

WOODWIND GRADES: requirements and information

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

Entering for an exam

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

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

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

Instruments

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

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

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

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

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

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

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

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

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

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

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

Elements of the exam

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

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

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

Pieces

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

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

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

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

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

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

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

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

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

Scales and arpeggios

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

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

All scales and arpeggios should:

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

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





























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

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

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

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

The following speeds are given as a general guide:

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

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

Sight-reading

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

Aural tests

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

In the exam

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

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

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

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

Assessment

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

Obtaining exam music

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

SCALE AND ARPEGGIO PATTERNS

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

All instruments

SCALES AND ARPEGGIOS

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



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



SCALES IN THIRDS

one octave (and similarly, two or three octaves)

Bassoon: ending for B \flat major

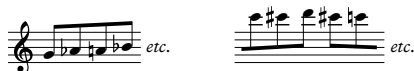


to a twelfth



CHROMATIC SCALES

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



DOMINANT SEVENTHS (resolving on tonic)

one octave (and similarly, two or three octaves)



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







DIMINISHED SEVENTHS

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



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.

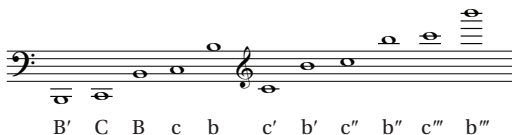
	Length (bars)	Time	Other features that may be included
Grade 1	4	4/4 3/4	<ul style="list-style-type: none"> •  note values; ζ rests • notes tongued or with simple two-note slurs • dynamics <ul style="list-style-type: none"> ◦ recorders: <i>mf</i> only ◦ others: <i>f</i> and <i>mf</i>
	6	2/4	
Grade 2	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 Anon.	La chasse galante, arr. Le Clerc	Vaudeville & Menuet (Schott)
	2 Daquin	Rigaudon, arr. Bowman	Baroque Recorder Anthology for Soprano Recorder, Vol. 1 (Schott)
	3 Handel	Menuett, arr. Bowman	Baroque Recorder Anthology for Soprano Recorder, Vol. 1 (Schott)
	4 Galilei	Saltarello, arr. Yat-Soon	Renaissance Recorder Anthology for Soprano (Descant Recorder, Vol. 1 (Schott)
	5 Handel	Gavotte, arr. Adams	First Repertoire for Descant Recorder (Faber)
	6 T. Morley	Now is the month of Maying, arr. Bennetts & Bowman	Time Pieces for Descant/Soprano Recorder, Vol. 1 (ABRSM)
	7 Purcell	Fairest Isle (from <i>King Arthur</i>), arr. Bennetts & Bowman	Time Pieces for Descant/Soprano Recorder, Vol. 1 (ABRSM)
	8 Trad. English	Spanish Ladies, arr. Bullard	Time Pieces for Descant/Soprano Recorder, Vol. 1 (ABRSM)
	9 Trad. American	Amazing Grace, arr. Haughton	Don't You Just Love These Tunes for Descant Recorder (Kevin Mayhew)
10 Trad. Irish	Cockles and Mussels, arr. Haughton	Don't You Just Love These Tunes for Descant Recorder (Kevin Mayhew)	
B	1 S. Binnington	Strolling	Mega Fun Recorder (Spartan Press)
	2 Bonsor	Scherzino <i>or</i> Legend	The Really Easy Recorder Book (Faber)
	3 Curtin, Barbera & Hanna	Theme from <i>The Flintstones</i> , arr. Haughton	Don't You Just Love These Tunes for Descant Recorder (Kevin Mayhew)
	4 Gilkyson	The Bare Necessities (from <i>The Jungle Book</i>), arr. Lawrance	Winner Scores All for Descant Recorder (Brass Wind !!!)
	5 Alan Haughton	The Race (from <i>Fun Club for Descant Recorder, Grade 0–1</i>)	Alan Haughton: Fun Club for Descant Recorder, Grade 0–1: Student Copy (Kevin Mayhew !!!)
	6 Rendall & Thomas	Birdie Song, arr. Lawrance	Winners Galore for Descant Recorder (Brass Wind !!!)
	7 Trad. English	Drunken Sailor, arr. Lawrance	Winners Galore for Descant Recorder (Brass Wind !!!)
	8 Schumann	Soldiers' March (No. 2 from <i>Album for the Young</i> , Op. 68), arr. Bennetts & Bowman	Time Pieces for Descant/Soprano Recorder, Vol. 1 (ABRSM)
	9 Sarah Watts	Humdinger Hoedown (from <i>Fresh Air for Descant Recorder</i>)	Sarah Watts: Fresh Air for Descant Recorder (Kevin Mayhew)
	10 Pam Wedgwood	Periwinkle Waltz <i>or</i> Dreaming (from <i>Really Easy Jazzin' About for Descant Recorder</i>)	Pam Wedgwood: Really Easy Jazzin' About for Descant Recorder (Faber)
C	1 Sally Adams	Hot Coffee at the Silver Spoon Corral	First Repertoire for Descant Recorder (Faber)
	2 Kathryn Bennetts	Spring Song	Time Pieces for Descant/Soprano Recorder, Vol. 1 (ABRSM)
	3 van Eyck	Silvester inde Morgenstont <i>or</i> Onder de Linde groene (from <i>Der Fluyten Lust-hof</i>) themes only	van Eyck: Der Fluyten Lust-hof: The Beginners' Collection (XYZ)
	4 Paul Harris	King Richard, his Delight	No. 1 from 50 Graded Studies for Recorder (Faber)
	5 Trad.	Gathering Peascods, arr. Adams & Harris	No. 5 from 50 Graded Studies for Recorder (Faber)
	6 Keuning	Study in A minor (No. 21 from <i>30 Simple Studies</i>)	Keuning: 30 Simple Studies (Harmonia)
	7 Mozart	Air, arr. Puscoiu	Classical Repertoire for Recorder (Mel Bay)
	8 Trad. Australian	Waltzing Matilda, arr. Lawrance	Winner Scores All for Descant Recorder (Brass Wind)
	9 Trad. Welsh	Men of Harlech, arr. Lawrance	Winner Scores All for Descant Recorder (Brass Wind)
	10 Sarah Watts	Study in Green (from <i>Fresh Air for Descant Recorder</i>)	Sarah Watts: Fresh Air for Descant Recorder (Kevin Mayhew)

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

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
C, F majors		
D minor (natural <i>or</i> harmonic <i>or</i> melodic, at candidate's choice)	1 oct.	tongued / slurred
ARPEGGIOS		
C, F majors		
D 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 Dowland	The King of Denmark's Galliard, arr. Yat-Soon	Renaissance Recorder Anthology for Soprano (Descant Recorder, Vol. 1 (Schott))
	2 Susato	Bergerette, arr. Yat-Soon	Renaissance Recorder Anthology for Soprano (Descant Recorder, Vol. 1 (Schott))
	3 Holborne	The Night Watch <i>or</i> The Honie-suckle, arr. Rosenberg	First Repertoire Pieces for Recorder (Descant/Soprano) (Boosey & Hawkes)
	4 M. Marais	March pour les matelots	Vaudeville & Menuet (Schott)
	5 North	North's Maggot, arr. Bowman	Baroque Recorder Anthology for Soprano Recorder, Vol. 1 (Schott)
	6 Playford	The British Toper (from <i>The Dancing Master</i>), arr. Bowman	Baroque Recorder Anthology for Soprano Recorder, Vol. 1 (Schott)
	7 M. Praetorius	Volte (from <i>Terpsichore</i>), arr. Bullard	Time Pieces for Descant/Soprano Recorder, Vol. 1 (ABRSM)
	8 Trad. Provençal	Marcho di Rei, arr. Bullard	Time Pieces for Descant/Soprano Recorder, Vol. 1 (ABRSM)
	9 Telemann	Andante (from <i>Partita No. 1</i>), arr. Bergmann	First Repertoire for Descant Recorder (Faber)
	10 Telemann	Pastourelle, arr. Bergmann	First Repertoire for Descant Recorder (Faber)
B	1 Anon., arr. Copland	Simple Gifts (from <i>Old American Songs 1</i>), arr. Bennetts & Bowman	Time Pieces for Descant/Soprano Recorder, Vol. 1 (ABRSM)
	2 Humperdinck	Evening Prayer (from <i>Hänsel und Gretel</i>), arr. Bullard	Time Pieces for Descant/Soprano Recorder, Vol. 1 (ABRSM)
	3 Keith Amos	The Darting Kingfisher (No. 4 from <i>The First Amos Recorder Album</i>)	Keith Amos: The First Amos Recorder Album (CMA Publications)
	4 Burt Bacharach	Raindrops Keep Falling on My Head (from <i>Butch Cassidy and the Sundance Kid</i>), arr. Lawrance	Winner Scores All for Descant Recorder (Brass Wind !!!)
	5 Schubert	Briar-Rose (Heidenröslein), arr. Lawrance	Winner Scores All for Descant Recorder (Brass Wind !!!)
	6 S. Binnington	Light Rock	Mega Fun Recorder (Spartan Press)
	7 Bonsor	Caribbean <i>or</i> The Merry-Go-Round	The Really Easy Recorder Book (Faber)
	8 Alan Haughton	Groovy Baby (from <i>Fun Club for Descant Recorder, Grade 2–3</i>)	Alan Haughton: Fun Club for Descant Recorder, Grade 2–3: Student Copy (Kevin Mayhew !!!)
	9 Trad. Hungarian	Rábaközi táncnóták, arr. Daróci Bárdos	A banyának három lába (Hungarian Folk Song Arrangements) (Editio Musica Budapest)
	10 Pam Wedgwood	Cat Walk (from <i>Easy Jazzin' About for Descant Recorder</i>)	Pam Wedgwood: Easy Jazzin' About for Descant Recorder (Faber)
C	1 Sally Adams	Allegro vivo	No. 17 from 50 Graded Studies for Recorder (Faber)
	2 E. Widmann	Rosina (Allemande)	No. 11 from 50 Graded Studies for Recorder (Faber)
	3 Kathryn Bennetts	Pip's Pedal	Time Pieces for Descant/Soprano Recorder, Vol. 1 (ABRSM)
	4 Elizabeth Cooper	Dumiddle Drakes <i>or</i> Diddledum Ducks (No. 4 <i>or</i> No. 5 from <i>The Woodpecker and Friends</i>) <i>unaccompanied</i>	Elizabeth Cooper: The Woodpecker and Friends (Kirklees Music)
	5 van Eyck	Al hebben de Princen haren (from <i>Der Fluyten Lust-hof</i>) <i>Theme and Modo 2 (Var. 1)</i>	van Eyck: Der Fluyten Lust-hof: The Beginners' Collection (XYZ) <i>or</i> No. 19 from 50 Graded Studies for Recorder (Faber)
	6 Handel	Impertinence, arr. Puscoiu	Classical Repertoire for Recorder (Mel Bay)
	7 Purcell	Martial Air, arr. Puscoiu	Classical Repertoire for Recorder (Mel Bay)
	8 Keuning	Study in G (No. 30 from <i>30 Simple Studies</i>)	Keuning: 30 Simple Studies (Harmonia)
	9 Trad. American	Buffalo Girls, arr. Lawrance	Winner Scores All for Descant Recorder (Brass Wind)
	10 Sarah Watts	Study in Blue (from <i>Fresh Air for Descant Recorder</i>)	Sarah Watts: Fresh Air for Descant Recorder (Kevin Mayhew)

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

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
D major	1 oct.	
F major	◆	
C major	a 12th	tongued / slurred
D, A minors (natural <i>or</i> harmonic <i>or</i> melodic, at candidate's choice)	1 oct.	
ARPEGGIOS		
D major	1 oct.	
F major	◆	
C major	a 12th	tongued / slurred
D, A 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.	Le Menuet à 4–6 coupé <i>or</i> La chapelière, arr. Le Clerc	Vaudeville & Menuet (Schott)
	2 Anon. English	Watkins Ale, arr. Hechler	Spielbuch for Descant Recorder (Moeck)
	3 Handel	Menuett, arr. Hechler	Spielbuch for Descant Recorder (Moeck)
	4 Beethoven	Maigesang, Op. 52 No. 4, arr. Bullard	Time Pieces for Descant/Soprano Recorder, Vol. 1 (ABRSM)
	5 Susato	Basse danse bergeret (from <i>Musyck Boexken</i>), arr. Bullard	Time Pieces for Descant/Soprano Recorder, Vol. 1 (ABRSM)
	6 Gluck	Aria (from <i>Orfeo ed Euridice</i>), arr. Lawrance	Winner Scores All for Descant Recorder (Brass Wind III)
	7 Gossec	Tambourin, arr. Griffiths	World Famous Classics for Recorder (Fentone III)
	8 Haydn	Pastorale (1st movt from <i>Partie</i>), arr. Bergmann	First Repertoire for Descant Recorder (Faber)
	9 Purcell	Rondo (from <i>The Fairy Queen</i> , Z. 629), arr. Beechey <i>or</i> arr. Kostujak	Purcell A Second Set of Theatre Tunes <i>or</i> Baroque Recorder Anthology for Soprano Recorder, Vol. 2 (Schott)
	10 Telemann	Allegro, arr. Kostujak	Baroque Recorder Anthology for Soprano Recorder, Vol. 2 (Schott)
B	1 Keith Amos	May Dawn (No. 6 from <i>The First Amos Recorder Album</i>)	Keith Amos: The First Amos Recorder Album (CMA Publications)
	2 Howard Blake	Walking in the Air (from <i>The Snowman</i>), arr. Lawrance	Winner Scores All for Descant Recorder (Brass Wind III)
	3 Tchaikovsky	Dance of the Sugar-Plum Fairy (from <i>The Nutcracker</i>), arr. Lawrance	Winner Scores All for Descant Recorder (Brass Wind III)
	4 Paolo Conte	At Sunset, arr. Adams	First Repertoire for Descant Recorder (Faber)
	5 Alan Haughton	Celtic Dance <i>or</i> Seven Seas Hornpipe (from <i>Fun Club for Descant Recorder, Grade 2–3</i>)	Alan Haughton: Fun Club for Descant Recorder, Grade 2–3: Student Copy (Kevin Mayhew III)
	6 Hindemith	March (from <i>Let's Build a Town</i>), arr. Bennetts & Bowman	Time Pieces for Descant/Soprano Recorder, Vol. 1 (ABRSM)
	7 Prokofiev	March (No. 10 from <i>Musiques d'enfants</i> , Op. 65), arr. Bennetts & Bowman	Time Pieces for Descant/Soprano Recorder, Vol. 1 (ABRSM)
	8 Russell-Smith	Warm and Cosy <i>or</i> Lumpy Custard Blues (from <i>Easy Blue Recorder</i>)	Russell-Smith: Easy Blue Recorder (Universal)
	9 Trad. Irish	When Irish Eyes Are Smiling, arr. Campbell	Celtic Folk Songs for All Ages for Soprano Recorder (Curnow Music)
	10 Trad. Newfoundland	Jack Was Every Inch a Sailor, arr. Curnow	Celtic Folk Songs for All Ages for Soprano Recorder (Curnow Music)
C	1 Peter Bowman	Winter Solstice	Time Pieces for Descant/Soprano Recorder, Vol. 1 (ABRSM)
	2 Elizabeth Cooper	Cheeky Sparrow (No. 8 from <i>The Woodpecker and Friends</i>) <i>unaccompanied</i>	Elizabeth Cooper: The Woodpecker and Friends (Kirklees Music)
	3 van Eyck	Janneman en Alemoer (from <i>Der Fluyten Lust-hof</i>) <i>complete</i>	van Eyck: Der Fluyten Lust-hof: The Beginners' Collection (XYZ)
	4 Hinke	Allegro marziale	No. 24 from 50 Graded Studies for Recorder (Faber)
	5 Playford	'Twas within a Furlong of Edinburgh Town	No. 23 from 50 Graded Studies for Recorder (Faber)
	6 de Lavigne	Allegro giocoso (from <i>Sonata 'La Persane'</i>), arr. Puscoiu	Classical Repertoire for Recorder (Mel Bay)
	7 Mozart	Minuet (from <i>Eine kleine Nachtmusik</i>), arr. Puscoiu	P. 83 from Classical Repertoire for Recorder (Mel Bay)
	8 Jan Nykl	Study in C (No. 6 from <i>35 Studies</i>)	Jan Nykl: 35 Studies (Bärenreiter Praha)
	9 Trad. Irish	Molly on the Shore, arr. Bowman	Irish Folk Tunes for Descant Recorder (Schott)
	10 Sarah Watts	Study in Orange <i>or</i> Study in Pink (from <i>Fresh Air for Descant Recorder</i>)	Sarah Watts: Fresh Air for Descant Recorder (Kevin Mayhew)

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

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
F, G majors	◆	
C, D majors	a 12th	
A minor (harmonic <i>or</i> melodic, at candidate's choice)	◆	tongued / slurred
D, E minors (harmonic <i>or</i> melodic, at candidate's choice)	a 12th	
CHROMATIC SCALE		
starting on G	1 oct.	tongued / slurred
ARPEGGIOS		
F, G majors	◆	
C, D majors	a 12th	tongued / slurred
A minor	◆	
D, E 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 Anon.	Les Grâces et l'enjouement, arr. Le Clerc	Vaudeville & Menuet (Schott)
	2 Aubert	Le Moulinet I <i>and</i> Le Moulinet II, arr. Kostujak	Baroque Recorder Anthology for Soprano Recorder, Vol. 2 (Schott)
	3 Babel	Boree, arr. Kostujak	Baroque Recorder Anthology for Soprano Recorder, Vol. 2 (Schott)
	4 Caix d'Hervelois	Muzette, arr. Kostujak	Baroque Recorder Anthology for Soprano Recorder, Vol. 2 (Schott)
	5 J. S. Bach	Rondeau (from <i>Suite No. 2</i> , BWV 1067), arr. Robinson	J. S. Bach: Suite No. 2: The Seven Dances of BWV 1067 for Descant Recorder (Peacock Press)
	6 Handel	Rondeau <i>and</i> Gigue (from <i>Almira</i>), arr. Bali & Kecskeméti	P. 8 <i>and</i> P. 9 from Handel Ballet Music for Descant Recorder (Editio Musica Budapest)
	7 Hook	Allegretto (from <i>Sonata in G</i> , Op. 99 No. 2), arr. Bennetts & Bowman	Time Pieces for Descant/Soprano Recorder, Vol. 2 (ABRSM)
	8 James Oswald	Pastorale, andantino (1st movt from <i>Sonata in G</i> , 'The Thistle')	Thistle & Minuet (Schott)
	9 Stölzel & J. S. Bach	Bist du bei mir, arr. Cowles	World Famous Classics for Recorder (Fentone )
	10 Telemann	Siciliana <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Partita No. 2 in G</i> , TWV 41:G2)	First Repertoire Pieces for Recorder (Descant/Soprano) (Boosey & Hawkes) <i>or</i> Telemann: Die kleine Kammermusik: 6 Partiten (Amadeus <i>or</i> Bärenreiter)
B	1 Bonsor	Get Up and Go! <i>or</i> Waltz for Mo (No. 1 <i>or</i> No. 5 from <i>Jazzy Recorder 2</i>)	Bonsor: Jazzy Recorder 2 (Universal)
	2 Fauré	Pavane, Op. 50, arr. Cowles	World Famous Classics for Recorder (Fentone )
	3 Hand	Danse-Pastorale (No. 2 from <i>Petite Suite Champêtre</i> , Op. 67)	Hand: Petite Suite Champêtre, Op. 67 (Boosey & Hawkes)
	4 Kabalevsky	Scherzo (from <i>30 Pieces for Children</i> , Op. 27), arr. Bennetts & Bowman	Time Pieces for Descant/Soprano Recorder, Vol. 2 (ABRSM)
	5 Lichner	Zu Hause, Op. 134 No. 6, arr. Bennetts & Bowman	Time Pieces for Descant/Soprano Recorder, Vol. 2 (ABRSM)
	6 G. Lewin	Pussyfoot	Up Front for Descant Recorder (Brass Wind)
	7 Christopher Norton	Catwalk (No. 13 from <i>Microjazz for Recorder</i>)	Christopher Norton: Microjazz for Recorder (Boosey & Hawkes)
	8 Russell-Smith	Fred 'n' Ginger <i>or</i> Ragtime Razzle (No. 2 <i>or</i> No. 3 from <i>Jazzy Recorder 1</i>)	Russell-Smith: Jazzy Recorder 1 (Universal)
	9 Trad. Hungarian	A banyának három lába, arr. Daróci Bárdos	A banyának három lába (Hungarian Folk Song Arrangements) (Editio Musica Budapest)
	10 John Turner	Intrada (No. 1 from <i>Four Diversions</i>)	John Turner: Four Diversions (Forsyth)
C	1 Sally Adams	Fred's Frolic	No. 29 from 50 Graded Studies for Recorder (Faber)
	2 Playford	Lumps of Pudding	No. 32 from 50 Graded Studies for Recorder (Faber)
	3 Kathryn Bennetts	Waltz for Anna	Time Pieces for Descant/Soprano Recorder, Vol. 2 (ABRSM)
	4 Joannes Collette	Vivo (No. 4 from <i>12 Melodious Exercises</i>)	Joannes Collette: 12 Melodious Exercises (Universal)
	5 van Eyck	Doen Daphne d'over schoone Maeght (from <i>Der Fluyten Lust-hof</i>) <i>Theme and Modo 2</i>	van Eyck: Der Fluyten Lust-hof: The Beginners' Collection (XYZ)
	6 Keuning	Study in G (No. 5 from <i>10 Difficult Studies</i>)	Keuning: 10 Difficult Studies (Harmonia)
	7 Matthysz	Petite Brande (from <i>Der Gooden Fluyt-Hemel</i>) <i>complete</i>	Matthysz: Solos from Der Gooden Fluyt-Hemel (Schott)
	8 Jan Nykl	Study in D (No. 9 from <i>35 Studies</i>)	Jan Nykl: 35 Studies (Bärenreiter Praha)
	9 O'Carolan	Planxty O'Rourke, arr. Bowman	Irish Folk Tunes for Descant Recorder (Schott)
	10 Sarah Watts	Coffee Bean Carnival!	First Repertoire for Descant Recorder (Faber)

 Piano accompaniment published separately

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

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
B♭ major	1 oct.	
F, A majors	◆	
C, D majors	a 12th	
G minor (harmonic <i>or</i> melodic, at candidate's choice)	1 oct.	tongued / slurred
A minor (harmonic <i>or</i> melodic, at candidate's choice)	◆	
D, E minors (harmonic <i>or</i> melodic, at candidate's choice)	a 12th	
CHROMATIC SCALE		
starting on D	a 12th	tongued / slurred
ARPEGGIOS		
B♭ major	1 oct.	
F, A majors	◆	
C, D majors	a 12th	tongued / slurred
G minor	1 oct.	
A minor	◆	
D, E minors	a 12th	
DOMINANT SEVENTH (resolving on tonic)		
in the key of 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 & 136

GRADE 5

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 J. S. Bach	Bourée 1 <i>and</i> Bourée 2 (from <i>Suite No. 2, BWV 1067</i>), arr. Robinson <i>DC Bourée 1</i>	J. S. Bach: Suite No. 2: The Seven Dances of BWV 1067 for Descant Recorder (Peacock Press)
	2 Bigaglia	Andante <i>and</i> Presto (3rd <i>and</i> 4th movts from <i>Sonata in G, Op.1 No.2</i>)	Bigaglia: 12 Sonatas, Op.1, Nos 1–4 (Amadeus)
	3 Caix d’Hervelois	Tambourin 1 <i>and</i> Tambourin 2 (4th <i>and</i> 5th movts from <i>Suite in C, Op.6 No.4</i>) <i>DC Tambourin 1</i>	Caix d’Hervelois: Suite in C, Op. 6 No. 4 (Moeck)
	4 Corelli	Vivace <i>and</i> Allegro (from <i>Concerto grosso, ‘Christmas Concerto’, Op. 6 No. 8</i>), arr. Bennetts & Bowman	Time Pieces for Descant/Soprano Recorder, Vol. 2 (ABRSM)
	5 Earl of Kelly	Largo	Thistle & Minuet (Schott)
	6 Handel	Air <i>and</i> Variations 1–3, arr. Wilson & Jones <i>observing repeats</i>	Handel: The Harmonious Blacksmith Variations (Schott) <i>or</i> Concert Collection for Soprano Saxophone (Schott)
	7 Mondonville	Airs 1 <i>and</i> 2	Vaudeville & Menuet (Schott)
	8 J. Reid	Moderato <i>and</i> Giga: Allegro (3rd <i>and</i> 4th movts from <i>Solo No. 2 in G</i>)	J. Reid: Three Solos for Descant Recorder (Boosey & Hawkes)
	9 Giuseppe Sammartini	Allegro assai (2nd movt from <i>Sonata in G, Op.2 No.1</i>)	Giuseppe Sammartini: Two Sonatas for Descant Recorder (Amadeus)
	10 Telemann	Aria 3 <i>and</i> Aria 6 (4th <i>and</i> 7th movts from <i>Partita No. 4 in G minor, TWV 41:g2</i>)	Telemann: Die kleine Kammermusik: 6 Partiten (Amadeus <i>or</i> Bärenreiter)
B	1 Bonsor	Nice ‘n’ Easy (No. 2 from <i>Jazzy Recorder 2</i>)	Bonsor: Jazzy Recorder 2 (Universal)
	2 Alan Bullard	By River... (No. 2 from <i>Three Diversions</i>)	Alan Bullard: Three Diversions (Forsyth)
	3 Chopin	Mazurka, Op. 30 No. 1, arr. Bullard	Time Pieces for Descant/Soprano Recorder, Vol. 2 (ABRSM)
	4 Debussy	The Little Shepherd (from <i>Children’s Corner</i>), arr. Bennetts & Bowman	Time Pieces for Descant/Soprano Recorder, Vol. 2 (ABRSM)
	5 Golland	Ragtime (No. 1 from <i>New World Dances, Op. 62</i>) <i>observing 1st repeat</i>	Golland: New World Dances, Op. 62 (Forsyth)
	6 Peter Hope	Fairly Shot of Her (No. 3 from <i>Geordie Tunes</i>)	Peter Hope: Geordie Tunes (Forsyth)
	7 Joplin	Elite Syncopations, arr. Robinson	Joplin: Rags, Book 1 for Descant Recorder (Peacock Press)
	8 Philip Lane	Courtly Dance (No. 2 from <i>Suite ancienne</i>)	Philip Lane: Suite ancienne (Forsyth)
	9 Jayson Mackie	Wallaby Hop (No. 1 from <i>Around the World with my Recorder</i>)	Jayson Mackie: Around the World with my Recorder (Peacock Press)
	10 Russell-Smith	A Little Latin <i>or</i> Blue for a Girl (No. 4 <i>or</i> No. 5 from <i>Jazzy Recorder 1</i>)	Russell-Smith: Jazzy Recorder 1 (Universal)
C	1 Blatt	Allegro	No. 42 from 50 Graded Studies for Recorder (Faber)
	2 Boismortier	Rondeau	No. 40 from 50 Graded Studies for Recorder (Faber)
	3 Paul Harris	Oswald’s Frolick	No. 44 from 50 Graded Studies for Recorder (Faber)
	4 Peter Bowman	Dance of the Raindrops	Time Pieces for Descant/Soprano Recorder, Vol. 2 (ABRSM)
	5 Joannes Collette	Leggiero (No. 8 from <i>12 Melodious Exercises</i>)	Joannes Collette: 12 Melodious Exercises (Universal)
	6 van Eyck	De France Courant (from <i>Der Fluyten Lust-hof</i>) <i>complete</i>	van Eyck: Der Fluyten Lust-hof: The Beginners’ Collection (XYZ)
	7 Keuning	Study in C (No. 4 from <i>10 Difficult Studies</i>)	Keuning: 10 Difficult Studies (Harmonia)
	8 Hans-Martin Linde	A Kind of March <i>and</i> Unfamiliar Paths (Nos 8 <i>and</i> 9 from <i>14 Miniatures</i>)	Hans-Martin Linde: 14 Miniatures (Schott)
	9 Matthysz	Tweede Nachteghaeltje (from <i>Der Gooden Fluyt-Hemel</i>) <i>complete</i>	Matthysz: Solos from Der Gooden Fluyt-Hemel (Schott)
	10 Jan Nykl	Study in C minor (No. 21 from <i>35 Studies</i>)	Jan Nykl: 35 Studies (Bärenreiter Praha)

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

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

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.