

WOODWIND REQUIREMENTS AND INFORMATION

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

Entering for an exam

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

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

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

Elements of the exam

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

Pieces:	1	30
	2	30
	3	30
Aural tests		18
Scales & arpeggios		21
Sight-reading		21
Total		<hr/> 150

Marking scheme: 100 marks are required for a Pass, 120 for a Merit and 130 for a Distinction. A Pass in each individual section is not required to pass overall. See pp. 10–11 for the marking criteria used by examiners.

Pieces

Programme planning: Candidates must choose one piece from each of the three lists in each grade (A, B and C) and they are encouraged to present a contrasted and balanced programme. In the exam, candidates should inform the examiner which pieces they are performing, and they are welcome to use the form on p. 115 for this purpose.

Accompaniment: All pieces in Lists A and B must be performed with a live piano accompaniment, whereas all pieces in List C must be performed solo. Candidates must provide their own accompanist, who may remain in the exam room only while accompanying. The candidate's teacher may act as accompanist; under no circumstances will the examiner do so.

Exam music & editions: Wherever the syllabus includes an arrangement or transcription, the edition listed in the syllabus must be used in the exam; in all such cases the abbreviation 'arr.' or 'trans.' appears in the syllabus entry. For all other pieces, the editions quoted in the syllabus are given for guidance only and candidates may use any edition of their choice (in- or out-of-print or downloadable). Information on obtaining exam music is given on p. 108.

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

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

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

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

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

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

Scales and arpeggios

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

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

All scales and arpeggios should:

- be played from memory
- begin from the lowest possible tonic/starting note unless otherwise specified in the syllabus*
- ascend and descend according to the specified range
- be played without undue accentuation and at a pace that is consistent with accuracy and distinctness

















The choice of breathing place is left to the candidate's discretion, but taking a breath should not disturb the flow of the scale or arpeggio, nor should it be used as a means to negotiate the break or changes of register.

Arpeggios, dominant and diminished sevenths are required in root position only.

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

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

The following speeds are given as a general guide:

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

* Disregarding low B available to flutes with foot-joints

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

Sight-reading

Candidates will be asked to perform a short unaccompanied piece of music which they have not previously seen. They will be given up to half a minute in which to look through and, if they wish, try out any part of the test before they are required to perform it for assessment. Books of specimen sight-reading tests are published for all woodwind subjects by ABRSM.

Aural tests

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

In the exam

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

Tuning: In Grades 1–5, the teacher or accompanist may help tune the candidate's instrument before the exam begins. In Grades 6–8, candidates must tune their instruments themselves. The examiner will not help with tuning.

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

Assessment

The tables on pp. 10–11 show the criteria that examiners use as the basis of assessment. These criteria (newly revised and amended) will be used in exams from January 2014. In each element of the exam, ABRSM operates the principle of marking from the required pass mark positively or negatively, rather than awarding marks by deduction from the maximum or addition from zero. In awarding marks, examiners balance the extent to which the qualities and skills listed on pp. 10–11 (broadly categorized by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

CLARINET (Subject Code: 11)

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

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, this syllabus may be offered on 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.

Clarinet GRADE 1

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

LIST A

- 1 **Duncombe** Minuet: from *First Book of Progressive Lessons*, arr. Harris
- 2 **Schubert** Entr'acte: No. 5 from *Rosamunde*, D. 797, arr. Kolman
- 3 **Trad. Welsh** Ar Hyd y Nôs (All Through the Night), arr. Watts
- 4 **Diabelli** Solemn Procession (Op. 151 No. 2)
- 5 **Lully** Ariette
- 6 **Lebègue** Menuet (*observing 1st repeat*). *Time Pieces for Clarinet, Vol. 1*, arr. Denley (ABRSM)
- 7 **Lefèvre** March. *Music Through Time for Clarinet, Book 1*, arr. Harris (OUP)
- 8 **Trad. Russian** Song of the Volga Boatmen. No. 2 from *First Book of Clarinet Solos*, arr. Davies and Reade (Faber: B \flat or C editions)
- 9 **Weber** Lullaby (Op. 13 No. 2). No. 9 from *The Really Easy Clarinet Book*, arr. Davies and Harris (Faber: B \flat or C editions)

LIST B

- 1 **Heather Hammond** Synco-Rock 2: from *Cool Clarinet Repertoire*, Book 1
- 2 **Christopher Norton** Seriously Now: No. 6 from *The Microjazz Clarinet Collection 1*
- 3 **Solov'yov-Sedoy** Podmoskovniye Vechera (Moscow Nights), arr. Hunt et al.
- 4 **Dyson** Waltz. *Time Pieces for Clarinet, Vol. 1*, arr. Denley (ABRSM)
- 5 **Paul Harris** Promenade: No. 1 from *Summer Sketches* (Boosey & Hawkes)
- 6 **Mahler** Funeral March (from Symphony No. 1). *Music Through Time for Clarinet, Book 1*, arr. Harris (OUP)
- 7 **Julian Nott** 'Wallace and Gromit' Theme
- 8 **Offenbach** The Can Can
- 9 **Trad. Norwegian** Cowkeeper's Tune. No. 7 from *The Really Easy Clarinet Book*, arr. Davies and Harris (Faber: B \flat or C editions)

LIST C

- 1 **Roger Purcell** Out of Sync: No. 6 from *Scaling the Heights*
- 2 **Colin Radford** Sunset: No. 1 from *21st-Century Clarinet Studies*
- 3 **Trad. Spanish** El cortejo (Courting), arr. Lewin
- 4 **Demnitz** Study in F (P. 3 No. 2): from *Elementary School for Clarinet* (Peters EP 2417). Also available as: No. 5 from *80 Graded Studies for Clarinet, Book 1* (Faber)
- 5 **Paul Harris** Study in G. No. 10 from *80 Graded Studies for Clarinet, Book 1* (Faber)
- 6 **James Rae** Diversion or The Swinger: No. 10 or No. 14 from *38 More Modern Studies for Solo Clarinet* (Universal UE 21554)
- 7 **Tchaikovsky** Marche slave. *Winners Galore for Clarinet*, arr. Lawrance (Brass Wind)

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

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

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

F, G majors; A minor (one octave, in the chalumeau register)

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

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

SIGHT-READING*: a short piece in simple time within the keys, notes and overall range of the scale requirements set for this grade, with the addition of low E. Some accidentals, dotted and tied notes may be included. See also p. 9.

Clarinet GRADE 2

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

LIST A

- 1 **Mozart** Könnte jeder brave Mann: from *Die Zauberflöte*, K. 620, arr. Hunt et al. } *Clarinet Exam Pieces,*
- 2 **Purcell** Lilliburlero, arr. Harris } *Grade 2 (ABRSM)*
- 3 **Trad. Spiritual** Deep River, arr. Heim
- 4 **Diabelli** Ländler. No. 13 from *The Really Easy Clarinet Book*, arr. Davies and Harris (Faber: B \flat or C editions)
- 5 **Handel** The Harmonious Blacksmith. *Music Through Time for Clarinet, Book 1*, arr. Harris (OUP)
- 6 **Schubert** Hommage aux belles Viennoises. *Clarinet Basics Repertoire*, arr. Harris (Faber)
- 7 **Schubert** Ländler (D. 366 No. 6). *Time Pieces for Clarinet, Vol. 1*, arr. Denley (ABRSM)
- 8 **Trad.** English Country Garden. *Cool Clarinet Repertoire, Book 2*, arr. Hammond (Kevin Mayhew: piano accomp. published separately)
- 9 **Trad. English** Early One Morning or The Mermaid. *One More Time! for Clarinet*, arr. Watts (Kevin Mayhew)

LIST B

- 1 **Mark Cropton** Shhhh!: No. 1 from *Ten to Go*
- 2 **G. & I. Gershwin** Oh, Lady be Good!: from *Lady, be Good!*, arr. Davies and Harris } *Clarinet Exam Pieces,*
- 3 **Anthony Hedges** Moderato ma con moto: No. 4 from *Beginners Please!* } *Grade 2 (ABRSM)*
- 4 **S. Foster** Serenade: Beautiful Dreamer (*observing repeat*). No. 12 from *First Book of Clarinet Solos*, arr. Davies and Reade (Faber: B \flat or C editions)
- 5 **Paul Harris** Whiling Away the Time on Those Long Summer Afternoons: from *I Hate Crossing the Break!* (*Queen's Temple Publications QT119*)
- 6 **Joplin** I Am Thinking of My Pickaninny Days. *Music Through Time for Clarinet, Book 1*, arr. Harris (OUP)
- 7 **Christopher Norton** Gloomy: No. 10 from *The Microjazz Clarinet Collection 1 (Boosey & Hawkes)*
- 8 **Weiner** A-B-C. *Time Pieces for Clarinet, Vol. 1*, arr. Denley (ABRSM)
- 9 **Jeffery Wilson** Dixie: No. 2 from *Jazz Album (Camden Music CM097)*

LIST C

- 1 **Bizet** Prelude: from *L'Arlésienne*, arr. Lawrance
- 2 **Demnitz** Study in C: from *Elementary School for Clarinet* [No. 1: Dynamic Markings] } *Clarinet Exam Pieces,*
- 3 **Chris Gumbley** Skedaddle: from *Cool School for Clarinet* } *Grade 2 (ABRSM)*
- 4 **Richard Bengel** Bach-Lark: from *30 Tuneful Studies (Spartan Press SP317)*
- 5 **Demnitz** Study in G (P. 5 No. 9): from *Elementary School for Clarinet (Peters EP 2417)*. Also available as: No. 21 from *80 Graded Studies for Clarinet, Book 1 (Faber)*
- 6 **Roger Purcell** Hop, Skip and Jump: No. 10 from *Scaling the Heights (Astute Music)*
- 7 **James Rae** Pieces of Eight or Rock Summit: No. 16 or No. 19 from *38 More Modern Studies for Solo Clarinet (Universal UE 21554)*

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

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

- C major; D minor (one octave)
- F, G majors; A minor (two octaves)

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

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

SIGHT-READING*: a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this grade, with the addition of low E. Some accidentals, dotted and tied notes may be included. See also p. 9.

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

Clarinet GRADE 3

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

LIST A

- 1 **G. Farnaby** Tower Hill, arr. Frank and Forbes
- 2 **Lerner & Loewe** Ascot Gavotte: from *My Fair Lady*, arr. Hunt et al. } *Clarinet Exam Pieces, Grade 3 (ABRSM)*
- 3 **Schubert** Ave Maria, arr. Birchall }
- 4 **Beethoven** German Dance No. 6 (from WoO 8). *Time Pieces for Clarinet, Vol. 2, arr. Denley (ABRSM)*
- 5 **Gossec** Ballet } *Clarinet Basics Repertoire, arr. Harris (Faber)*
- 6 **Sullivan** The Disagreeable Man }
- 7 **T. Kullak** Witches' Dance. *First Repertoire for Clarinet, arr. Harris and Johnson (Faber)*
- 8 **Lefèvre** Melody. *Music Through Time for Clarinet, Book 3, arr. Harris (OUP)*
- 9 **Schubert** An die Nachtigall (D. 497). *Franz Schubert Clarinet Album, arr. Rae (Universal UE 21398)*

LIST B

- 1 **Ahbez** Nature Boy, arr. Ramskill
- 2 **Joplin** When Your Hair is Like the Snow, arr. Harris } *Clarinet Exam Pieces, Grade 3 (ABRSM)*
- 3 **Duncan Lamont** Mr Benn: from *Mr Benn* }
- 4 **Keith Bartlett** Semi-tone Samba: from *Just for Fun! for Clarinet (UMP)*
- 5 **Finzi** Carol: No. 3 from *Five Bagatelles (Boosey & Hawkes)*
- 6 **Gershwin** Summertime (from *Porgy and Bess*) or Do, Do, Do (from *Oh, Kay!*). No. 5 or No. 11 from *Easy Gershwin for Clarinet, arr. Davies and Harris (OUP)*
- 7 **Paul Harris** Sheep, a Gate, a Stream, Green Meadows and a Couple of Cows or Brakes Off!: from *I Hate Crossing the Break! (Queen's Temple Publications QT119)*
- 8 **Khachaturian** A Little Song (from *Pictures of Childhood*). *Time Pieces for Clarinet, Vol. 2, arr. Denley (ABRSM)*
- 9 **Ravel** Pavane of the Sleeping Beauty (from *Mother Goose*). *Music Through Time for Clarinet, Book 3, arr. Harris (OUP)*

LIST C

- 1 **Paul Harvey** Roehampton Roundelay: No. 1 from *Ten Tunes for Kathy*
- 2 **James Rae** Straight Five: No. 20 from *38 More Modern Studies for Solo Clarinet* } *Clarinet Exam Pieces, Grade 3 (ABRSM)*
- 3 **Rossini** Mille affetti nel petto mi sento: from *La gazza ladra*, arr. attrib. Lazarus }
- 4 **Richard Bengier** Au café: from *30 Tuneful Studies (Spartan Press SP317)*
- 5 **Demnitz** Study in G (P. 14 No. 3): from *Elementary School for Clarinet (Peters EP 2417)*
- 6 **Chris Gumbley** Major Road Ahead: from *Cool School for Clarinet (Brass Wind)*
- 7 **Wiedemann** Shepherd's Song (Hirtenlied). No. 29 from *80 Graded Studies for Clarinet, Book 1 (Faber)*

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

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

A, B \flat , D majors (one octave)

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

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

Chromatic Scale: starting on middle C (one octave)

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

SIGHT-READING*: a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this grade, with the addition of low E. See also p. 9.

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

LIST A

- 1 **Mozart** Minuet and Trio: 3rd movt from Divertimento in B \flat , K. 439b No. 4, arr. Harris
- 2 **Weber** Durch die Walder, durch die Auen: from *Der Freischutz*, arr. Wastall
- 3 **Dvořák** Waltz, Op. 54 No. 1, arr. Kolman
- 4 **J. Burgmüller** Ballade (Op. 100 No. 15)
- 5 **Mozart** Adagio für Glasharmonika (K. 356)
- 6 **F. Danzi** Concertpiece. *Clarinet Basics Repertoire*, arr. Harris (Faber)
- 7 **Purcell** Rondeau, arr. Richardson. No. 19 from *First Book of Clarinet Solos*, arr. Davies and Reade (Faber)
- 8 **Schumann** Ring on My Finger (Op. 42 No. 4). No. 5 from *Schumann for the Clarinet*, arr. King and Frank (ABRSM)
- 9 **Trad. Scottish** Charlie is My Darling. *One More Time! for Clarinet*, arr. Watts (Kevin Mayhew)

LIST B

- 1 **Adler & Ross** Hernando's Hideaway: from *The Pajama Game*, arr. Ramskill
- 2 **Paul Harris** Andante pacifico con rubato: 3rd movt from Sonatina
- 3 **Marie-Luce Schmitt** Rumba du soir (Evening Rumba)
- 4 **Duncan Lamont** The Wizard: from *Mr Benn (Queen's Temple Publications QT118)*
- 5 **Cecilia McDowall** Romantic Song: from *Three Pastiches (Hunt Edition HE22)*
- 6 **Muczynski** Fable No. 9 (from *Fables*, Op. 21). *Time Pieces for Clarinet*, Vol. 3, arr. Denley (ABRSM)
- 7 **Christopher Norton** Gallivanting or A Walk by the Sea: No. 28 or No. 29 from *The Microjazz Clarinet Collection 2 (Boosey & Hawkes)*
- 8 **Robert Saxton** Song without Words. *Spectrum for Clarinet (ABRSM)*
- 9 **John Williams** Raiders March (from *Raiders of the Lost Ark*). *Great Winners for Clarinet*, arr. Lawrance (Brass Wind: piano accomp. published separately)

LIST C

- 1 **Demnitz** Study in C: from *Elementary School for Clarinet* [No. 1: Arpeggio Studies]
- 2 **Paula Crasborn-Mooren** Study in D minor: No. 10 from *21 Intermediate Studies for Clarinet*
- 3 **Roger Purcell** Jack the Lad: No. 20 from *Scaling the Heights*
- 4 **Richard Bengner** A Weird Story: from *30 Tuneful Studies (Spartan Press SP317)*
- 5 **Berr** Study in E minor. No. 79 from
- 6 **Nocentini** Study in B minor. No. 83 from
- 7 **James Rae** 5th Avenue: No. 25 from *38 More Modern Studies for Solo Clarinet (Universal UE 21554)*

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

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

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

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

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

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

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

SIGHT-READING*: a short piece in simple or compound time within the keys, notes and overall range of the scale requirements set up to and including this grade. See also p. 9.

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

Clarinet GRADE 5

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

LIST A

- 1 **Delibes** Andante quasi allegretto
- 2 **Lefèvre** Allegro moderato: 1st movt from Sonata No. 6 in B \flat
- 3 **Loewe** Der Schottencan: No. 3 from *Schottische Bilder*, Op. 112
- 4 **Brahms** Allegretto grazioso: 3rd movt from Sonata in F minor, Op. 120 No. 1 (*Wiener Urtext UT 50015*) or *Brahms Sonatas, Op. 120 (Henle HN 274)*
- 5 **C. H. Lloyd** Minuet: 3rd movt from *Suite in the Old Style (Lazarus Edition)*
- 6 **Mendelssohn** Song without Words (Op. 30 No. 4). No. 6 from *Mendelssohn for the Clarinet, arr. King and Frank (ABRSM)*
- 7 **Mozart** Minuet and Trio or Adagio: 2nd or 3rd movt from Divertimento No. 3 (from K. 439b), arr. Dobrée (*Chester CH55336*)
- 8 **Reger** Fast zu keck. *Time Pieces for Clarinet, Vol. 3, arr. Denley (ABRSM)*
- 9 **C. Stamitz** Romanze: 2nd movt from Concerto No. 3 in B \flat (*Peters EP 4859* or *Dowani*)

LIST B

- 1 **M. Arnold** Andantino: 2nd movt from Sonatina, Op. 29
- 2 **Glick** Circle Dance: No. 6 from *Suite hébraïque No. 1*
- 3 **Piazzolla** Duo I (*incl. quasi cadenza*): from *El sueño de una noche de verano*, arr. Davies
- 4 **Christopher Ball** Over the Hills and Far Away: No. 4 from *Four Folksongs (Emerson E550)*
- 5 **P. M. Dubois** Romance (*Leduc AL 21376*)
- 6 **Paul Harris** Allegro vigoroso: 4th movt from Sonatina (*Fentone F436-401*)
- 7 **Cecilia McDowall** Hornpipe or Music Hall: from *Three Pastiches (Hunt Edition HE22)*
- 8 **Errollyn Wallen** Skip. *Spectrum for Clarinet (ABRSM)*
- 9 **Andrew Wilson** Bebop or Up Beat: from *Bebop and More! for Clarinet (Spartan Press SP414)*

LIST C

- 1 **Colin Cowles** The Heron Glides: No. 4 from *Somerset Scenes for Solo Clarinet*
- 2 **Klosé** Exercise in C
- 3 **Colin Radford** Samba Diablo: No. 19 from *21st-Century Clarinet Studies*
- 4 **Paula Crasborn-Mooren** Study No. 17: from *21 Intermediate Studies for Clarinet (De Haske Hal Leonard)*
- 5 **Roger Purcell** Going Straight or Man About Town: No. 33 or No. 35 from *Scaling the Heights (Astute Music)*
- 6 **James Rae** Talkin' the Talk: No. 29 from *38 More Modern Studies for Solo Clarinet (Universal UE 21554)*
- 7 **C. Rose** Study in A. No. 86 from *Mauz Step by Step for Clarinet (Schott ED 20622)*

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

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

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

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

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

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

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

Diminished Seventh: starting on G (two octaves)

SIGHT-READING*: see p. 9.

Clarinet GRADE 6

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

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

LIST A

- 1 **Busoni** Elegia: 3rd movt from Suite, K. 88
- 2 **L. Kozeluch** Poco adagio: 2nd movt from Concerto in E \flat
- 3 **Saint-Saëns** Allegro animato: 2nd movt from Sonata in E \flat , Op. 167
- 4 **German** Romance (*Lazarus Edition*)
- 5 **Lefèvre** Allegro moderato *or* Adagio: 1st *or* 2nd movt from Sonata No. 9 in F (*Ricordi*)
- 6 **C. H. Lloyd** Sarabande: 4th movt from *Suite in the Old Style* (*Lazarus Edition*)
- 7 **Mendelssohn** Song without Words (Op. 53 No. 2). No. 7 from *Mendelssohn for the Clarinet*, arr. King and Frank (*ABRSM*)
- 8 **Mozart** Adagio: 2nd movt from Concerto in A, K. 622 (*Bärenreiter BA 4773-90 or 4773-44, or Boosey & Hawkes: A or B \flat editions*)
- 9 **Tartini**, arr. **Jacob** Grave *and* Allegro molto: 1st *and* 2nd movts from Concertino (*Boosey & Hawkes*)

LIST B

- 1 **Gordon Langford** Pot-Pourri (*ossia 8vb in bb. 134–5*): No. 4 from *Four Scottish Impressions*
- 2 **Milhaud** Modéré: 2nd movt from *Scaramouche*
- 3 **James Rae** Sole Bay: 1st movt from *Southwold Sonatina*
- 4 **Rob Buckland** Travellin' Light. No. 5 from *Café Europa* (*Astute Music*)
- 5 **Andrew Byrne** Prelude *or* Burlesque: 1st *or* 3rd movt from *Suite for Clarinet* (*Hinrichsen EP 72270*)
- 6 **Finzi** Prelude *or* Romance: No. 1 *or* No. 2 from *Five Bagatelles* (*Boosey & Hawkes*)
- 7 **P. Reade** Prelude: 1st movt from *Suite from The Victorian Kitchen Garden* (*Weinberger*)
- 8 **Walton** Tango-Pasodoblé (from *Façade*). *Music Through Time for Clarinet, Book 4*, arr. Harris (*OUP*)
- 9 **Andrew Wilson** Put Your Hoe Down!: from *Jazz, Rock and More! for Clarinet* (*Spartan Press SP454*)

LIST C

- 1 **John Barrett** Three Out of Four (*glissandi optional*): from *Whole Steps*
- 2 **Randall Cunningham** Etude in D \flat : No. 2 from *15 Advanced Etudes*
- 3 **C. Rose after Ferling** Study in D: No. 14 from *32 Études*
- 4 **C. Baermann** Study in A. No. 53 from *80 Graded Studies for Clarinet, Book 2* (*Faber*)
- 5 **Demnitz** Study in A \flat (P. 32 No. 9) *or* Study in F minor (P. 33 No. 10): from *Elementary School for Clarinet* (*Peters EP 2417*)
- 6 **Roger Purcell** Hoe-Down (*observing repeats*): No. 59 from *Scaling the Heights* (*Astute Music*)
- 7 **James Rae** Latin Jive *or* Meditation: No. 32 *or* No. 35 from *40 Modern Studies for Solo Clarinet* (*Universal UE 19735*)

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

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

E major; E minor (three octaves)

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

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

Chromatic Scales: starting on E (three octaves) and F, A and C (two octaves)

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

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

Diminished Sevenths: starting on E (three octaves) and C (two octaves)

SIGHT-READING*: see p. 9.

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

Clarinet GRADE 7

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

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

LIST A

- 1 **Brahms** Andantino–Presto non assai: 3rd movt from Clarinet Quintet in B minor, Op. 115
- 2 **Devienne** Adagio: 2nd movt from Sonata in Bb, Op. 70 No. 1
- 3 **Klosé** Rondo: 2nd movt from *Deuxième Solo*, Op. 10
- 4 **Dimler** Rondeau (Allegretto grazioso): 3rd movt from Concerto in Bb (*Kunzelmann GM 131*)
- 5 **Donizetti** Allegretto: 2nd movt from Concertino in Bb, reconstructed Meylan (*Peters EP 8206*)
- 6 **Hurlstone** Scherzo: No. 4 from *Four Characteristic Pieces* (*Emerson E97*)
- 7 **L. Kozeluch** Allegro molto: 1st movt from Concerto in Eb (*Kunzelmann GM 264*)
- 8 **Saint-Saëns** Allegretto: 1st movt from Sonata in Eb, Op. 167 (*Henle HN 965* or *Durand*)
- 9 **C. Stamitz** Allegro moderato (*observing cadenza*): 1st movt from Concerto No. 3 in Bb (*Peters EP 4859* or *Dowani*)

LIST B

- 1 **Taran Carter** Poisoned Sketches
- 2 **Head** Echo Valley
- 3 **Hindemith** Lebhaft: 2nd movt from Sonata
- 4 **Christopher Ball** Allegro (*observing cadenza*): 1st movt from Concerto (*Emerson E521a*)
- 5 **Paul Carr** Fairly fast and agitated: 1st movt from Sonatina (*Emerson E560*)
- 6 **Brian Chapple** Allegro giocoso with swing: No. 1 from *A Bit of a Blow* (*Bosworth BOE005035*)
- 7 **Gál** Andantino: 2nd movt from Sonata, Op. 84 (*Schott KLB 44*)
- 8 **Poulenc** Romanza: 2nd movt from Sonata (*Chester CH70972*)
- 9 **James Rae** Off to the Nelson!: 3rd movt from *Southwold Sonatina* (*Reedimensions RD001*)

LIST C

- 1 **J. S. Bach** Courante: 3rd movt from Suite in D, BWV 1012, trans. Giampieri
- 2 **R. R. Bennett** Night Thoughts: 2nd movt from Sonatina
- 3 **Kroll** Study in G: No. 2 from *30 Etüden für Klarinette*
- 4 **Randall Cunningham** Etude in C: No. 1 from *15 Advanced Etudes* (*Woodwindiana*)
- 5 **Roger Purcell** High-Fives: No. 61 from *Scaling the Heights* (*Astute Music*)
- 6 **James Rae** Hard Rock Blues (*growl & sub-tone optional*) or Oiled Wheels: No. 36 or No. 40 from *40 Modern Studies for Solo Clarinet* (*Universal UE 19735*)
- 7 **C. Rose after Ferling** Study in C minor: No. 26 from *32 Etudes for Clarinet* (*Carl Fischer*). Also available as: No. 70 from *80 Graded Studies for Clarinet, Book 2* (*Faber*)

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

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

E, F majors; E, F minors (three octaves)

All other keys, major and minor (two octaves)

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

Chromatic Scales: starting on E and F (three octaves) and any other note (two octaves)

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

Dominant Sevenths: in the keys of A and Bb (three octaves) and Db, Eb, F# and G (two octaves)

Diminished Sevenths: starting on E and F (three octaves) and C (two octaves)

SIGHT-READING*: see p. 9.

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

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

LIST A

- 1 **Brahms** Allegro amabile: 1st movt from Sonata in Eb, Op. 120 No. 2 (*Wiener Urtext UT 50016*) or *Brahms Sonatas, Op. 120 (Henle HN 274)*
- 2 **Deviennes** Allegro spiritoso or Allegretto: 1st or 3rd movt from Sonata in Bb, Op. 70 No. 1 (*Edition HH*)
- 3 **C. Kreutzer** Variations, Op. 36 (*omitting Vars 2 and 3*) (*Musica Rara MR 2260*)
- 4 **Lazarus** Fantasia on Airs from 'I Puritani' (*omitting 'Credeasi misera'*) (*Chester CH55881*)
- 5 **Mercadante** Andante con variazioni: 2nd movt from Concerto in Bb (*Billaudot GB3447*)
- 6 **Reinecke** Intermezzo (Allegretto grazioso) or Finale (Allegro molto): 2nd or 4th movt from 'Undine' Sonata, Op. 167 (*Wiener Urtext UT 50263: A edition*)
- 7 **Saint-Saëns** Molto allegro: 4th movt from Sonata in Eb, Op. 167 (*Henle HN 965* or *Durand*)
- 8 **Schumann** Lebhaft, leicht and Rasch und mit Feuer: Nos 2 and 3 from *Fantasiestücke*, Op. 73 (*Peters EP 2366* or *Henle HN 416: A/Bb edition*)
- 9 **Spohr** Adagio: 2nd movt from Concerto No. 2 in Eb, Op. 57 (*Peters EP 2098b*)
- 10 **Weber** Allegro or Rondo (Allegretto): 1st or 3rd movt from Concerto No. 1 in F minor, Op. 73 (*Henle HN 731* or *Boosey & Hawkes*)

LIST B

- 1 **M. Arnold** Scherzetto (*Queen's Temple Publications QT43*)
- 2 **R. R. Bennett** Troubadour Music (*Novello NOV956934*)
- 3 **Camilleri** 1st movt: from Divertimento No. 2 (*Fairfield-Novello NOV750023*)
- 4 **Chevreuille** Semplice (*not observing 8va in bb. 96-97*): 1st movt from Sonatine, Op. 94 (*CeBeDeM*)
- 5 **Copland** Allegretto giusto: 3rd movt from Sonata (*Boosey & Hawkes*)
- 6 **Finzi** Fughetta: No. 5 from *Five Bagatelles* (*Boosey & Hawkes*)
- 7 **Edward Gregson** To Béla Bartók: No. 5 from *Tributes* (*Novello NOV091146*)
- 8 **Milhaud** Vif (Allegro) or Brasileira: 1st or 3rd movt from *Scaramouche* (*Salabert*)
- 9 **Poulenc** Allegro tristamente: 1st movt from Sonata (*Chester CH70972*)
- 10 **Christo Yotzov** The Revelation (*Emerson E515*)

LIST C

- 1 **J. S. Bach** Giga (from BWV 1004) or Presto (from BWV 1001). No. 19 or No. 20 from *J. S. Bach 21 Pieces for Clarinet*, trans. Giampieri (*Ricordi*)
- 2 **Paul Harris** Allegro agitato: 1st movt from *Sonata da Camera* for solo clarinet (*Queen's Temple Publications QT2*)
- 3 **Paul Harvey** I Got Rhythm: No. 1 from *Three Etudes on Themes of Gershwin* for solo clarinet (*Emerson E177*)
- 4 **John Mayer** Megha (Rainy Season) and Pilu (Evening): Nos 2 and 6 from *Raga Music* for solo clarinet (*Lengnick*)
- 5 **I. Müller** Study in G# minor or Study in G minor. No. 76 or No. 78 from } *80 Graded Studies for Clarinet*,
6 **Wiedemann** Capriccio. No. 75 from } *Book 2 (Faber)*
- 7 **Roger Purcell** Fantasy: P. 66 from *Scaling the Heights* (*Astute Music*)
- 8 **C. Rose after Ferling** Study in Db: No. 32 from *32 Etudes for Clarinet* (*Carl Fischer*)

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

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

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

E, F, F \sharp , G majors; E, F, F \sharp , G minors (three octaves)

All other keys, major and minor (two octaves)

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

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

Chromatic Scales: starting on any note E–G (three octaves) and any other note (two octaves)

Whole-Tone Scales: starting on B and C (two octaves), as example given on p. 94

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

Dominant Sevenths: in the keys of A, B \flat , B and C (three octaves) and all other keys (two octaves)

Diminished Sevenths: starting on any note E–G (three octaves) and any other note (two octaves)

SIGHT-READING*: see p. 9.

AURAL TESTS: included in the Practical exams for all subjects

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

In the exam

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

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

Assessment

A number of tests allow for a second attempt or for an additional playing by the examiner, if necessary. Also, where there is hesitation on the part of the candidate, the examiner will be ready to prompt, if necessary. In any such cases, this will affect the assessment.

Marks are not awarded for each individual test nor deducted for mistakes but reflect the candidate’s overall response in this section. The marking criteria for the aural tests are given on p. 11.

Minor modifications (from 2011)

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

Specimen tests

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

Deaf or hearing-impaired candidates

Deaf or hearing-impaired candidates may opt to respond to alternative tests in place of the standard tests, if requested at the time of entry. The syllabus for these tests is available free on request from ABRSM (E accesscoordinator@abrsm.ac.uk). Examples of the alternative tests are available for purchase from Allegro Music (T +44 (0)1885 490375; E sales@allegro.co.uk). The minor modifications (from 2011) do not affect the alternative aural tests.

Aural Tests GRADE 1

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.
- B To sing as 'echoes' three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–mediant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify where a change in pitch occurs during a phrase played by the examiner.** The phrase will be two bars long, in a major key, and the change will affect only one of the notes. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should state whether the change was near the beginning or near the end. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).
- D To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: dynamics (loud/quiet, or sudden/gradual changes); the second will be articulation (smooth/detached).

Aural Tests GRADE 2

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.
- B To sing as 'echoes' three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–dominant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be two bars long, in a major key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).
- D To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached); the second will be tempo (becoming slower/faster, or staying the same).

Aural Tests GRADE 3

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time, three time or four time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.
- B To sing as 'echoes' three phrases played by the examiner.** The phrases will be two bars long, in a major or minor key, and within the range of an octave. First the examiner will play the key-chord and the starting note and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be up to four bars long, in a major or minor key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).
- D To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached), tempo (becoming slower/faster, or staying the same); the second will be tonality (major/minor key).

Aural Tests GRADE 4

- A To sing or play from memory a melody played twice by the examiner.** The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this will affect the assessment).
- B To sing five notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a third above and below the tonic in the key of C, F or G major. The test will begin and end on the tonic and will not contain intervals greater than a third. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics, articulation, tempo, tonality; the second will be character.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

Aural Tests GRADE 5

- A To sing or play from memory a melody played twice by the examiner.** The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this will affect the assessment).
- B To sing six notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a fifth above and a fourth below the tonic, in a major key with up to two sharps or flats. The test will begin and end on the tonic and will not contain intervals greater than a third, except for the rising fourth from dominant to tonic. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics, articulation, tempo, tonality, character; the second will be style and period.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

Aural Tests GRADE 6

- A To sing or play from memory the *upper* part of a two-part phrase played twice by the examiner.** The upper part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this will affect the assessment).
- B To sing a melody from score, with an accompaniment played by the examiner.** The candidate may choose to sing from treble or bass clef. The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this will affect the assessment).
- C To identify the cadence at the end of a phrase as perfect or imperfect.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.
- D(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: texture or structure; the second will be *one* of the following: dynamics, articulation, tempo, tonality, character, style and period, texture/structure.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

Aural Tests GRADE 7

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

Aural Tests GRADE 8

- A(i) To sing or play from memory the *lowest* part of a three-part phrase played twice by the examiner.** The lowest part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this will affect the assessment).
- (ii) To identify the cadence at the end of a continuing phrase as perfect, imperfect, interrupted or plagal.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). Before the first playing, the examiner will play the key-chord.
- (iii) To identify the three chords (including their positions) forming the above cadential progression.** The chords will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). First the examiner will name and play the key-chord, then play the three chords in sequence, finally playing each chord individually, pausing for the candidate to identify it. The candidate may answer using technical names (tonic, first inversion, etc.), chord numbers (Ib, etc.) or letter names (C major in first inversion, etc.).
- B To sing the *lower* part of a two-part phrase from score, with the upper part played by the examiner.** The candidate may choose to sing from treble or bass clef. The lower part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this will affect the assessment).
- C To identify whether the modulations at the end of two different passages are to the dominant, subdominant or relative minor/major.** The first passage will begin in a major key and the second will begin in a minor key; each passage will be played once by the examiner. Before playing each passage, the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant*, subdominant, relative minor/major) or the letter name of the new key. (* Minor-key passages may modulate to the dominant major or minor but the candidate is only required to specify 'dominant' in such cases.)
- D To describe the characteristic features of a piece played by the examiner.** After hearing the piece, the candidate should describe any notable features (such as texture, structure, character, style and period, etc.). The examiner will prompt the candidate with questions only if this becomes necessary.