</i> , Op.26)	Milde: <i>50 Concert Studies</i> , Op.26 (Alfred) <i>or</i> Milde: <i>Concert Studies</i> , Op.26, Vol.1 (IMC)
	6 Ottó Oromszegi	Allegro giocoso (No.7 from <i>15 Characteristic Pieces in Hungarian Style</i>)	Ottó Oromszegi: <i>15 Characteristic Pieces in Hungarian Style</i> (Emerson)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7 Alexandre Ouzounoff	Mont Athos (Grèce) or Aconcagua (Argentine) (No.14 or No.16 from <i>Bassoon on the Top, Vol. 1</i>)	Alexandre Ouzounoff: Bassoon on the Top, Vol. 1 (Billaudot)
8 Pivoňka	Moderato (No. 7 from <i>Rhythmical Etudes</i>)	Pivoňka: Rhythmical Etudes (Bärenreiter)
9 Graham Sheen	Scherzino (No. 4 from <i>Five Bagatelles</i>)	Graham Sheen: Five Bagatelles (Emerson)
10 Weissenborn	Study No.15 or Study No.17 (from <i>Bassoon Studies, Op.8, Vol. 2</i>)	Weissenborn: Bassoon Studies, Op.8, Vol. 2 (Peters)

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

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
F, A♭/G♯, A majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	legato-tongued / staccato / slurred
B, C majors and minors (minors harmonic <i>and</i> melodic)	3 oct.	
EXTENDED-RANGE SCALE		
E major	see p.17	legato-tongued / staccato / slurred
SCALE IN THIRDS		
G major	2 oct.	legato-tongued / staccato / slurred
CHROMATIC SCALES		
starting on F, A♭ and A	2 oct.	legato-tongued / staccato / slurred
starting on B	3 oct.	
ARPEGGIOS		
F, A♭/G♯, A majors and minors	2 oct.	legato-tongued / staccato / slurred
B, C majors and minors	3 oct.	
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of B♭, D♭ and D	2 oct.	legato-tongued / staccato / slurred
in the key of E	3 oct.	
DIMINISHED SEVENTHS		
starting on F, A♭ and A	2 oct.	legato-tongued / staccato / slurred
starting on B	3 oct.	

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

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

GRADE 8

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

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 J. C. Bach	Allegro (3rd movt from <i>Concerto in B♭</i>) <i>bassoon tacet in tutti</i>	J. C. Bach: <i>Concerto in B♭</i> (Editio Musica Budapest)
	2 Dard	Arietta <i>and</i> Allegro (3rd <i>and</i> 4th movts from <i>Sonata in D minor</i> , Op. 2 No. 5) <i>observing printed cadenza in Arietta</i>	Dard: <i>Sonata in D minor</i> , Op. 2 No. 5 (European Music Archive)
	3 Devienne	Allegro con espressione (1st movt from <i>Sonata in G minor</i> , Op. 24 No. 5)	Devienne: <i>Sonata in G minor</i> , Op. 24 No. 5 (Musica Rara)
	4 J. F. Fasch	Largo <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonata in C</i>)	J. F. Fasch: <i>Sonata in C</i> (Universal)
	5 Mozart	Allegro (1st movt from <i>Concerto in B♭</i> , K. 191) <i>bassoon tacet in tutti</i>	Mozart: <i>Concerto in B♭</i> , K. 191 (Bärenreiter or Henle or Kevin Mayhew)
	6 Rosetti	Rondo: Allegretto (3rd movt from <i>Concerto in B♭</i> (<i>Schwerin Concerto No. 4</i>)) <i>bassoon tacet in tutti</i>	Rosetti: <i>Concerto in B♭</i> (Schwerin Concerto No. 4) (Simrock)
	7 Spohr	Adagio in F, Op. 115	Spohr: <i>Adagio in F</i> , Op. 115 (IMC)
	8 Telemann	Lento <i>and</i> Allegro (from <i>Sonata in D</i>), trans. Hara & Nagy	Baroque Sonatas for Bassoon, Vol. 1 (Editio Musica Budapest)
	9 Vivaldi	Andante molto <i>and</i> Allegro (2nd <i>and</i> 3rd movts from <i>Concerto in C</i> , RV 472)	Vivaldi: <i>Concerto in C</i> , RV 472 (Schott)
	10 Weber	Allegro ma non troppo (1st movt from <i>Concerto in F</i> , Op. 75)	Weber: <i>Concerto in F</i> , Op. 75 (Universal)
B	1 Paul Carr	Girl on a Beach under a Sunshade <i>observing recitative</i>	Paul Carr: <i>Girl on a Beach under a Sunshade</i> (Comus Edition)
	2 Elgar	Romance, Op. 62	Elgar: <i>Romance</i> , Op. 62 (Novello) or <i>The Chester Bassoon Anthology</i> (Chester)
	3 F. Godfrey	Lucy Long <i>complete; observing printed cadenzas</i>	Solo Album No. 1 (Boosey & Hawkes)
	4 Grovlez	Sicilienne et Allegro giocoso	Grovlez: <i>Sicilienne et Allegro giocoso</i> (Leduc)
	5 B. Hummel	Scherzo, Op. 13e	B. Hummel: <i>Scherzo</i> , Op. 13e (Schott)
	6 Milde	Allegretto con energia–Vivo (3rd movt from <i>Concerto No. 2</i>)	Milde: <i>Concerto No. 2</i> (Musica Rara)
	7 Pierné	Solo de concert, Op. 35	Pierné: <i>Solo de concert</i> , Op. 35 (Leduc)
	8 Saint-Saëns	Molto adagio–Allegro moderato (3rd movt from <i>Sonata in G</i> , Op. 168)	Saint-Saëns: <i>Sonata in G</i> , Op. 168 (Henle or Peters)
	9 Tcherepnin	Lutte (1st movt from <i>Sonatine sportive</i> , Op. 63)	Tcherepnin: <i>Sonatine sportive</i> , Op. 63 for Bassoon (Leduc)
	10 Vinter	The Playful Pachyderm <i>observing printed cadenza</i>	Vinter: <i>The Playful Pachyderm</i> (Boosey & Hawkes)
C	1 C. P. E. Bach	Allegro (2nd movt from <i>Sonata in D minor for Bassoon Solo</i>), trans. Rechtman	C. P. E. Bach: <i>Sonata in D minor for Bassoon Solo</i> (Emerson)
	2 J. S. Bach	Corrente (2nd movt from <i>Partita</i> , BWV 1013), trans. Waterhouse	J. S. Bach: <i>Partita</i> , BWV 1013 for Bassoon Solo (Universal)
	3 Derek Bourgeois	Allegro moderato (No. 5 from <i>Fantasy Pieces for Bassoon</i>)	Derek Bourgeois: <i>Fantasy Pieces for Bassoon</i> (Brass Wind)
	4 Jancourt	Allegro moderato or Andante (No. 8 or No. 10 from <i>26 Melodic Studies</i> , Op. 15)	Jancourt: <i>26 Melodic Studies</i> , Op. 15 (IMC or Universal)
	5 Kopprasch	Allegro vivace (No. 51 from <i>60 Studies</i> , Op. 6), trans. Kovar	Kopprasch: <i>60 Studies for Bassoon</i> , Vol. 2 (IMC)
	6 Milde	Allegretto or Presto (No. 6 or No. 7 from <i>50 Concert Studies</i> , Op. 26)	Milde: <i>50 Concert Studies</i> , Op. 26 (Alfred) or <i>Milde: Concert Studies</i> , Op. 26, Vol. 1 (IMC)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7 Ottó Oromszegi	Bitterness <i>and</i> Policeman Dance (Nos 9 <i>and</i> 11 from <i>15 Characteristic Pieces in Hungarian Style</i>)	Ottó Oromszegi: 15 Characteristic Pieces in Hungarian Style (Emerson)
8 Pivoňka	Pastorale <i>and</i> Allegro (Nos 16 <i>and</i> 15 from <i>Rhythmical Etudes</i>)	Pivoňka: Rhythmical Etudes (Bärenreiter)
9 Graham Sheen	Zambra (No. 5 from <i>Five Bagatelles</i>)	Graham Sheen: Five Bagatelles (Emerson)
10 Weissenborn	Study No. 29 <i>or</i> Study No. 35 (from <i>Bassoon Studies</i> , Op. 8, Vol. 2)	Weissenborn: Bassoon Studies, Op. 8, Vol. 2 (Peters)

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

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
E♭, F♯ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	legato-tongued / staccato / slurred
C, D♭/C♯, D majors and minors (minor harmonic <i>and</i> melodic)	3 oct.	
EXTENDED-RANGE SCALES		
A♭ major	see p. 17	legato-tongued / staccato / slurred
A harmonic minor		
SCALES IN THIRDS		
A major	2 oct.	legato-tongued / staccato / slurred
B♭ major	3 oct.	
CHROMATIC SCALES		
starting on E♭ and F♯	2 oct.	legato-tongued / staccato / slurred
starting on C, C♯ and D	3 oct.	
WHOLE-TONE SCALES		
starting on A♭	2 oct.	legato-tongued / staccato / slurred
starting on B	3 oct.	
ARPEGGIOS		
E♭, F♯ majors and minors	2 oct.	legato-tongued / staccato / slurred
C, D♭/C♯, D majors and minors	3 oct.	
EXTENDED-RANGE ARPEGGIOS		
A♭ major	see p. 17	legato-tongued / staccato / slurred
A minor		
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of A♭ and B	2 oct.	legato-tongued / staccato / slurred
in the keys of F, F♯ and G	3 oct.	
DIMINISHED SEVENTHS		
starting on E♭ and F♯	2 oct.	legato-tongued / staccato / slurred
starting on C, C♯ and D	3 oct.	

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

AURAL TESTS: administered by the examiner from the piano; for further details see pages 134 & 139

AURAL TESTS: included in the Practical exams for all subjects

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

In the exam

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

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

Assessment

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

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

Specimen tests

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

Deaf or hearing-impaired candidates

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

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

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 may 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 may 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.