

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)



to a twelfth

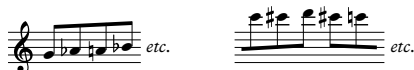


Bassoon: ending for B \flat major



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)



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.

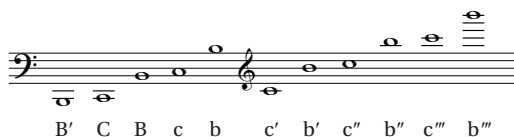
	Length (bars)	Time	Other features that may be included
Grade 1	4	4/4 3/4	<ul style="list-style-type: none"> •  note values; ζ rests • notes tongued or with simple two-note slurs • dynamics <ul style="list-style-type: none"> ◦ recorders: <i>mf</i> only ◦ others: <i>f</i> and <i>mf</i>
	6	2/4	
Grade 2	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 J. S. Bach	A Christmas Song, arr. Bergmann	Concert Repertoire for Recorder (Faber)
	2 Handel	Gavotte, arr. Bergmann	Concert Repertoire for Recorder (Faber)
	3 Naudot	Babiole, arr. Bergmann	Concert Repertoire for Recorder (Faber)
	4 Blow	Air, arr. Hooker	Easy Baroque Repertoire (Peacock Press)
	5 Haydn	Poco adagio (from <i>String Quartet, 'Emperor', Op. 76 No. 3</i>), arr. Bennetts & Bowman	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
	6 Lully	Minuet, arr. Bullard	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
	7 Shield	The Ploughboy (from <i>The Farmer</i>), arr. Bullard	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
	8 Susato	Ronde 'Mon amy', arr. Rosenberg	The Renaissance Recorder (Treble) (Boosey & Hawkes)
	9 Trad. Irish	Cockles and Mussels, arr. Haughton	Don't You Just Love These Tunes for Treble Recorder (Kevin Mayhew)
	10 Trad. Welsh	All Through the Night, arr. da Costa <i>observing repeat</i>	Treble Recorder Medley (Cramer)
B	1 Walter Bergmann	Pony Trot	Concert Repertoire for Recorder (Faber)
	2 Curtin, Barbera & Hanna	Theme from <i>The Flintstones</i> , arr. Haughton	Don't You Just Love These Tunes for Treble Recorder (Kevin Mayhew)
	3 Gilkyson	The Bare Necessities (from <i>The Jungle Book</i>), arr. Lawrance	Winner Scores All for Treble Recorder (Brass Wind !!!)
	4 Alan Haughton	Cool It! or Calm Seas (from <i>Fun Club for Treble Recorder, Grade 0–1</i>)	Alan Haughton: Fun Club for Treble Recorder, Grade 0–1 (Kevin Mayhew)
	5 A. Ridout	Lingering by the Wayside or Stepping Out Along a Road (No. 2 or No. 6 from <i>A Day in the Country for Treble Recorder</i>)	A. Ridout: A Day in the Country for Treble Recorder (ABRSM)
	6 Schubert	Entr'acte (from <i>Rosamunde</i> , D. 797), arr. Bennetts & Bowman	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
	7 Schumann	Melody (No. 1 from <i>Album for the Young</i> , Op. 68), arr. Bullard <i>observing repeats</i>	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
	8 Trad. English	Drunken Sailor, arr. Lawrance	Winners Galore for Treble Recorder (Brass Wind !!!)
	9 Trad. English	Portsmouth, arr. Lawrance	Winners Galore for Treble Recorder (Brass Wind !!!)
	10 Trad. Jamaican	Sly Mongoose, arr. da Costa	Treble Recorder Medley (Cramer)
C	1 Sally Adams	Study No. 1 or Study No. 2	Treble Recorder Studies, Book 1 (Cramer)
	2 Anon.	No. 3 (from <i>Tunes for the Canary Bird</i>)	The Bird Fancier's Delight (Schott) or No. 82 from <i>Altblockflöten-Solobuch</i> (Schott)
	3 Anon.	No. 1 (from <i>Tunes for the Parrot</i>)	The Bird Fancier's Delight (Schott) or No. 79 from <i>Altblockflöten-Solobuch</i> (Schott)
	4 Kathryn Bennetts	Chalk and Cheese	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
	5 Keuning	Moderato or Allegretto (No. 2 or No. 12 from <i>25 Studies</i>)	Keuning: 25 Studies (Harmonia)
	6 M. Praetorius	Gavotte 1 (from <i>Terpsichore</i>), arr. Capek	No. 45 from 50 Renaissance Dance Tunes (Schott)
	7 Zanetti	Bergamasca (from <i>Il Scolaro</i>), arr. Capek	No. 49 from 50 Renaissance Dance Tunes (Schott)
	8 Trad.	Give Me Joy in My Heart, arr. Lawrance	Winners Galore for Treble Recorder (Brass Wind)
	9 Trad. Irish	Fairy Dance, arr. Robinson	Traditional Irish Music for Treble Recorder (Peacock Press)
	10 Trad. Welsh	Men of Harlech, arr. Lawrance	Winner Scores All for Treble Recorder (Brass Wind)

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

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
F, B♭ majors		
G minor (natural <i>or</i> harmonic <i>or</i> melodic, at candidate's choice)	1 oct.	tongued / slurred
ARPEGGIOS		
F, B♭ majors		
G 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 Anon.	La rocha el fuso, arr. Bullard	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
	2 Mozart	Allegro, K. 3, arr. Bennetts & Bowman	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
	3 Dornel	Marche des Vestales (from <i>Concert Calotin</i>), arr. Kostujak	Baroque Recorder Anthology for Alto Recorder, Vol. 3 (Schott)
	4 Jean Hotteterre	Bourrée, arr. Kostujak	Baroque Recorder Anthology for Alto Recorder, Vol. 3 (Schott)
	5 Mozart	Aria (from <i>The Marriage of Figaro</i>), arr. Lawrance	Winners Galore for Treble Recorder (Brass Wind !!!)
	6 Playford	The Merry Milkmaids (from <i>The Dancing Master</i>)	The Renaissance Recorder (Treble) (Boosey & Hawkes)
	7 Purcell	Hornpipe (from <i>Abdelazar</i> , Z. 570), arr. Hooker	Easy Baroque Repertoire (Peacock Press)
	8 Susato	Pavane - Si par souffrir, arr. Rosenberg <i>or</i> arr. Robinson	First Repertoire Pieces for Recorder (Treble/Alto) (Boosey & Hawkes) <i>or</i> Susato: Danserye: Selected Dances (Peacock Press)
	9 Telemann	Andante (from <i>Partita No. 1</i>), arr. Bergmann	Concert Repertoire for Recorder (Faber)
	10 Telemann	Pastourelle, arr. Bergmann	Concert Repertoire for Recorder (Faber)
B	1 Burt Bacharach	Raindrops Keep Falling on My Head (from <i>Butch Cassidy and the Sundance Kid</i>), arr. Lawrance	Winner Scores All for Treble Recorder (Brass Wind !!!)
	2 Van Morrison	Moondance, arr. Lawrance	Winner Scores All for Treble Recorder (Brass Wind !!!)
	3 Bartók	Sorrow (from <i>For Children</i> , Vol. 2), arr. Bennetts & Bowman	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
	4 MacDowell	To a Wild Rose (from <i>Woodland Sketches</i> , Op. 51), arr. Bennetts & Bowman	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
	5 Walter Bergmann	Variations on 'Lavender's Blue'	Concert Repertoire for Recorder (Faber)
	6 Daly	Postman Pat, arr. Lawrance	Winners Galore for Treble Recorder (Brass Wind !!!)
	7 Trombey	Eyelevel (Theme from <i>Van der Valk</i>), arr. Lawrance	Winners Galore for Treble Recorder (Brass Wind !!!)
	8 Alan Houghton	The Waltz (from <i>Fun Club for Treble Recorder</i> , Grade 1–2)	Alan Houghton: Fun Club for Treble Recorder, Grade 1–2 (Kevin Mayhew)
	9 Ivanovici	Waves of the Danube, arr. Adams	Treble Recorder Medley (Cramer)
	10 A. Ridout	Up and Down Hill (No. 3 from <i>A Day in the Country for Treble Recorder</i>)	A. Ridout: A Day in the Country for Treble Recorder (ABRSM)
C	1 Anon.	No. 2 (from <i>Tunes for the Starling</i>)	The Bird Fancier's Delight (Schott)
	2 Anon.	No. 2 (from <i>Tunes for the Parrot</i>)	The Bird Fancier's Delight (Schott) <i>or</i> No. 107 from <i>Altblockflöten-Solobuch</i> (Schott)
	3 Anon.	Miller of Mansfield	No. 117 from <i>Altblockflöten-Solobuch</i> (Schott)
	4 J. S. Bach	Minuet (from <i>Suite in G minor</i>), arr. Lawrance	Winner Scores All for Treble Recorder (Brass Wind)
	5 Trad. American	Buffalo Girls, arr. Lawrance	Winner Scores All for Treble Recorder (Brass Wind)
	6 Kathryn Bennetts	Fancy	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
	7 Doris da Costa	Study No. 5 <i>or</i> Study No. 9	Treble Recorder Studies, Book 1 (Cramer)
	8 Keuning	Tempo di Minuetto <i>or</i> Scherzando (No. 3 <i>or</i> No. 7 from <i>25 Studies</i>)	Keuning: 25 Studies (Harmonia)
	9 E. Köhler	Study in G	No. 19 from <i>150 Classical Studies</i> (Universal)
	10 Trad. Irish	Saddle the Pony, arr. Robinson	Traditional Irish Music for Treble Recorder (Peacock Press)

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

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
G major	1 oct.	
B \flat major	◆	
F major	a 12th	tongued / slurred
G, D minors (natural <i>or</i> harmonic <i>or</i> melodic, at candidate's choice)	1 oct.	
ARPEGGIOS		
G major	1 oct.	
B \flat major	◆	
F major	a 12th	tongued / slurred
G, D minors	1 oct.	

◆ *one octave and down to the dominant*

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 Anon.	The King's Mistress, arr. Rosenberg	The Renaissance Recorder (Treble) (Boosey & Hawkes) or First Repertoire Pieces for Recorder (Treble/Alto) (Boosey & Hawkes)
	2 Anon.	Wilson's Love, arr. Rosenberg	The Renaissance Recorder (Treble) (Boosey & Hawkes) or First Repertoire Pieces for Recorder (Treble/Alto) (Boosey & Hawkes)
	3 Byrd	La volta, arr. Bullard	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
	4 M.-A. Charpentier	Prelude (from <i>Te Deum</i> , H.146), arr. Bennetts & Bowman	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
	5 Byrd	Wolsey's Wilde, arr. Hand	Music for Treble Recorder, Book 1 (Kevin Mayhew)
	6 Haydn	Minuet (from <i>Flute Trio</i>), arr. Hand <i>omitting DC</i>	Music for Treble Recorder, Book 1 (Kevin Mayhew)
	7 Dornel	Marche des Evaporés (from <i>Concert Calotin</i>), arr. Kostujak	Baroque Recorder Anthology for Alto Recorder, Vol. 3 (Schott)
	8 Gluck	Aria (from <i>Orfeo ed Euridice</i>), arr. Lawrance	Winner Scores All for Treble Recorder (Brass Wind III)
	9 Schickhardt	Air, arr. Bergmann	Concert Repertoire for Recorder (Faber)
	10 Vivaldi	Largo cantabile (from <i>Concerto in D, 'Il Gardellino'</i> , RV 90), arr. Robinson	Vivaldi: Slow Movements for Recorder (Treble) (Peacock Press)
B	1 Doris da Costa	Scribbles	Treble Recorder Medley (Cramer)
	2 Grieg	Solveig's Song (from <i>Peer Gynt</i>), arr. Bennetts & Bowman	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
	3 Kid Ory	Muskrat Ramble, arr. Bullard	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
	4 Alan Haughton	Celtic Dance or Seven Seas Hornpipe (from <i>Fun Club for Treble Recorder, Grade 2-3</i>)	Alan Haughton: Fun Club for Treble Recorder, Grade 2-3 (Kevin Mayhew)
	5 Joplin	The Strenuous Life, arr. Lawrance	Winner Scores All for Treble Recorder (Brass Wind III)
	6 Tchaikovsky	Dance of the Sugar-Plum Fairy (from <i>The Nutcracker</i> , Op. 71), arr. Lawrance	Winner Scores All for Treble Recorder (Brass Wind III)
	7 Mizzy	Theme from <i>The Addams Family</i> , arr. Haughton	Don't You Just Love These Tunes for Treble Recorder (Kevin Mayhew)
	8 A. Ridout	Pastorale	A. Ridout: Pastorale (Forsyth)
	9 Rubinstein	Melody in F, arr. Hand	Music for Treble Recorder, Book 1 (Kevin Mayhew)
	10 Schumann	Romance, arr. Bergmann	Concert Repertoire for Recorder (Faber)
C	1 Sally Adams	Study No. 35: Swing It!	Treble Recorder Studies, Book 1 (Cramer)
	2 Playford	Study No. 30: Mr Isaac's Maggot	Treble Recorder Studies, Book 1 (Cramer)
	3 Anon.	Nos 1 and 5 (from <i>Tunes for the Canary Bird</i>)	The Bird Fancier's Delight (Schott) or Nos 73 and 104 from <i>Altblockflöten-Solobuch</i> (Schott)
	4 Anon.	I wish I may die if I do (from <i>The Compleat Tutor for the Flute</i>)	No. 135 from <i>Altblockflöten-Solobuch</i> (Schott)
	5 Kathryn Bennetts	Colourful G	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
	6 Gariboldi	Study in G	No. 42 from 150 Classical Studies (Universal)
	7 Soussmann	Study in D or Study in G minor	No. 31 or No. 33 from 150 Classical Studies (Universal)
	8 Keuning	Giocoso or Allegro (No. 14 or No. 19 from <i>25 Studies</i>)	Keuning: 25 Studies (Harmonia)
	9 Trad.	Scotch Tune	No. 13 from <i>The Flute Master</i> (Schott)
	10 Trad. Irish	Off to California <i>omitting DC</i> or Dingle Regatta, arr. Robinson	Traditional Irish Music for Treble Recorder (Peacock Press)

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

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
Bb, C majors	◆	
F, G majors	a 12th	
D minor (harmonic <i>or</i> melodic, at candidate's choice)	◆	tongued / slurred
G, A minors (harmonic <i>or</i> melodic, at candidate's choice)	a 12th	
CHROMATIC SCALE		
starting on C	1 oct.	tongued / slurred
ARPEGGIOS		
Bb, C majors	◆	
F, G majors	a 12th	tongued / slurred
D minor	◆	
G, A minors	a 12th	

◆ *one octave and down to the dominant*

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	Beethoven Capriccio, arr. Bergmann	Concert Repertoire for Recorder (Faber)
	2	F. Couperin Soeur Monique, arr. Hand	Music for Treble Recorder, Book 2 (Kevin Mayhew)
	3	Purcell Chaconne (from <i>The Fairy Queen</i> , Z. 629), arr. Hand	Music for Treble Recorder, Book 2 (Kevin Mayhew)
	4	Giuliani Dance No.12 (from <i>La Tersicore del Nord</i> , Op.147), arr. Bennetts & Bowman	Time Pieces for Treble/Alto Recorder, Vol. 2 (ABRSM)
	5	Mozart Rondo (from <i>Viennese Sonatina No. 4</i>), arr. Bennetts & Bowman	Time Pieces for Treble/Alto Recorder, Vol. 2 (ABRSM)
	6	Trad. Irish I'll mend your pots and kettles, arr. Bullard	Time Pieces for Treble/Alto Recorder, Vol. 2 (ABRSM)
	7	Handel Adagio <i>and</i> Presto (3rd <i>and</i> 4th movts from <i>Sonata in G minor</i> , HWV 360, Op.1 No.2)	Handel: Sonata in G minor, HWV 360, Op.1 No.2 (Schott) <i>or</i> Handel: Complete Sonatas for Recorder (Faber <i>or</i> Bärenreiter) <i>or</i> First Repertoire Pieces for Recorder (Treble/Alto) (Boosey & Hawkes)
	8	Jean Baptiste Loeillet Largo (1st movt from <i>Sonata in G</i> , Op.1 No.3)	First Repertoire Pieces for Recorder (Treble/Alto) (Boosey & Hawkes)
	9	Mozart Menuetto (from <i>Eine kleine Nachtmusik</i> , K.525), arr. Hand	Music for Treble Recorder, Book 1 (Kevin Mayhew)
	10	Vivaldi Largo (from <i>Concerto</i> , RV 94), arr. Robinson	Vivaldi: Slow Movements for Recorder (Treble) (Peacock Press)
B	1	Bizet Seguidilla (from <i>Carmen</i>), arr. Rosenberg	Amazing Solos for Treble/Alto Recorder (Boosey & Hawkes)
	2	Warlock Basse Danse (from <i>Capriol Suite</i>), arr. Rosenberg	Amazing Solos for Treble/Alto Recorder (Boosey & Hawkes)
	3	A. Cooke Arietta	Recital Pieces, Vol. 2 (Forsyth)
	4	Steele Song	Recital Pieces, Vol. 2 (Forsyth)
	5	Viktor Fortin Blues (No.1 from <i>Jolly Joker</i>)	Viktor Fortin: Jolly Joker (Doblinger)
	6	Michael Jacques Sleepy Waltz <i>or</i> Fiesta (No. 2 <i>or</i> No. 5 from <i>Sounds Good! for Recorder</i>)	Michael Jacques: Sounds Good! for Recorder (ABRSM)
	7	Milford Andantino <i>or</i> Andante (No.1 <i>or</i> No.2 from <i>Three Airs</i>)	Milford: Three Airs (OUP)
	8	Jim Parker Soldier, Soldier <i>or</i> The Midsomer Murders	The Music of Jim Parker for Treble Recorder (Brass Wind)
	9	Saint-Saëns The Elephant (from <i>The Carnival of the Animals</i>), arr. Bennetts & Bowman	Time Pieces for Treble/Alto Recorder, Vol. 2 (ABRSM)
10	Stanford Scherzino, arr. Hand	Music for Treble Recorder, Book 1 (Kevin Mayhew)	
C	1	Anon. Allmand	No. 49 from Altblockflöten-Solobuch (Schott) <i>or</i> No. 33 from The Flute Master (Schott)
	2	G. Bononcini Prelude	No. 24 from The Flute Master (Schott)
	3	Peter Bowman Mexican Jumping Beans	Time Pieces for Treble/Alto Recorder, Vol. 2 (ABRSM)
	4	Dorus Rondo	No. 41 from Treble Recorder Studies, Book 1 (Cramer)
	5	Tulou Study in G	No. 36 from Treble Recorder Studies, Book 1 (Cramer) <i>or</i> No. 108 from 150 Classical Studies (Universal)
	6	Soussmann Study in D minor	No. 41 from 150 Classical Studies (Universal)
	7	Keuning Presto (No. 16 from <i>25 Studies</i>)	Keuning: 25 Studies (Harmonia)
	8	Krähmer Trauer-Marsch	No. 160 from Altblockflöten-Solobuch (Schott)
	9	Telemann Allegro (2nd movt from <i>Fantasia No. 1 in C</i> , TWV 40:2), arr. Linde <i>or</i> arr. Harras <i>or</i> arr. Robinson	No. 34 from Altblockflöten-Solobuch (Schott) <i>or</i> Telemann: 12 Fantasias for Treble Recorder (Bärenreiter) <i>or</i> P. 21 from The Solo Recorder, Vol. 1 (Peacock Press)
	10	Trad. Irish Julia Delaney <i>or</i> The Maid of the Spinning Wheel, arr. Robinson	Traditional Irish Music for Treble Recorder (Peacock Press)

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

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
E♭ major	1 oct.	
B♭, D majors	◆	
F, G majors	a 12th	
C minor (harmonic <i>or</i> melodic, at candidate's choice)	1 oct.	tongued / slurred
D minor (harmonic <i>or</i> melodic, at candidate's choice)	◆	
G, A minors (harmonic <i>or</i> melodic, at candidate's choice)	a 12th	
CHROMATIC SCALE		
starting on G	a 12th	tongued / slurred
ARPEGGIOS		
E♭ major	1 oct.	
B♭, D majors	◆	
F, G majors	a 12th	
C minor	1 oct.	tongued / slurred
D minor	◆	
G, A minors	a 12th	
DOMINANT SEVENTH (resolving on tonic)		
in the key of F	1 oct.	tongued / slurred

◆ *one octave and down to the dominant*

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 Beethoven	Rondo (from <i>Sonata in G minor</i> , Op. 49 No. 1), arr. Bullard	Time Pieces for Treble/Alto Recorder, Vol. 2 (ABRSM)
	2 Dornel	Chaconne in C, arr. Bennetts & Bowman	Time Pieces for Treble/Alto Recorder, Vol. 2 (ABRSM)
	3 Boccherini	Minuet, arr. Hand	Music for Treble Recorder, Book 1 (Kevin Mayhew)
	4 F. M. Veracini	Largo (from <i>Sonata No. 2</i>), arr. Hand	Music for Treble Recorder, Book 1 (Kevin Mayhew)
	5 Dornel	Le Zephir (from <i>Sonata No. 1 in B♭</i>), arr. Nitz	Baroque Recorder Anthology for Alto Recorder, Vol. 3 (Schott)
	6 Handel	Alla Siciliana and Allegro (3rd and 4th movts from <i>Sonata in F</i> , HWV 369, Op. 1 No. 11)	Handel: Sonata in F, HWV 369, Op. 1 No. 11 (Schott) <i>or</i> Handel: Complete Sonatas for Recorder (Faber <i>or</i> Bärenreiter)
	7 Handel	Vivace (2nd movt from <i>Sonata in D minor (Fitzwilliam Sonata No. 3)</i> , HWV 367a)	Handel: Complete Sonatas for Recorder (Faber <i>or</i> Bärenreiter) <i>or</i> Handel: The Fitzwilliam Sonatas (Schott)
	8 B. Marcello	Adagio and Allegro (1st and 2nd movts from <i>Sonata in D minor</i> , Op. 2 No. 2)	B. Marcello: Sonatas for Treble Recorder, Op. 2, Vol. 1 (Bärenreiter) <i>or</i> B. Marcello: 12 Sonatas for Flute, Op. 2, Vol. 1 (Editio Musica Budapest) <i>or</i> First Repertoire Pieces for Recorder (Treble/Alto) (Boosey & Hawkes)
	9 Purcell	Grand Dance (from <i>King Arthur</i>), arr. Hand	Music for Treble Recorder, Book 2 (Kevin Mayhew)
	10 Vivaldi	Andante and Allemande (1st and 2nd movts from <i>Sonata in F</i> , RV 52)	Vivaldi: Sonata in F, RV 52 (Schott) <i>or</i> Three Baroque Recorder Sonatas (Forberg)
B	1 Bender	Mässig bewegt (1st movt from <i>Sonata for Treble Recorder</i>)	Bender: Sonata for Treble Recorder (Schott)
	2 Bizet	Entr'acte (from <i>Carmen</i>), arr. Bennetts & Bowman	Time Pieces for Treble/Alto Recorder, Vol. 2 (ABRSM)
	3 Grieg	Gavotte and Musette (from <i>The Holberg Suite</i>), arr. Bullard	Time Pieces for Treble/Alto Recorder, Vol. 2 (ABRSM)
	4 Vaughan Williams	Fantasia on Greensleeves, arr. Bennetts & Bowman	Time Pieces for Treble/Alto Recorder, Vol. 2 (ABRSM)
	5 Alan Bullard	Rondino	Recital Pieces, Vol. 2 (Forsyth)
	6 Nicholas Marshall	Caprice	Recital Pieces, Vol. 2 (Forsyth)
	7 Viktor Fortin	Fire on Ice (No. 7 from <i>Jolly Joker</i>)	Viktor Fortin: Jolly Joker (Doblinger)
	8 Michael Jacques	Dance (2nd movt from <i>Midsummer Suite</i>)	Michael Jacques: Midsummer Suite (Roberton)
	9 Joplin	Solace, arr. Amandi	Joplin: Six Ragtimes for Treble Recorder (Heinrichshofen)
	10 Jim Parker	Ground Force <i>or</i> The House of Elliott <i>gissandi optional</i>	The Music of Jim Parker for Treble Recorder (Brass Wind)
C	1 Sally Adams	Study No. 9: Tyrol Tune	Treble Recorder Studies, Book 2 (Cramer)
	2 Playford	Study No. 2: Czar of Muscovy	Treble Recorder Studies, Book 2 (Cramer)
	3 Anon.	Brisk Air	No. 31 from The Flute Master (Schott) <i>or</i> No. 48 from Altblockflöten-Solobuch (Schott)
	4 Anon.	Gavot in G minor and Gavot in G	Nos 27 and 29 from The Flute Master (Schott) <i>or</i> Nos 45 and 46 from Altblockflöten-Solobuch (Schott)
	5 Peter Bowman	Five-a-side	Time Pieces for Treble/Alto Recorder, Vol. 2 (ABRSM)
	6 O'Carolan	Fanny Dillon, arr. Bennetts & Bowman	Time Pieces for Treble/Alto Recorder, Vol. 2 (ABRSM)
	7 Hans-Martin Linde	Giocoso (No. 16 from <i>Modern Exercises for Treble Recorder</i>)	Hans-Martin Linde: Modern Exercises for Treble Recorder (Schott)
	8 Telemann	Allegro (3rd movt from <i>Fantasia No. 5 in F</i> , TWV 40:6), arr. Harras <i>or</i> arr. Robinson	Telemann: 12 Fantasias for Treble Recorder (Bärenreiter) <i>or</i> P. 33 from The Solo Recorder, Vol. 1 (Peacock Press)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Trad. Irish	Belfast Hornpipe, arr. Robinson	Traditional Irish Music for Treble Recorder (Peacock Press)
10 Tromlitz	Study in F or Study in G minor	No. 64 or No. 65 from 150 Classical Studies (Universal)

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

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
D♭, E♭ majors	♦	
A♭, A majors	a 12th	
F major	2 oct.	
C, E minors (harmonic or melodic, at candidate's choice)	♦	tongued / slurred
F♯, G, A minors (harmonic or melodic, at candidate's choice)	a 12th	
CHROMATIC SCALES		
starting on E	1 oct.	
starting on F	a 12th	tongued / slurred
ARPEGGIOS		
D♭, E♭ majors	♦	
A♭, A majors	a 12th	
F major	2 oct.	tongued / slurred
C, E minors	♦	
F♯, G, A minors	a 12th	
DOMINANT SEVENTHS (resolving on tonic)		
in the key of G	1 oct.	
in the key of B♭	a 12th	tongued / slurred
DIMINISHED SEVENTH		
starting on C	1 oct.	tongued / slurred

♦ *one octave and down to the dominant*

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**.

Candidates may play *one* of their three pieces on a Descant or Tenor recorder where indicated in the Lists. See page 8 for further information.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Dornel	Chaconne in F	Baroque Recorder Anthology for Alto Recorder, Vol. 3 (Schott)
	2 Finger	Adagio <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonata in D minor</i>)	Schott Recorder Library (Schott)
	3 Telemann	Vivace <i>and</i> Largo (1st <i>and</i> 2nd movts from <i>Sonata in F</i> , TWV 41:F2)	Schott Recorder Library (Schott) <i>or</i> Telemann: Sonata in F, TWV 41:F2 (Schott) <i>or</i> Telemann: Four Sonatas from Der getreue Musikmeister (Bärenreiter)
	4 Frescobaldi	Canzona No. 5 <small>DESCANT/TENOR</small>	Frescobaldi: Canzoni (Doblinger)
	5 Handel	Adagio <i>and</i> Allegro (2nd <i>and</i> 3rd movts from <i>Sonata in B♭</i> (<i>Fitzwilliam Sonata No. 1</i>), HWV 377)	Handel: Complete Sonatas for Recorder (Faber <i>or</i> Bärenreiter) <i>or</i> Handel: The Fitzwilliam Sonatas (Schott)
	6 B. Marcello	Adagio <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonata in F</i> , Op. 2 No. 1)	B. Marcello: Sonatas for Treble Recorder, Op. 2, Vol. 1 (Bärenreiter) <i>or</i> B. Marcello: 12 Sonatas for Flute, Op. 2, Vol. 1 (Editio Musica Budapest)
	7 D. Ortiz	Recercada segunda sobre 'O Felici Occhi Mief', arr. Rosenberg	The Renaissance Recorder (Treble) (Boosey & Hawkes)
	8 Telemann	Aria 2 <i>and</i> Aria 3 (3rd <i>and</i> 4th movts from <i>Partita No. 3 in C minor</i> , TWV 41:c1) <small>DESCANT/TENOR</small>	Telemann: Die kleine Kammermusik: 6 Partiten (Amadeus <i>or</i> Bärenreiter)
	9 Vivaldi	Allegro non molto (1st movt from <i>Concerto in F</i> , RV 442, F. VI No. 1) <i>recorder to play in tutti</i>	Vivaldi: Concerto in F, F. VI No. 1 for Flute (IMC <i>or</i> Ricordi) <i>or</i> Vivaldi: Concerto in F, RV 442 (Girolamo Musikverlag)
	10 Woodcock	Allegro (1st movt from <i>Concerto No. 2 in G</i>) <i>recorder to play in tutti</i> <small>DESCANT</small>	Woodcock: Concerto No. 2 in G for Descant Recorder (Doblinger <i>or</i> Faber)
B	1 M. Arnold	Cantilena (1st movt from <i>Sonatina</i> , Op. 41)	M. Arnold: Sonatina, Op. 41 (Novello)
	2 Christopher Ball	A Summer Day	Christopher Ball: A Summer Day (Peacock Press)
	3 Bender	Sehr lebhaft (3rd movt from <i>Sonata for Treble Recorder</i>)	Bender: Sonata for Treble Recorder (Schott)
	4 Alan Bullard	Mexican Hat Dance (No. 3 from <i>Hat Box</i>) <small>DESCANT</small>	Alan Bullard: Hat Box (Forsyth)
	5 Peter Dickinson	Homage to Poulenc (No. 3 from <i>Pastorale, Blues and Homage</i>) <small>DESCANT</small>	Peter Dickinson: Pastorale, Blues and Homage (Novello)
	6 Golland	Blues (No. 2 from <i>New World Dances</i> , Op. 62) <i>flutter-tonguing optional</i>	Golland: New World Dances, Op. 62 (Forsyth)
	7 Hand	Plaint <small>TENOR</small>	Hand: Plaint for Tenor Recorder (Schott)
	8 Guus Haverkate	Take Four <i>or</i> Butterflie (from <i>Jazzin' 1</i>)	Guus Haverkate: Jazzin' 1 (Peacock Press)
	9 W. Leigh	Allegretto (1st movt from <i>Sonatina for Treble Recorder</i>)	W. Leigh: Sonatina for Treble Recorder (Schott)
	10 Milford	Moderato (1st movt from <i>Sonatina in F</i>)	Milford: Sonatina in F (OUP)

C

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
1 Sally Adams	Artemis Dances <small>DESCANT</small>	No. 48 from 50 Graded Studies for Recorder (Faber)
2 J. S. Bach	Rondeau	No. 38 from <i>Altbloekflöten-Solobuch</i> (Schott) <i>or</i> 15 Solos by Eighteenth-century Composers (Schott)
3 Elizabeth Cooper	Study in F (No. 2 from <i>10 Advanced Studies</i>)	Elizabeth Cooper: 10 Advanced Studies (Peacock Press)
4 van Eyck	Wilhelmus van Nassouwen (from <i>Der Fluyten Lust-hof</i>) <i>Theme and Modo 2, 3 & 4</i> <small>DESCANT/TENOR</small>	van Eyck: <i>Der Fluyten Lust-hof</i> , Vol. 1 (XYZ) <i>or</i> van Eyck: <i>Der Fluyten Lust-hof</i> , Vol. 2 (Amadeus)
5 Gariboldi	Study in G	No. 103 from 150 Classical Studies (Universal)
6 Guus Haverkate	Rumba (No. 1 from <i>12 Advanced Studies in Recorder Technique, Book 1</i>) <small>DESCANT</small>	Guus Haverkate: 12 Advanced Studies in Recorder Technique, Book 1 for Descant Recorder (Broekmans & Van Poppel)
7 E. Köhler	Study No. 10	Treble Recorder Studies, Book 2 (Cramer)
8 Hans-Martin Linde	Allegro vivace (No. 13 from <i>Modern Exercises for Treble Recorder</i>)	Hans-Martin Linde: <i>Modern Exercises for Treble Recorder</i> (Schott)
9 Telemann	Affettuoso (1st movt from <i>Fantasia No. 9 in G</i> , TWV 40:10), arr. Harras <i>or</i> arr. Robinson	Telemann: 12 Fantasias for Treble Recorder (Bärenreiter) <i>or</i> P. 46 from <i>The Solo Recorder</i> , Vol. 1 (Peacock Press)
10 Trad. Japanese	Sakurá, trans. Saunders <i>complete</i> <small>DESCANT/TENOR</small>	Eight Traditional Japanese Pieces for Tenor/Descant Recorder (Novello)

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

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
B, D \flat /C \sharp majors and minors (minors harmonic <i>and</i> melodic)	◆	tongued / slurred
G, A, C majors and minors (minors harmonic <i>and</i> melodic)	a 12th	tongued / slurred
SCALE IN THIRDS		
F major	1 oct.	tongued / slurred
CHROMATIC SCALES		
starting on B and C \sharp	1 oct.	tongued / slurred
starting on A	a 12th	tongued / slurred
ARPEGGIOS		
B, D \flat /C \sharp majors and minors	◆	tongued / slurred
G, A, C majors and minors	a 12th	tongued / slurred
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of E and F \sharp	1 oct.	tongued / slurred
in the key of D	a 12th	tongued / slurred
DIMINISHED SEVENTHS		
starting on B and C \sharp	1 oct.	tongued / slurred
starting on A	a 12th	tongued / slurred

◆ *one octave and down to the dominant*

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**.

Candidates may play *one* of their three pieces on a Descant or Tenor recorder where indicated in the Lists. See page 8 for further information.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Anon.	Paul's Steeple	The Division Flute, Vol. 1 (Amadeus) <i>or</i> Paul's Steeple & Faronell's Ground (Follia) (Dowani)
	2 M. Farinell	Faronell's Ground <i>Sections 1–6 only</i>	The Division Flute, Vol. 1 (Amadeus) <i>or</i> Paul's Steeple & Faronell's Ground (Follia) (Dowani)
	3 Babel	Largo <i>and</i> Presto (1st <i>and</i> 2nd movts from <i>Sonata No. 9 in Bb</i>) <small>DESCANT/TENOR</small>	Babel: 12 Sonatas, Nos 7–9 (Amadeus)
	4 Bigaglia	Adagio <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonata in D</i> , Op.1 No.1) <small>DESCANT/TENOR</small>	Bigaglia: 12 Sonatas, Op.1 Nos 1–4 (Amadeus)
	5 Boismortier	Largo <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonata in G minor</i> , Op. 44 No. 4, arr. Ruf)	Boismortier: Sonata in G minor, Op. 44 No. 4 (Bärenreiter)
	6 Chédeville (formerly attrib. Vivaldi)	Vivace <i>and</i> Fuga da cappella (1st <i>and</i> 2nd movts from <i>Sonata No. 6 in G minor</i>)	Chédeville: Il Pastor Fido: Six Sonatas (Bärenreiter) <i>or</i> Italian Baroque Music for Treble Recorder (Bärenreiter)
	7 Handel	Larghetto <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonata in C</i> , HWV 365, Op.1 No. 7)	Handel: Sonata in C, HWV 365, Op.1 No. 7 (Schott) <i>or</i> Handel: Complete Sonatas for Recorder (Faber <i>or</i> Bärenreiter)
	8 Giuseppe Sammartini	Allegro <i>and</i> Andante (1st <i>and</i> 2nd movts from <i>Sonata in G</i> , Sibley No. 24/12)	G. Sammartini: Sonata in G, Sibley No. 24 (Faber) <i>or</i> G. Sammartini: Sonata in G, Sibley No. 12 (Nova) <i>or</i> G. Sammartini: Six Sonatas for Treble Recorder (Faber)
	9 Telemann	Andante <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonatina in A minor</i> , TWV 41:a4)	Telemann: Two Sonatinas for Treble Recorder (Schott)
	10 Telemann	Aria 1 <i>and</i> Aria 3 <i>and</i> Aria 4 (2nd <i>and</i> 4th <i>and</i> 5th movts from <i>Partita No. 4 in G minor</i> , TWV 41:g2) <small>DESCANT/TENOR</small>	Telemann: Die kleine Kammermusik: 6 Partiten (Amadeus <i>or</i> Bärenreiter)
B	1 M. Arnold	Rondo (3rd movt from <i>Sonatina</i> , Op. 41)	M. Arnold: Sonatina, Op. 41 (Novello)
	2 Balay	Andante et Allegretto, arr. Mourey <small>TREBLE/DESCANT/TENOR</small>	Balay: Andante et Allegretto for Alto Recorder (Edition Marc Reift) <i>or</i> Balay: Andante et Allegretto for Soprano Recorder (Edition Marc Reift) <i>or</i> Balay: Andante et Allegretto for Tenor Recorder (Edition Marc Reift)
	3 Y. Bowen	Moderato e semplice (1st movt from <i>Sonata</i> , Op. 121)	Y. Bowen: Sonata (formerly Sonatina), Op. 121 (Emerson)
	4 Alan Bullard	Fish and Chips (No. 5 from <i>Recipes for Descant Recorder</i>) <small>DESCANT</small>	Alan Bullard: Recipes for Descant Recorder (Forsyth)
	5 Elizabeth Cooper	Capriccioso (1st movt from <i>Sonatina for Descant Recorder</i>) <small>DESCANT</small>	Elizabeth Cooper: Sonatina for Descant Recorder (Peacock Press)
	6 Edward Gregson	Pastoral (No. 1 from <i>Three Matisse Impressions</i>)	Edward Gregson: Three Matisse Impressions (Forsyth)
	7 Guus Haverkate	Memories <i>or</i> Narrow Escape (from <i>Jazzin' 1</i>)	Guus Haverkate: Jazzin' 1 (Peacock Press)
	8 W. Leigh	Allegro leggiero (3rd movt from <i>Sonatina for Treble Recorder</i>)	W. Leigh: Sonatina for Treble Recorder (Schott)
	9 Milford	Vivo (non troppo) (3rd movt from <i>Sonatina in F</i>)	Milford: Sonatina in F (OUP)
	10 Swann	Part 1 (from <i>Rhapsody from Within</i>)	Swann: Rhapsody from Within (Peacock Press)

C

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
1 J. S. Bach	Sarabande (3rd movt from <i>Partita in C minor</i> , BWV 1013), arr. Harras or arr. Robinson	J. S. Bach: Partita in C minor, BWV 1013 (Bärenreiter) or P. 88 from <i>The Solo Recorder</i> , Vol. 1 (Peacock Press)
2 Telemann	Adagio and Allegro (3rd and 4th movts from <i>Fantasia No. 2 in C minor</i> , TWV 40:3), arr. Harras or arr. Robinson	Telemann: 12 Fantasias for Treble Recorder (Bärenreiter) or P. 25 from <i>The Solo Recorder</i> , Vol. 1 (Peacock Press)
3 Brügger	Molto adagio (No. 4 from <i>Five Studies for Finger Control</i>)	Brügger: Five Studies for Finger Control (Broekmans & Van Poppel)
4 Elizabeth Cooper	Study in C or Study in D (No. 1 or No. 3 from <i>10 Advanced Studies</i>)	Elizabeth Cooper: 10 Advanced Studies (Peacock Press)
5 van Eyck	Sarabanda <i>complete</i> or Prins Robberts Masco <i>complete</i> (from <i>Der Fluyten Lust-hof</i>) <small>DESCANT/TENOR</small>	van Eyck: Der Fluyten Lust-hof, Vol. 2 (XYZ or Amadeus)
6 Genzmer	Allegro molto (No. 7 from <i>Improvisations</i>)	Genzmer: Improvisations (Schott) or No. 162 from <i>Altblockflöten-Solobuch</i> (Schott)
7 Krähmer	Andantino (No. 12 from <i>12 Divertimenti (1822)</i>) <small>DESCANT</small>	Krähmer: 12 Divertimenti (1822) for Descant Recorder (Moeck)
8 Hans-Martin Linde	Allegretto grazioso (No. 10 from <i>Modern Exercises for Treble Recorder</i>)	Hans-Martin Linde: Modern Exercises for Treble Recorder (Schott)
9 Matthias Maute	Rag or Stamping Blues (No. 8 or No. 5 from <i>Turtle Tunes</i>)	P. 9 or P. 12 from Matthias Maute: Turtle Tunes (Microprint)
10 Tulou	Study in F	No. 109 from 150 Classical Studies (Universal)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14 & 15

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
D, E♭ majors and minors (minors harmonic <i>and</i> melodic)	♦	legato-tongued / staccato / slurred
F♯, G, A♭/G♯ majors and minors (minors harmonic <i>and</i> melodic)	a 12th	
EXTENDED-RANGE SCALE		
B♭ major	see p.15	legato-tongued / staccato / slurred
SCALE IN THIRDS		
C major	1 oct.	legato-tongued / staccato / slurred
CHROMATIC SCALES		
starting on D and E♭	1 oct.	legato-tongued / staccato / slurred
starting on F♯ and G	a 12th	
ARPEGGIOS		
D, E♭ majors and minors	♦	legato-tongued / staccato / slurred
F♯, G, A♭/G♯ majors and minors	a 12th	
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of G and A♭	1 oct.	legato-tongued / staccato / slurred
in the keys of B and C	a 12th	
DIMINISHED SEVENTHS		
starting on D and E♭	1 oct.	legato-tongued / staccato / slurred
starting on F♯ and G	a 12th	

♦ *one octave and down to the dominant*

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**.

Candidates may play *one* of their three pieces on a Descant or Tenor recorder where indicated in the Lists. See page 8 for further information.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Albinoni	Adagio <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonata in A minor</i>)	Three Sonatas of the Italian Baroque (Schott)
	2 Babel	Adagio <i>and</i> Vivace (1st <i>and</i> 2nd movts from <i>Sonata No. 11 in G minor</i>) <small>DESCANT/TENOR</small>	Babell: 12 Sonatas, Nos 10–12 (Amadeus)
	3 J. S. Bach	Vivace (3rd movt from <i>Sonata in D minor</i> , BWV 527), arr. W. Kirchner, G. Kirchner & Harras <small>TENOR</small>	J. S. Bach: Sonata in D minor, BWV 527 for Tenor Recorder (Bärenreiter)
	4 J. S. Bach	Allegro (1st movt from <i>Sonata in A minor</i> , BWV 1020), arr. Sokoll	J. S. Bach: Sonata in A minor, BWV 1020 (Heinrichshofen)
	5 Barsanti	Adagio <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonata in C</i>)	Barsanti: Sonata in C (Bärenreiter)
	6 Handel	Largo <i>and</i> Furioso [Presto] (1st <i>and</i> 3rd movts from <i>Sonata in D minor</i> (<i>Fitzwilliam Sonata No. 3</i>), HWV 367a)	Handel: Complete Sonatas for Recorder (Faber <i>or</i> Bärenreiter) <i>or</i> Handel: The Fitzwilliam Sonatas (Schott)
	7 F. Mancini	Andante <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonata No. 2 in E minor</i>)	F. Mancini: 12 Sonatas, Nos 1–3 (Amadeus)
	8 Giuseppe Sammartini	Allegro (1st movt from <i>Concerto in F</i>) <i>recorder to play in tutti</i> <small>DESCANT</small>	Giuseppe Sammartini: Concerto in F for Descant Recorder (Schott)
	9 Telemann	Adagio–Allegro (1st movt from <i>Sonata in C</i> , TWV 41:C5)	Telemann: Sonata in C, TWV 41:C5 from Essercizii Musici (Schott) <i>or</i> Telemann: Sonatas for Recorder (Editio Musica Budapest)
	10 Vivaldi	Allegro (1st movt from <i>Concerto in A minor</i> , RV 108) <i>recorder to play in tutti</i>	Vivaldi: Concerto in A minor, RV 108 (Peacock Press)
B	1 Walter Bergmann	Largo assai <i>and</i> Rondo danzante <i>ending 21 bars after letter 1</i> (1st <i>and</i> 2nd movts from <i>Sonata for Treble Recorder</i>)	Walter Bergmann: Sonata for Treble Recorder (Schott)
	2 L. Berkeley	Moderato (1st movt from <i>Sonatina</i> , Op.13)	L. Berkeley: Sonatina, Op.13 (Schott)
	3 A. Bernard	Prelude and Scherzo <i>observing printed cadenza</i>	A. Bernard: Prelude and Scherzo (Peacock Press)
	4 Alan Bullard	Top Hat Quadrille (No.1 from <i>Hat Box</i>) <small>DESCANT</small>	Alan Bullard: Hat Box (Forsyth)
	5 N. Fulton	Reel (5th movt from <i>Scottish Suite</i>)	N. Fulton: Scottish Suite (Schott)
	6 Glanville-Hicks	Lento recitativo <i>and</i> Vivace (2nd <i>and</i> 3rd movts from <i>Sonatina for Treble Recorder</i>)	Glanville-Hicks: Sonatina for Treble Recorder (Schott)
	7 Jacob	Allegro (1st movt from <i>Sonatina for Treble Recorder</i>)	Jacob: Sonatina for Treble Recorder (Studio Music)
	8 Reizenstein	Sarabande <i>and</i> Bourrée (2nd <i>and</i> 3rd movts from <i>Partita for Treble Recorder</i>)	Reizenstein: Partita for Treble Recorder (Schott)
	9 Philippe Rombi	Nocturne No.1	Collection Panorama Flûte à bec alto, Vol. 2 (Billaudot)
	10 Staeps	Ruhig bewegt <i>and</i> Lebhaft (1st <i>and</i> 2nd movts from <i>Sonata in E\flat</i>)	Staeps: Sonata in E \flat (Universal)

C

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
1 J. S. Bach	Bourrée anglaise (4th movt from <i>Partita in C minor</i> , BWV 1013), arr. Harras or arr. Robinson	J. S. Bach: Partita in C minor, BWV 1013 (Bärenreiter) or P. 89 from The Solo Recorder, Vol. 1 (Peacock Press)
2 Telemann	A tempo giusto and Presto (1st and 2nd movts from <i>Fantasia No. 10 in A minor</i> , TWV 40:11), arr. Harras or arr. Robinson	Telemann: 12 Fantasias for Treble Recorder (Bärenreiter) or P. 48 from The Solo Recorder, Vol. 1 (Peacock Press)
3 Christopher Ball	Pagan Piper TREBLE/TENOR	Christopher Ball: Pagan Piper for Treble or Tenor Recorder (Peacock Press)
4 G. Bassano	Ricercata terza or Ricercata quarta, arr. Hintermeier	No. 6 or No. 7 from Altblockflöten-Solobuch (Schott)
5 Brügger	Vivace (No. 3 from <i>Five Studies for Finger Control</i>)	Brügger: Five Studies for Finger Control (Broekmans & Van Poppel)
6 van Eyck	Ballete Gravesand complete or Engels Nachtegaeltje complete (from <i>Der Fluyten Lust-hof</i>) DESCANT/TENOR	van Eyck: Der Fluyten Lust-hof, Vol. 1 (XYZ or Amadeus)
7 Genzmer	Abends (No. 1 from <i>Klänge der Nacht</i>) TREBLE/TENOR	Genzmer: Klänge der Nacht, for Treble or Tenor Recorder (Schott)
8 E. Köhler	Study in Eb	No. 118 from 150 Classical Studies (Universal)
9 Krähmer	Adagio con espressione (No. 1 from <i>12 Divertimenti (1822)</i>) DESCANT	Krähmer: 12 Divertimenti (1822) for Descant Recorder (Moeck)
10 Kuhlau	Andante cantabile DESCANT	No. 47 from 50 Graded Studies for Recorder (Faber)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14 & 15

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
E major	◆	
A, B \flat majors	a 12th	
F, A \flat majors	2 oct.	legato-tongued / staccato / slurred
E minor (harmonic <i>and</i> melodic)	◆	
G \sharp , A, B \flat minors (harmonic <i>and</i> melodic)	a 12th	
F minor (harmonic <i>and</i> melodic)	2 oct.	
EXTENDED-RANGE SCALES		
E \flat major		
D harmonic minor	see p.15	legato-tongued / staccato / slurred
SCALES IN THIRDS		
D major	1 oct.	
G major	a 12th	legato-tongued / staccato / slurred
CHROMATIC SCALES		
starting on E	1 oct.	
starting on G \sharp , A and B \flat	a 12th	legato-tongued / staccato / slurred
starting on F	2 oct.	
WHOLE-TONE SCALES		
starting on D \flat	1 oct.	
starting on G	2 oct.	legato-tongued / staccato / slurred
ARPEGGIOS		
E major	◆	
A, B \flat majors	a 12th	
F, A \flat majors	2 oct.	legato-tongued / staccato / slurred
E minor	◆	
G \sharp , A, B \flat minors	a 12th	
F minor	2 oct.	
EXTENDED-RANGE ARPEGGIOS		
E \flat major		
D minor	see p.15	legato-tongued / staccato / slurred
DOMINANT SEVENTHS (resolving on tonic)		
in the key of A	1 oct.	
in the keys of C \sharp , D and E \flat	a 12th	legato-tongued / staccato / slurred
in the key of B \flat	2 oct.	
DIMINISHED SEVENTHS		
starting on E	1 oct.	
starting on G \sharp , A and B \flat	a 12th	legato-tongued / staccato / slurred
starting on F	2 oct.	

◆ *one octave and down to the dominant*

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.