

## 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](http://www.abrsm.org/prerequisite).

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

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

**ALTO or BARITONE SAXOPHONE IN E♭**

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 J. S. Bach	Adagio <i>and</i> Allegro (2nd <i>and</i> 3rd movts from <i>Sonata in G minor</i> , BWV 1020), trans. Harle	J. S. Bach: Sonata in G minor, BWV 1020 (Universal: E♭/B♭ edition)
	2 Büsser	Asturias, Op. 84, trans. Mule <i>observing printed cadenza</i>	Büsser: Asturias, Op. 84, for Alto Saxophone (Leduc)
	3 H. Eccles	Sonata, trans. Rascher <i>complete</i>	H. Eccles: Sonata for Alto Saxophone (Presser)
	4 Grovlez	Sarabande et Allegro	Grovlez: Sarabande et Allegro, for Alto Saxophone (Leduc)
	5 Guilhaud	Polonaise (from <i>Trois Pièces</i> ), arr. Strevens	Guilhaud: Trois Pièces, for Alto or Baritone Saxophone (Samek Music)
	6 Koechlin	Pour la longueur de la respiration et l'égalité du son (from <i>15 études</i> , Op. 188)	No. 9 from Koechlin: Études, for Alto Saxophone (Billaudot) or No. 7 from Koechlin: 15 études, Op. 188, for Alto Saxophone (Billaudot)
	7 P. Maurice	Lou Cabridan (No. 5 from <i>Tableaux de Provence</i> ) <i>observing printed cadenza</i>	P. Maurice: Tableaux de Provence, for Alto Saxophone (Lemoine)
	8 V. Monti	Czardas, arr. Kovács	V. Monti: Czardas for Alto Saxophone (Edition Darok)
	9 Gary Schocker	Allegro moderato (1st movt from <i>Sonata for Alto Saxophone</i> )	Gary Schocker: Sonata for Alto Saxophone (Presser)
	10 Singelée	Concertino, Op. 78	Singelée: 3 <sup>e</sup> et 5 <sup>e</sup> Solos de concert / Concertino Op. 78, for Alto Saxophone (Lemoine)
<b>B</b>	1 R. R. Bennett	Samba Triste (1st movt from <i>Three Piece Suite</i> )	R. R. Bennett: Three Piece Suite for Alto Saxophone (Novello) or The Chester Alto Saxophone Anthology (Chester)
	2 John Carmichael	Obsession (Habanera) <i>and</i> Bahama Rhumba (The Caribbean) (Nos 2 <i>and</i> 3 from <i>Latin American Dances</i> )	John Carmichael: Latin American Dances for Alto Saxophone (Emerson)
	3 Roderick Elms	Cygnopations	Roderick Elms: Cygnopations for Alto or Tenor Saxophone (Camden Music)
	4 Françaix	Any three dances (from <i>Cinq danses exotiques</i> ) <i>observing repeats in No. 1</i>	Françaix: Cinq danses exotiques, for Alto Saxophone (Schott)
	5 Heiden	Diversion	Heiden: Diversion for Alto Saxophone (Hal Leonard)
	6 Hindemith	Ruhig bewegt <i>and</i> Lebhaft (1st <i>and</i> 2nd movts from <i>Sonata for Alto Horn</i> )	Hindemith: Sonata for Alto Horn or Alto Saxophone (Schott)
	7 W. Jacobi	Allegro ma non troppo (1st movt from <i>Sonata for Alto Saxophone</i> )	W. Jacobi: Sonata for Alto Saxophone (Bourne)
	8 Lawson Lunde	Allegro vivace (3rd movt from <i>Sonata for Alto Saxophone</i> )	Lawson Lunde: Sonata for Alto Saxophone (Southern Music)
	9 James Rae	Gymnopedie Bleu <i>and</i> East Coast Mainline (2nd <i>and</i> 3rd movts from <i>Sonatina for Alto Saxophone</i> )	James Rae: Sonatina for Alto Saxophone (Reedimensions)
	10 Thomys	No. 4 <i>and</i> No. 5 (from <i>Miniatures in Various Styles</i> )	Thomys: Miniatures in Various Styles for Alto Saxophone (PWM)

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
C 1	J. S. Bach	Menuet 1 <i>and</i> Menuet 2 <i>and</i> Gigue (from <i>Suite No.1</i> ), trans. Londeix	J. S. Bach: Suite No.1 for Solo Saxophone (Lemoine)
2	Alan Bullard	Wandering Sax <i>or</i> Sax Polonaise (No. 59 <i>or</i> No. 60 from <i>Sixty for Sax</i> )	Alan Bullard: Sixty for Sax (ABRSM)
3	P.-M. Dubois	Tango (No.14 from <i>17 Études dansantes</i> )	P.-M. Dubois: 17 Études dansantes, for Solo Saxophone (Billaudot)
4	Ferling	Study in C	No. 75 from More Graded Studies for Saxophone, Book 2 (Faber)
5	Karg-Elert	Preambolo	No. 79 from More Graded Studies for Saxophone, Book 2 (Faber)
6	Graham Fitkin	Jim and Pam and Pam and Jim	Graham Fitkin: Jim and Pam and Pam and Jim for Solo Instrument (Fitkin)
7	James Rae	Volante (No.13 from <i>18 Concert Etudes for Solo Saxophone</i> )	James Rae: 18 Concert Etudes for Solo Saxophone (Universal)
8	James Rae	Devil's Brew (No. 36 from <i>36 More Modern Studies for Solo Saxophone</i> )	James Rae: 36 More Modern Studies for Solo Saxophone (Universal)
9	Karen Street	Spanish Colours (from <i>Streetworks</i> )	Karen Street: Streetworks for Solo Saxophone (Gumbles Publications)
10	Mark-Anthony Turnage	Two Memorials <i>complete</i>	Mark-Anthony Turnage: Two Memorials for Soprano Saxophone (Schott)

#### SOPRANO or TENOR SAXOPHONE IN B $\flat$

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A 1	J. S. Bach	Adagio <i>and</i> Allegro (2nd <i>and</i> 3rd movts from <i>Sonata in G minor</i> , BWV 1020), trans. Harle	J. S. Bach: Sonata in G minor, BWV 1020 (Universal: E $\flat$ /B $\flat$ edition)
2	J. S. Bach	Andante <i>and</i> Allegro (3rd <i>and</i> 4th movts from <i>Sonata da Gamba</i> , BWV 1028), trans. Nichols	J. S. Bach: Sonata da Gamba for Tenor Saxophone (Saxtet Publications)
3	Demersseman	Premier Solo (Andante et Boléro)	Demersseman: Solos for B $\flat$ Saxophone (Lemoine)
4	Devienne	Rondo (from <i>Sonata No. 4</i> ), trans. Jaeckel	Devienne: Adagio and Rondo for Tenor Saxophone (Southern Music)
5	J. H. Fiocco	Allègre (1st movt from <i>Concerto</i> ), arr. Bazelaire & Londeix	J. H. Fiocco: Concerto for Tenor Saxophone (Schott)
6	Guilhaud	Polonaise (from <i>Trois Pièces</i> ), arr. Strevens	Guilhaud: Trois Pièces, for Soprano or Tenor Saxophone (Samek Music)
7	B. Marcello	Allegro moderato <i>and</i> Adagio (1st <i>and</i> 2nd movts from <i>Concerto in C minor</i> ), arr. Joosen	B. Marcello: Concerto in C minor for Soprano Saxophone (Molenaar)
8	B. Marcello	Adagio <i>and</i> Allegro (2nd <i>and</i> 3rd movts from <i>Concerto in C minor</i> ), arr. Joosen	B. Marcello: Concerto in C minor for Soprano Saxophone (Molenaar)
9	Singelée	Fantaisie pastorale, Op. 56 <i>observing printed cadenza</i>	Singelée: Fantaisie pastorale, Op. 56, for Tenor Saxophone (Lemoine)
10	Singelée	Concerto, Op. 57 <i>observing coda</i>	Singelée: 4 <sup>e</sup> et 6 <sup>e</sup> Solos de concert / Fantaisie brillante / Concerto Op. 57, for Tenor Saxophone (Lemoine)
B 1	John Addison	Harlequin	John Addison: Harlequin for Soprano Saxophone (Emerson)
2	Alan Bullard	Workout	Alan Bullard: Workout for Tenor or Soprano Saxophone (Colne Edition)
3	John Carmichael	Allegro moderato (1st movt from <i>Sonata–Music Grave &amp; Gay</i> )	John Carmichael: Sonata–Music Grave & Gay for Oboe or Soprano Saxophone (Emerson)
4	Geoff Eales	Farewell Patagonia	Geoff Eales: Farewell Patagonia for Tenor Saxophone (Astute Music)
5	Roderick Elms	Cygncoptions <i>observing lower line in ossias</i>	Roderick Elms: Cygncoptions for Alto or Tenor Saxophone (Camden Music)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
6 Pedro Iturralde	Kalamatianos <i>and</i> Funky <i>as written, ignoring improvisation option</i> (1st <i>and</i> 2nd movts from <i>Suite hellénique</i> )	Pedro Iturralde: Suite hellénique (Lemoine: Eb/B $\flat$ edition)
7 Piazzolla	Night-club 1960 (from <i>Histoire du Tango</i> ), trans. Isoda <i>last note may be played an 8ve lower</i>	Piazzolla: Histoire du Tango, for Soprano Saxophone (Lemoine)
8 James Rae	Barcarolle <i>and</i> Toccata (2nd <i>and</i> 3rd movts from <i>Sonatina for Soprano Saxophone</i> )	James Rae: Sonatina for Soprano Saxophone (Reedimensions)
9 Andy Scott	Respectfully Yours	Andy Scott: Respectfully Yours for Tenor Saxophone (Astute Music)
10 Villa-Lobos	Animé (1st movt from <i>Fantasia for Saxophone</i> )	Villa-Lobos: Fantasia for Soprano or Tenor Saxophone (Peermusic Classical)

**C** as List C on page 132

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

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
B, D $\flat$ /C $\sharp$ , E, F majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	legato-tongued / staccato / slurred
B $\flat$ major and minor (minor harmonic <i>and</i> melodic)	2½ oct.	
<b>EXTENDED-RANGE SCALES</b>		
A $\flat$ major	see p.17	legato-tongued / staccato / slurred
A harmonic minor		
<b>SCALES IN THIRDS</b>		
C and E $\flat$ majors	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on B, C $\sharp$ , E and F	2 oct.	legato-tongued / staccato / slurred
starting on B $\flat$	2½ oct.	
<b>WHOLE-TONE SCALES</b>		
starting on D and E $\flat$	2 oct.	legato-tongued / staccato / slurred
<b>ARPEGGIOS</b>		
B, D $\flat$ /C $\sharp$ , E, F majors and minors	2 oct.	legato-tongued / staccato / slurred
B $\flat$ major and minor	2½ oct.	
<b>EXTENDED-RANGE ARPEGGIOS</b>		
A $\flat$ major	see p.17	legato-tongued / staccato / slurred
A minor		
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the keys of E, F $\sharp$ , A and B $\flat$	2 oct.	legato-tongued / staccato / slurred
in the key of E $\flat$	2½ oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on B, C $\sharp$ , E and F	2 oct.	legato-tongued / staccato / slurred
starting on B $\flat$	2½ 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

## **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](http://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](http://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](http://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](mailto: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](http://www.abrsm.org/exambooking).

### **Instruments**

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

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

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

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

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

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

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

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

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

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

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

## Elements of the exam

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

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

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

## Pieces

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

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

*Woodwind grades: requirements and information*

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

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

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

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

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

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

**Photocopies:** Performing from unauthorized photocopies (or other kinds of copies) of copyright editions is not allowed. ABRSM may withhold the exam result where it has evidence of an illegal copy (or copies) being used. In the UK, copies may be used in certain limited circumstances – for full details, see the MPA's *Code of Fair Practice* at [www.mpaonline.org.uk](http://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)									
Arpeggios (excl. extended-range)									
Dom. & Dim. 7ths; Extended-range arpeggios									
Scales in 3rds									

\* 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](http://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](http://www.abrsm.org/publishers).

## **AURAL TESTS:** included in the Practical exams for all subjects

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

### **In the exam**

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

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

### **Assessment**

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

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

### **Specimen tests**

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

## 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.