

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

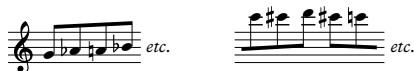


to a twelfth



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)



Scale and arpeggio patterns

Oboe

EXTENDED-RANGE SCALES

G major

etc. etc.

The G major scale is shown in three parts. The first part is an ascending scale starting on G4, with notes G, A, B, C, D, E, F#, G. The second part is a descending scale starting on G5, with notes G, F#, E, D, C, B, A, G. The third part is a full scale starting on G4, ascending to G5 and then descending back to G4.

A \flat major

etc. etc.

The A-flat major scale is shown in three parts. The first part is an ascending scale starting on A \flat 4, with notes A \flat , B \flat , C, D, E, F, G, A \flat . The second part is a descending scale starting on A \flat 5, with notes A \flat , G, F, E, D, C, B \flat , A \flat . The third part is a full scale starting on A \flat 4, ascending to A \flat 5 and then descending back to A \flat 4.

D harmonic minor

etc. etc.

The D harmonic minor scale is shown in three parts. The first part is an ascending scale starting on D4, with notes D, E, F, G, A, B, C \sharp , D. The second part is a descending scale starting on D5, with notes D, C \sharp , B, A, G, F, E, D. The third part is a full scale starting on D4, ascending to D5 and then descending back to D4.

EXTENDED-RANGE ARPEGGIOS

A \flat major

The A-flat major arpeggio is shown in a single line of music. It starts on A \flat 4 and consists of the notes A \flat , C, E, G, A \flat , C, E, G, A \flat .

D minor

The D minor arpeggio is shown in a single line of music. It starts on D4 and consists of the notes D, F, A, B, D, F, A, B, D.

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.

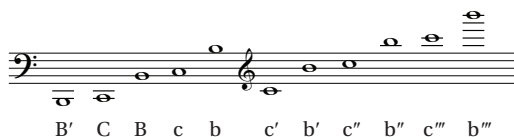
	Length (bars)	Time	Other features that may be included
Grade 1	4	4/4 3/4	<ul style="list-style-type: none"> • note values; ζ rests • notes tongued or with simple two-note slurs • dynamics <ul style="list-style-type: none"> ◦ recorders: <i>mf</i> only ◦ others: <i>f</i> and <i>mf</i>
	6	2/4	
Grade 2	8		<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; r 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	<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
		5/8	
		5/4	
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> • Flute: 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.	English Jig, arr. Barratt	Bravo! Oboe (Boosey & Hawkes)
	2 Anon.	The Force of Hercules, arr. Francis & Grant	Going Solo for Oboe (Faber)
	3 Blow	Air, arr. Denley	Time Pieces for Oboe, Vol. 1 (ABRSM)
	4 Charke	Sonata, arr. Sparke	Sounds Classical for Oboe (Anglo Music)
	5 Mozart	Longing for the Spring 'Come, lovely May', K. 596, arr. Kolman	Universal Oboe Album (Universal)
	6 Trad. English	London Bridge, arr. Sparke	Starter Solos for Oboe (Anglo Music)
	7 Trad. English	The Keel Row, arr. Blood <i>observing repeat</i>	Airs and Dances (Gonzaga)
	8 Trad. Scottish	Kelvin Grove, arr. Ramsay	22 Traditional Tunes for Oboe (Fentone)
	9 Trad. Welsh	Men of Harlech, arr. Lawrance	Winner Scores All for Oboe (Brass Wind III)
	10 Vivaldi	Spring (from <i>The Four Seasons</i>), arr. Lawrance	Winner Scores All for Oboe (Brass Wind III)
B	1 Bruns & Atencio	A Pirate's Life for Me, arr. Lawrance	Winner Scores All for Oboe (Brass Wind III)
	2 Katherine Davis	Carol of the Drum, arr. Lawrance	Winner Scores All for Oboe (Brass Wind III)
	3 Roma Cafolla	Under the Bed <i>or</i> Ice Skating (from <i>Playaround for Oboe</i>)	Roma Cafolla: Playaround for Oboe, Book 1: Revised Edition 2017 (Forton Music)
	4 Vera Gray	Jackboots <i>or</i> Pendulum	Oboe Music to Enjoy (Boosey & Hawkes)
	5 Kabalevsky	Polka <i>and</i> Russian Dance, arr. Barratt	Bravo! Oboe (Boosey & Hawkes)
	6 James Rae	Sundown (from <i>In the Groove for Oboe</i>)	James Rae: In the Groove for Oboe (Reedimensions)
	7 Schumann	John Anderson, Op. 67 No. 5, arr. Denley	Time Pieces for Oboe, Vol. 1 (ABRSM)
	8 Philip Sparke	Sad Song <i>or</i> Count Me In	Starter Solos for Oboe (Anglo Music)
	9 Sullivan	Ah, leave me not to pine (from <i>The Pirates of Penzance</i>), arr. Sparke	Sounds Classical for Oboe (Anglo Music)
	10 Pam Wedgwood	Hot Chili <i>or</i> Crystal Spring (from <i>Really Easy Jazzin' About for Oboe</i>)	Pam Wedgwood: Really Easy Jazzin' About for Oboe (Faber)
C	1 Dave Gale	The Ending's Well (from <i>JazzFX for Oboe</i>)	P. 3 from Dave Gale: JazzFX for Oboe (Brass Wind)
	2 Garnier	Study in C	No. 8 from 80 Graded Studies for Oboe, Book 1 (Faber)
	3 Paul Harris	Study in C <i>or</i> Study in A minor	No. 6 <i>or</i> No. 7 from 80 Graded Studies for Oboe, Book 1 (Faber)
	4 Hinke	Study in F <i>or</i> Study in G (from <i>Elementary Method for Oboe</i>)	P. 3 No. 3 <i>or</i> P. 4 No. 6 from Hinke: Elementary Method for Oboe (Peters)
	5 Mike Mower	Sirens <i>or</i> Straight to the Point (from <i>The Good-Tempered Oboe</i>)	Mike Mower: The Good-Tempered Oboe (Itchy Fingers Publications)
	6 Graham Salter	The Lame Sheep <i>or</i> Gossip (from <i>35 Melodic Studies for Oboe</i>)	Graham Salter: 35 Melodic Studies for Oboe (Emerson)
	7 Philip Sparke	Nearly Bobby Shaftoe <i>or</i> Ghost Town (No. 41 <i>or</i> No. 43 from <i>Starter Studies for Oboe</i>)	Philip Sparke: Starter Studies for Oboe (Anglo Music)
	8 Trad. French	Castle on the Hill, arr. McKean	Abacadabra Oboe (Third Edition) (A & C Black)
	9 Sarah Watts	Study in Green <i>or</i> Study in Yellow (from <i>Fresh Air for Oboe</i>)	Sarah Watts: Fresh Air for Oboe (Kevin Mayhew)
	10 Lynne Williams	Off We Go <i>or</i> Articulate (No. 5 <i>or</i> No. 8 from <i>Thirty One Two Three Oboe Studies</i>)	Lynne Williams: Thirty One Two Three Oboe Studies (Forton Music)

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

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
F, G majors		
D minor (natural <i>or</i> harmonic <i>or</i> melodic, at candidate's choice)	1 oct.	tongued / slurred
ARPEGGIOS		
F, G 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 Chambonnières	Sarabande, arr. Denley	Time Pieces for Oboe, Vol. 1 (ABRSM)
	2 F. Couperin	La Bouronnaise, arr. Gray	Oboe Music to Enjoy (Boosey & Hawkes)
	3 Croft	Saraband, arr. Blood	Airs and Dances (Gonzaga)
	4 De Fesch	Gavotta (from <i>Largo and Gavotta</i>), arr. Francis & Grant	Going Solo for Oboe (Faber)
	5 Purcell	Air, arr. Francis & Grant	Going Solo for Oboe (Faber)
	6 Handel	Bourrée (from <i>Water Music</i>), arr. Sparke	Sounds Classical for Oboe (Anglo Music)
	7 Schubert	Briar-Rose (Heidenröslein), arr. Lawrance	Winner Scores All for Oboe (Brass Wind )
	8 Trad., arr. Kelly	Sad Folk Song	Bryan Kelly: Ballads and Bagatelles (Spartan Press)
	9 Trad. Scottish	Skye Boat Song, arr. Ramsay	22 Traditional Tunes for Oboe (Fentone)
	10 Trad. Scottish	Torry Burn, arr. Barratt	Bravo! Oboe (Boosey & Hawkes)
B	1 Keith Bartlett	Dreamy or Cairo Carnival (from <i>Just for Fun! for Oboe</i>)	Keith Bartlett: Just for Fun! for Oboe (UMP)
	2 Roma Cafolla	Top o' the Morning (from <i>Playaround for Oboe</i>)	Roma Cafolla: Playaround for Oboe, Book 1: Revised Edition 2017 (Forton Music)
	3 Gilkyson	The Bare Necessities (from <i>The Jungle Book</i>), arr. Lawrance	Winner Scores All for Oboe (Brass Wind )
	4 Robin Grant	Song of the Forest	Going Solo for Oboe (Faber)
	5 Bryan Kelly	Polonaise or Blues	Bryan Kelly: Ballads and Bagatelles (Spartan Press)
	6 Pascal Proust	Baltic	Pascal Proust: Baltic (De Haske)
	7 Puccini	Oh my beloved Papa (from <i>Gianni Schicchi</i>), arr. Denley	Time Pieces for Oboe, Vol. 1 (ABRSM)
	8 James Rae	As If! (from <i>In the Groove for Oboe</i>)	James Rae: In the Groove for Oboe (Reedimensions)
	9 Sarah Watts	Humdinger Hoedown (from <i>Fresh Air for Oboe</i>)	Sarah Watts: Fresh Air for Oboe (Kevin Mayhew)
	10 Pam Wedgwood	Dragonfly or Easy Tiger (from <i>Really Easy Jazzin' About for Oboe</i>)	Pam Wedgwood: Really Easy Jazzin' About for Oboe (Faber)
C	1 C. Baermann	Study in C	No. 12 from 80 Graded Studies for Oboe, Book 1 (Faber)
	2 Dave Gale	Swinging Janos or Little Red Mug (from <i>JazzFX for Oboe</i>)	P. 3 or P. 4 from Dave Gale: JazzFX for Oboe (Brass Wind)
	3 Hazlehurst	Last of the Summer Wine, arr. McKean	Abacadabra Oboe (Third Edition) (A & C Black)
	4 Hinke	Study in C or Study in G (from <i>Elementary Method for Oboe</i>)	P. 5 No. 3 or P. 6 No. 2 from Hinke: Elementary Method for Oboe (Peters)
	5 Mike Mower	Blue Truth or Quirky Quails (from <i>The Good-Tempered Oboe</i>)	Mike Mower: The Good-Tempered Oboe (Itchy Fingers Publications)
	6 James Rae	Shot or Javelin (No. 1 or No. 2 from <i>Track & Field for Oboe</i>)	James Rae: Track & Field for Oboe (Reedimensions)
	7 Graham Salter	The Satin Gown or Sitting in the Sunshine (from <i>35 Melodic Studies for Oboe</i>)	Graham Salter: 35 Melodic Studies for Oboe (Emerson)
	8 Philip Sparke	Music Box Waltz or Ragtime (No. 62 or No. 63 from <i>Starter Studies for Oboe</i>)	Philip Sparke: Starter Studies for Oboe (Anglo Music)
	9 Sarah Watts	Study in Blue (from <i>Fresh Air for Oboe</i>)	Sarah Watts: Fresh Air for Oboe (Kevin Mayhew)
	10 Lynne Williams	Over and Over or Jumping Beans (No. 10 or No. 12 from <i>Thirty One Two Three Oboe Studies</i>)	Lynne Williams: Thirty One Two Three Oboe Studies (Forton Music)

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

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

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

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

GRADE 3

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 J. S. Bach	Gavotte (from <i>Orchestral Suite No. 3</i>), arr. Blood	Airs and Dances (Gonzaga)
	2 Clementi	Sonatina, Op. 36 No. 1, arr. Sparke	15 Intermediate Classical Solos for Oboe (Anglo Music)
	3 Gabriel-Marie	La Cinquantaine (from <i>Two Pieces</i>), arr. Sparke	15 Intermediate Classical Solos for Oboe (Anglo Music)
	4 Gluck	Aria (from <i>Orfeo ed Euridice</i>), arr. Lawrance	Winner Scores All for Oboe (Brass Wind !!!)
	5 Handel	Air, arr. van Beringen	Festive Baroque for Oboe (De Haske)
	6 J. A. Hasse	Bourrée, arr. van Beringen	Festive Baroque for Oboe (De Haske)
	7 M. Marais	Romance, arr. Francis & Grant	Going Solo for Oboe (Faber)
	8 Mozart	Menuett, K. 2, arr. Denley	Time Pieces for Oboe, Vol. 1 (ABRSM)
	9 Purcell	When I am Laid in Earth (from <i>Dido and Aeneas</i>), arr. Sparke	Sounds Classical for Oboe (Anglo Music)
	10 Trad. Welsh	The Ash Grove, arr. Ramsay	22 Traditional Tunes for Oboe (Fentone)
B	1 Keith Bartlett	Romance or Rudolph's Rag (from <i>Just for Fun! for Oboe</i>)	Keith Bartlett: Just for Fun! for Oboe (UMP)
	2 L. Bernstein	America or I Feel Pretty (from <i>West Side Story</i>), arr. Lawrance	Winner Scores All for Oboe (Brass Wind !!!)
	3 Andrew Lloyd Webber	The Music of the Night (from <i>Phantom of the Opera</i>), arr. Lawrance	Winner Scores All for Oboe (Brass Wind !!!)
	4 Brahms	Poco Allegretto (from <i>Symphony No. 3</i>), arr. Sparke	Sounds Classical for Oboe (Anglo Music)
	5 Robin Grant	Consolation	Going Solo for Oboe (Faber)
	6 Bryan Kelly	A Telling Off! or Calypso	Bryan Kelly: Ballads and Bagatelles (Spartan Press)
	7 E. Pütz	Blue Waltz, arr. Birtel	E. Pütz: Blue Waltz for Oboe (Schott)
	8 James Rae	In the Loop (from <i>In the Groove for Oboe</i>)	James Rae: In the Groove for Oboe (Reedimensions)
	9 Schubert	Serenade (from <i>Schwanengesang</i> , D. 957), arr. Sparke	15 Intermediate Classical Solos for Oboe (Anglo Music)
	10 Schumann	** (No. 21 from <i>Album for the Young</i> , Op. 68), arr. Kolman	Universal Oboe Album (Universal)
C	1 C. Baermann	Study in C	No. 17 from 80 Graded Studies for Oboe, Book 1 (Faber)
	2 Langey	Study in A minor <i>omitting DC</i>	No. 23 from 80 Graded Studies for Oboe, Book 1 (Faber)
	3 Dave Gale	Puddle Hopping or Mission Incredible (from <i>JazzFX for Oboe</i>)	P. 4 or P. 5 from Dave Gale: JazzFX for Oboe (Brass Wind)
	4 Hinke	Study in C or Study in G (from <i>Elementary Method for Oboe</i>)	P. 9 No. 8 or P. 19 No. 3 from Hinke: Elementary Method for Oboe (Peters)
	5 Mike Mower	Le petit chien or Wistfully (from <i>The Good-Tempered Oboe</i>)	Mike Mower: The Good-Tempered Oboe (Itchy Fingers Publications)
	6 James Rae	100 Metres or Discus (No. 4 or No. 5 from <i>Track & Field for Oboe</i>)	James Rae: Track & Field for Oboe (Reedimensions)
	7 Graham Salter	Wrinkled Balloon or Gnome (from <i>35 Melodic Studies for Oboe</i>)	Graham Salter: 35 Melodic Studies for Oboe (Emerson)
	8 Philip Sparke	Tyrolean Tune or In the Black Mountains (No. 27 or No. 28 from <i>Skilful Studies for Oboe</i>)	Philip Sparke: Skilful Studies for Oboe (Anglo Music)
	9 Sarah Watts	Study in Pink (from <i>Fresh Air for Oboe</i>)	Sarah Watts: Fresh Air for Oboe (Kevin Mayhew)
	10 Lynne Williams	Minor Song or Tango (No. 24 or No. 26 from <i>Thirty One Two Three Oboe Studies</i>)	Lynne Williams: Thirty One Two Three Oboe Studies (Forton Music)

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

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

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

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

GRADE 4

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 J. S. Bach	Menuet <i>and</i> Trio (from <i>Overture in F</i> , BWV 820), arr. Denley	Time Pieces for Oboe, Vol. 2 (ABRSM)
	2 J. S. Bach	Menuett, arr. van Beringen	Festive Baroque for Oboe (De Haske)
	3 Tartini	Sarabande, arr. van Beringen	Festive Baroque for Oboe (De Haske)
	4 Giordani	Caro mio ben, arr. Lawrance <i>omitting small notes in bb. 4–5 & 8–10</i>	Great Winners for Oboe (Brass Wind 🎷)
	5 Gluck, arr. Brahms	Gavotte, arr. Sparke	15 Intermediate Classical Solos for Oboe (Anglo Music)
	6 Handel	Bourrée (from <i>Flute Sonata</i> , HWV 363b), arr. Sparke	15 Intermediate Classical Solos for Oboe (Anglo Music)
	7 Haydn	Andante cantabile, arr. Francis & Grant	Going Solo for Oboe (Faber)
	8 Mozart	Turkish Rondo (from <i>Piano Sonata in A</i>), arr. Lanning	Classic Experience Collection for Oboe (Cramer)
	9 Schubert	Military March, Op. 51 No. 1, arr. Kolman	Universal Oboe Album (Universal)
	10 Vivaldi	Allegro (from <i>Flute Sonata in C</i>), arr. Sparke	Sounds Classical for Oboe (Anglo Music)
B	1 Keith Bartlett	J. B. Jazz (from <i>Just for Fun! for Oboe</i>)	Keith Bartlett: Just for Fun! for Oboe (UMP)
	2 L. Bernstein	It must be so (from <i>Candide</i>), arr. Elliott	Leonard Bernstein for Oboe (Boosey & Hawkes)
	3 Delibes	Sous le dôme épais (from <i>Lakmé</i>), arr. Denley	Time Pieces for Oboe, Vol. 2 (ABRSM)
	4 Robin Grant	Latin Romance	Going Solo for Oboe (Faber)
	5 Grieg	Solvejg's Song (from <i>Peer Gynt</i>), arr. Kolman	Universal Oboe Album (Universal)
	6 Bryan Kelly	Italian Dance	Bryan Kelly: Ballads and Bagatelles (Spartan Press)
	7 Marco Pütz	The Dreamer (No. 1 from <i>Two Pictures for Oboe</i>)	Marco Pütz: Two Pictures for Oboe (De Haske)
	8 James Rae	Mr Big (from <i>In the Groove for Oboe</i>)	James Rae: In the Groove for Oboe (Reedimensions)
	9 G. M. Rodríguez	La Cumparsita, arr. Lawrance	Great Winners for Oboe (Brass Wind 🎷)
	10 Saint-Saëns	The Swan (from <i>The Carnival of the Animals</i>), arr. Lanning	Classic Experience Collection for Oboe (Cramer)
C	1 van Beekum	Air varié (from <i>Ornamental Oboes Theme and Var. 1</i>)	van Beekum: Ornamental Oboes (Harmonia)
	2 Dave Gale	Blues for Sam or Stop and Guiro (from <i>JazzFX for Oboe</i>)	P. 7 or P. 10 from Dave Gale: JazzFX for Oboe (Brass Wind)
	3 Garnier	Study in D or Study in F# minor	No. 21 or No. 32 from 80 Graded Studies for Oboe, Book 1 (Faber)
	4 Hinke	Study in A minor or Study in F (from <i>Elementary Method for Oboe</i>)	P. 23 No. 13 or P. 27 No. 5 from Hinke: Elementary Method for Oboe (Peters)
	5 Mike Mower	Waltzlet or Drifting Off (from <i>The Good-Tempered Oboe</i>)	Mike Mower: The Good-Tempered Oboe (Itchy Fingers Publications)
	6 James Rae	Triple Jump (No. 8 from <i>Track & Field for Oboe</i>)	James Rae: Track & Field for Oboe (Reedimensions)
	7 Graham Salter	Ties or Ballet Class (from <i>35 Melodic Studies for Oboe</i>)	Graham Salter: 35 Melodic Studies for Oboe (Emerson)
	8 Philip Sparke	One-part Invention or Hungarian Dance (No. 36 or No. 38 from <i>Skilful Studies for Oboe</i>)	Philip Sparke: Skilful Studies for Oboe (Anglo Music)
	9 Sarah Watts	Study in Orange (from <i>Fresh Air for Oboe</i>)	Sarah Watts: Fresh Air for Oboe (Kevin Mayhew)
	10 Lynne Williams	And Finally (No. 30 from <i>Thirty One Two Three Oboe Studies</i>)	Lynne Williams: Thirty One Two Three Oboe Studies (Forton Music)

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

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

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

AURAL TESTS: administered by the examiner from the piano; for further details see pages 134 & 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	Gavotte (from <i>Fifth French Suite</i>), arr. Lawrance <i>observing repeat</i>	Great Winners for Oboe (Brass Wind III)
	2 J. S. Bach	Sheep May Safely Graze (from <i>Cantata No. 208</i>), arr. Lanning <i>omitting DC</i>	Classic Experience Collection for Oboe (Cramer)
	3 A. Besozzi	Andante (1st movt from <i>Sonata in C</i>) <i>observing printed cadenza</i>	A. Besozzi: Sonata in C (Chester) <i>or</i> The Chester Oboe Anthology (Chester)
	4 Cimarosa, arr. Benjamin	Siciliana (3rd movt from <i>Concerto for Oboe</i>)	Cimarosa: Concerto for Oboe (Boosey & Hawkes)
	5 Donizetti	Nemorino's Romance (from <i>L'elisir d'amore</i>), arr. Kolman	Universal Oboe Album (Universal)
	6 Homilius	Amoroso <i>and</i> Vivace (3rd <i>and</i> 4th movts from <i>Sonata in F</i> , HoWV XI.1)	Homilius: Sonata in F, HoWV XI.1 (Carus)
	7 Mozart	Adagio, K. Anh. 94, K. 580a, arr. Sparke	Sounds Classical for Oboe (Anglo Music)
	8 Mozart	Divertimento, arr. Francis & Grant	Going Solo for Oboe (Faber)
	9 Giuseppe Sammartini	Adagio <i>and</i> Minuetto (3rd <i>and</i> 4th movts from <i>Sonata in G</i> , Op.13 No.4)	Giuseppe Sammartini: Sonata in G, Op.13 No.4 (Schott)
	10 Tessarini	Andante <i>and</i> Allegro (3rd <i>and</i> 4th movts from <i>Sonata in B\flat</i> , Op.2 No.2)	Tessarini: Sonata in B \flat , Op.2 No.2 (Harmonia)
B	1 L. Bernstein	Tonight <i>or</i> Somewhere (from <i>West Side Story</i>), arr. Elliott	Leonard Bernstein for Oboe (Boosey & Hawkes)
	2 Cui	Orientale (No.9 from <i>Kaleydoskop</i> , Op.50), arr. Denley	Time Pieces for Oboe, Vol. 2 (ABRSM)
	3 Debussy	Clair de lune (from <i>Suite bergamasque</i>), arr. Lanning	Classic Experience Collection for Oboe (Cramer)
	4 Bizet	Chanson bohème (from <i>Carmen</i>), arr. Lanning <i>or</i> arr. Lawrance	Classic Experience Collection for Oboe (Cramer) <i>or</i> Great Winners for Oboe (Brass Wind III)
	5 Schönberg & Boublil	On My Own (from <i>Les Misérables</i>), arr. Lawrance	Great Winners for Oboe (Brass Wind III)
	6 Fibich	Poème (from <i>Idyll 'At Twilight'</i> , Op.39), arr. Birtel	Fibich: Poème from Idyll 'At Twilight', Op.39 for Oboe (Schott)
	7 Philip Herbert	Silent Aria (Abridged Version)	Philip Herbert: Silent Aria (Abridged Version) (Novello) <i>or</i> The Chester Oboe Anthology (Chester)
	8 Richard Kershaw	Red Hot Polka <i>or</i> Tango for Two (No.1 <i>or</i> No.4 from <i>Have Oboe, Will Travel</i>)	Richard Kershaw: Have Oboe, Will Travel (Phylloscopus)
	9 Mendelssohn	Andante espressivo <i>or</i> Presto, trans. Walter	No. 37 <i>or</i> No. 45 from Mendelssohn: Romances sans paroles, Vol. 6 (Billaudot)
	10 Marco Pütz	The Little Rascal (No. 2 from <i>Two Pictures for Oboe</i>)	Marco Pütz: Two Pictures for Oboe (De Haske)
C	1 van Beekum	Valsette <i>or</i> Tiroler Ländler (from <i>Ornamental Oboes</i>)	van Beekum: Ornamental Oboes (Harmonia)
	2 Blatt	Study in A minor	No. 52 from 80 Graded Studies for Oboe, Book 2 (Faber)
	3 Brod	Study in D minor	No. 51 from 80 Graded Studies for Oboe, Book 2 (Faber)
	4 Dave Gale	Waltz for Woody (from <i>JazzFX for Oboe</i>)	P.10 from Dave Gale: JazzFX for Oboe (Brass Wind)
	5 Hinke	Study in G <i>or</i> Study in G minor (from <i>Elementary Method for Oboe</i>)	P.24 No.14 <i>or</i> P.29 No.10 from Hinke: Elementary Method for Oboe (Peters)
	6 Mike Mower	Small Town Swing (from <i>The Good-Tempered Oboe</i>)	Mike Mower: The Good-Tempered Oboe (Itchy Fingers Publications)
	7 James Rae	Pole Vault <i>or</i> High Jump (No.7 <i>or</i> No.9 from <i>Track & Field for Oboe</i>)	James Rae: Track & Field for Oboe (Reedimensions)
	8 Graham Salter	Après-Ski Waltz (from <i>35 Melodic Studies for Oboe</i>)	Graham Salter: 35 Melodic Studies for Oboe (Emerson)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Philip Sparke	Party Piece (No. 40 from <i>Skilful Studies for Oboe</i>)	Philip Sparke: Skilful Studies for Oboe (Anglo Music)
10 Telemann	Allegro (3rd movt from <i>Fantasia No. 5 in C, TWV 40:6</i>)	Telemann: 12 Fantasias for Flute (Bärenreiter)

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

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

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

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

GRADE 6

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

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Albinoni	Allegro (1st movt from <i>Concerto in B♭</i> , Op. 7 No. 3)	Albinoni: <i>Concerto in B♭</i> , Op. 7 No. 3 (Boosey & Hawkes)
	2 J. S. Bach	Adagio, arr. Rothwell	J. S. Bach: <i>Adagio for Oboe</i> (Chester) <i>or</i> <i>The Chester Oboe Anthology</i> (Chester)
	3 A. Besozzi	Larghetto <i>and</i> Allegretto (3rd <i>and</i> 4th movts from <i>Sonata in C</i>)	A. Besozzi: <i>Sonata in C</i> (Chester)
	4 J. H. Fiocco	Arioso, arr. Bent & O'Neill	J. H. Fiocco: <i>Arioso for Oboe</i> (Schott)
	5 Handel	Adagio <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Concerto in B♭</i> , HWV 301)	Handel: <i>Concerto No. 1 in B♭</i> (Boosey & Hawkes) <i>or</i> <i>Handel: Concerto No. 8 in B♭</i> (Billaudot)
	6 Handel	Air <i>and</i> Rondo, arr. Rothwell	Handel: <i>Air and Rondo</i> (Chester) <i>or</i> <i>The Chester Oboe Anthology</i> (Chester)
	7 Homilius	Adagio <i>and</i> Allegro assai (1st <i>and</i> 2nd movts from <i>Sonata in F</i> , HoWV XI.1)	Homilius: <i>Sonata in F</i> , HoWV XI.1 (Carus)
	8 Jean Baptiste Loeillet	Largo cantabile <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonata in C</i>), arr. Rothwell	Jean Baptiste Loeillet: <i>Sonata in C</i> (Chester)
	9 Tessarini	Largo <i>and</i> Vivace (1st <i>and</i> 2nd movts from <i>Sonata in B♭</i> , Op. 2 No. 2)	Tessarini: <i>Sonata in B♭</i> , Op. 2 No. 2 (Harmonia)
	10 Trad. Scottish, arr. Hart	Annie Laurie	Paul Hart: <i>Star Pieces</i> , Vol. 1 (Forton Music)
B	1 Barthe	Couvre feu	Barthe: <i>Couvre feu</i> (Emerson)
	2 Bartók	An Evening in the Village, trans. Pongrácz	Bartók: <i>An Evening in the Village for Oboe</i> (Editio Musica Budapest)
	3 Debussy	The Little Shepherd <i>or</i> La fille aux cheveux de lin, arr. Roxburgh	Debussy: <i>Five Pieces for Oboe</i> (UMP)
	4 Field	Nocturne, arr. Rothwell	Field: <i>Nocturne for Oboe</i> (Chester) <i>or</i> <i>The Chester Oboe Anthology</i> (Chester)
	5 Gershwin	Promenade (Walking the Dog), arr. Denwood <i>observing top E♭ in b. 19</i>	Gershwin: <i>Promenade (Walking the Dog) for Oboe</i> (Emerson)
	6 Jan de Haan	Sweet Sunset	Jan de Haan: <i>Sweet Sunset for Oboe</i> (De Haske)
	7 Paul Hart	La Scala	Paul Hart: <i>Star Pieces</i> , Vol. 1 (Forton Music)
	8 R. Hofmann	Notturmo (No. 1 from <i>Four Pieces</i> , Op. 81)	R. Hofmann: <i>Four Pieces</i> , Op. 81 (Amadeus)
	9 Mendelssohn	Allegro con moto <i>or</i> Andante un poco agitato, trans. Walter	No. 42 <i>or</i> No. 43 from Mendelssohn: <i>Romances sans paroles</i> , Vol. 6 (Billaudot)
	10 Ennio Morricone	Gabriel's Oboe (from <i>The Mission</i>)	Ennio Morricone: <i>Gabriel's Oboe from The Mission</i> (Hal Leonard–Music Sales)
C	1 van Beekum	Square Dance <i>or</i> Scala Paso doble (from <i>Ornamental Oboes</i>)	van Beekum: <i>Ornamental Oboes</i> (Harmonia)
	2 Blatt	Study in D <i>or</i> Study in F (No. 6 <i>or</i> No. 13 from <i>15 Entertaining Etudes</i> , Op. 24)	Blatt: <i>15 Entertaining Etudes</i> , Op. 24 (Edition Musicus)
	3 Ferling	Study in D minor <i>or</i> Study in G minor (No. 11 <i>or</i> No. 19 from <i>48 Studies</i> , Op. 31)	Ferling: <i>48 Studies</i> , Op. 31 (Universal)
	4 Garnier	Study in G	No. 49 from <i>80 Graded Studies for Oboe</i> , Book 2 (Faber)
	5 Sadie Harrison	Spinning Jenny <i>or</i> Creeping Jenny (from <i>Three Jennys</i>)	Sadie Harrison: <i>Three Jennys</i> (University of York Music Press)
	6 Hinke	Study in G minor <i>or</i> Study in G♯ minor (from <i>Elementary Method for Oboe</i>)	P. 16 No. 26 <i>or</i> P. 34 No. 20 from Hinke: <i>Elementary Method for Oboe</i> (Peters)
	7 Kreutzer, trans. Lamotte	Study in D	No. 15 from Lamotte: <i>18 études</i> (Billaudot)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8 Mike Mower	Tectonic Groove (from <i>The Good-Tempered Oboe</i>)	Mike Mower: The Good-Tempered Oboe (Itchy Fingers Publications)
9 James Rae	Hurdles <i>and</i> Triathlon (Nos 11 <i>and</i> 12 from <i>Track & Field for Oboe</i>)	James Rae: Track & Field for Oboe (Reedimensions)
10 Telemann	Grave <i>and</i> Allegro (1st <i>and</i> 4th movts from <i>Fantasia No. 2 in A minor</i> , TWV 40:3)	Telemann: 12 Fantasias for Flute (Bärenreiter)

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

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
G, Ab/G#, A majors and minors (minors harmonic <i>and</i> melodic)	a 12th	tongued / slurred
B, C majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
SCALE IN THIRDS		
F major	1 oct.	tongued / slurred
CHROMATIC SCALES		
starting on G and A	a 12th	tongued / slurred
starting on C	2 oct.	
ARPEGGIOS		
G, Ab/G#, A majors and minors	a 12th	tongued / slurred
B, C majors and minors	2 oct.	
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of C and D	a 12th	tongued / slurred
in the key of F	2 oct.	
DIMINISHED SEVENTHS		
starting on G and A	a 12th	tongued / slurred
starting on C	2 oct.	

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

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

GRADE 7

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

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Albinoni	Adagio <i>and</i> Allegro (2nd <i>and</i> 3rd movts from <i>Concerto in B\flat</i> , Op. 7 No.3)	Albinoni: <i>Concerto in B\flat</i> , Op. 7 No.3 (Boosey & Hawkes)
	2 Cimarosa, arr. Benjamin	Introduzione <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Concerto for Oboe</i>)	Cimarosa: <i>Concerto for Oboe</i> (Boosey & Hawkes)
	3 Donizetti	Solo in F minor	Donizetti: <i>Solo in F minor</i> (Musica Rara)
	4 Haydn	Andante (2nd movt from <i>Concerto in C</i> , Hob. VIIg/C1)	Haydn: <i>Concerto in C</i> , Hob. VIIg/C1 (Breitkopf & Härtel)
	5 J. A. Koželuch	Allegro (1st movt from <i>Concerto in F</i>) <i>ending at b. 191</i>	J. A. Koželuch: <i>Concerto in F</i> (European Music Archive)
	6 Giuseppe Sammartini	Andante <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonata in G</i> , Op.13 No.4)	Giuseppe Sammartini: <i>Sonata in G</i> , Op.13 No.4 (Schott)
	7 Telemann	Siciliana <i>and</i> Spirituoso (1st <i>and</i> 2nd movts from <i>Sonata in A minor</i> , TWV 41:a3)	Telemann: <i>Sonatas and Pieces from 'Der getreue Musikmeister'</i> (Bärenreiter)
	8 Telemann	Andante <i>and</i> Vivace (3rd <i>and</i> 4th movts from <i>Sonata in A minor</i> , TWV 41:a3)	Telemann: <i>Sonatas and Pieces from 'Der getreue Musikmeister'</i> (Bärenreiter)
	9 Vivaldi	Allegro non molto (1st movt from <i>Concerto in A minor</i> , RV 461)	Vivaldi: <i>Concerto in A minor</i> , RV 461 (Schott)
	10 T. A. Walmisley	Allegro moderato (2nd movt from <i>Sonatina No.1 in B\flat</i>)	T. A. Walmisley: <i>Two Sonatinas</i> (Edition HH)
B	1 Binge	The Watermill	Binge: <i>The Watermill</i> (Weinberger)
	2 Dring	Italian Dance	Dring: <i>Italian Dance</i> (Weinberger)
	3 Grabert	Allegro moderato <i>or</i> Adagio (1st <i>or</i> 2nd movt from <i>Sonata in G minor</i> , Op.52)	Grabert: <i>Sonata in G minor</i> , Op.52 (Simrock)
	4 Paul Hart	Haydn to Nothing	Paul Hart: <i>Star Pieces</i> , Vol. 1 (Forton Music)
	5 R. Hofmann	Scherzo (No.4 from <i>Four Pieces</i> , Op.81)	R. Hofmann: <i>Four Pieces</i> , Op.81 (Amadeus)
	6 Jean-François Michel	Bagatelle (No.1 from <i>Three Bagatelles for Oboe</i>) <i>observing printed cadenza</i>	Jean-François Michel: <i>Three Bagatelles for Oboe</i> (Editions BIM)
	7 Ravel	Pièce en forme de habanera, trans. Gillet <i>slides optional</i>	Ravel: <i>Pièce en forme de habanera</i> , for Oboe (Leduc)
	8 N. Rota	Elegia	N. Rota: <i>Elegia</i> (Leduc) <i>or</i> <i>The Chester Oboe Anthology</i> (Chester)
	9 Rougnon	Air de Ballet	A Nineteenth Century Collection for Oboe, Vol. 3 (European Music Archive)
	10 Schumann	No.1 <i>or</i> No.3 (from <i>Three Romances</i> , Op.94)	Schumann: <i>Three Romances</i> , Op.94 (Breitkopf & Härtel <i>or</i> Peters <i>or</i> Henle)
C	1 Blatt	Study in G <i>or</i> Study in A minor (No.7 <i>or</i> No.11 from <i>15 Entertaining Etudes</i> , Op.24)	Blatt: <i>15 Entertaining Etudes</i> , Op.24 (Edition Musicus)
	2 Britten	Pan (No.1 from <i>Six Metamorphoses after Ovid</i> , Op.49)	Britten: <i>Six Metamorphoses after Ovid</i> , Op.49 (Boosey & Hawkes)
	3 Ferling	Study in D <i>or</i> Study in B minor (No.14 <i>or</i> No.15 from <i>48 Studies</i> , Op.31)	Ferling: <i>48 Studies</i> , Op.31 (Universal)
	4 Sadie Harrison	Jenny Wren (from <i>Three Jennys</i>)	Sadie Harrison: <i>Three Jennys</i> (University of York Music Press)
	5 Hinke	Larghetto <i>and</i> Allegro (from <i>Elementary Method for Oboe</i>)	P.34 No.20 <i>and</i> P.38 No.27 from Hinke: <i>Elementary Method for Oboe</i> (Peters)
	6 Mike Mower	Answer the Question <i>or</i> It's Bop, Not Pop (from <i>The Good-Tempered Oboe</i>)	Mike Mower: <i>The Good-Tempered Oboe</i> (Itchy Fingers Publications)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7 James Rae	Heptathlon <i>or</i> Marathon (No. 14 <i>or</i> No. 16 from <i>Track & Field for Oboe</i>)	James Rae: Track & Field for Oboe (Reedimensions)
8 Rode, trans. Lamotte	Study in G minor	No. 9 from Lamotte: 18 études (Billaudot)
9 Telemann	Affettuoso <i>and</i> Vivace (1st <i>and</i> 4th movts from <i>Fantasia No. 9 in E</i> , TWV 40:10)	Telemann: 12 Fantasias for Flute (Bärenreiter)
10 Ayser Vançin	Réveil <i>to be played on oboe; harmonic & slide optional</i>	Ayser Vançin: Chants de la Terre & Réveil (Phylloscopus)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14 & 16

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
F \sharp , A \flat /G \sharp majors and minors (minors harmonic <i>and</i> melodic)	a 12th	legato-tongued / staccato / slurred
D, E, F majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
EXTENDED-RANGE SCALE		
G major	see p.16	legato-tongued / staccato / slurred
SCALE IN THIRDS		
C major	2 oct.	legato-tongued / staccato / slurred
CHROMATIC SCALES		
starting on F \sharp and A \flat	a 12th	legato-tongued / staccato / slurred
starting on D and E	2 oct.	
ARPEGGIOS		
F \sharp , A \flat /G \sharp majors and minors	a 12th	legato-tongued / staccato / slurred
D, E, F majors and minors	2 oct.	
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of B and D \flat	a 12th	legato-tongued / staccato / slurred
in the keys of G and A	2 oct.	
DIMINISHED SEVENTHS		
starting on F \sharp and A \flat	a 12th	legato-tongued / staccato / slurred
starting on D and E	2 oct.	

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

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

GRADE 8

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

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Albinoni	Allegro e non presto <i>and</i> Adagio (1st <i>and</i> 2nd movts from <i>Concerto in D minor</i> , Op. 9 No. 2)	Albinoni: <i>Concerto in D minor</i> , Op. 9 No. 2 (IMC or Kunzelmann)
	2 J. S. Bach	Allegro (1st movt from <i>Sonata in G minor</i> , BWV 1020)	J. S. Bach: <i>Sonata in G minor</i> for Flute, BWV 1020 (Bärenreiter)
	3 Coste	Cavatine, Op. 37	Coste: <i>Cavatine</i> , Op. 37 (International Music Diffusion)
	4 Handel	Larghetto <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonata in G minor</i> , HWV 364a, Op. 1 No. 6)	Handel: <i>Sonatas for Oboe</i> (Peters)
	5 Haydn	Rondo-Allegretto (3rd movt from <i>Concerto in C</i> , Hob. VIIg/C1) <i>observing cadenzas</i>	Haydn: <i>Concerto in C</i> , Hob. VIIg/C1 (Breitkopf & Härtel)
	6 Krommer	Adagio or Rondo-Allegretto (2nd or 3rd movt from <i>Concerto in F</i> , Op. 52)	Krommer: <i>Concerto in F</i> , Op. 52 (Bärenreiter Praha)
	7 Mozart	Allegro (1st movt from <i>Oboe Quartet in F</i> , K. 370), trans. Hodgson	Mozart: <i>Oboe Quartet in F</i> , K. 370 (Peters)
	8 Rietz	Andante sostenuto (1st movt from <i>Concert Piece</i> , Op. 33)	Rietz: <i>Concert Piece</i> , Op. 33 (Musica Rara)
	9 Telemann	Largo <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonata in E minor</i> , TWV 41:e6)	Telemann: <i>Sonata in E minor</i> (Schott) or Telemann: <i>Two Sonatas for Oboe</i> from 'Essercizii musicii' (Bärenreiter)
	10 T. A. Walmisley	<i>Sonatina No. 2 in G complete</i>	T. A. Walmisley: <i>Two Sonatinas</i> (Edition HH)
B	1 M. Arnold	Andante con moto <i>and</i> Vivace (2nd <i>and</i> 3rd movts from <i>Sonatina for Oboe</i>)	M. Arnold: <i>Sonatina for Oboe</i> (Lengnick)
	2 L. Berkeley	Molto moderato (1st movt from <i>Sonatina for Oboe</i>)	L. Berkeley: <i>Sonatina for Oboe</i> (Chester) or <i>The Chester Oboe Anthology</i> (Chester)
	3 Elgar	Soliloquy <i>upper line in ossias</i>	Elgar: <i>Soliloquy</i> (Novello) or <i>The Chester Oboe Anthology</i> (Chester)
	4 Grovlez	Sarabande et Allegro	Grovlez: <i>Sarabande et Allegro</i> (Leduc)
	5 Paul Hart	The Marionette's Dance or Bye-Bye Manuel	Paul Hart: <i>Star Pieces</i> , Vol. 1 (Forton Music)
	6 R. Hofmann	Lied ohne Worte (No. 2 from <i>Four Pieces</i> , Op. 81)	R. Hofmann: <i>Four Pieces</i> , Op. 81 (Amadeus)
	7 Piazzolla	Oblivion	Piazzolla: <i>Oblivion for Oboe</i> (Tonos)
	8 Poulenc	Élégie or Scherzo (1st or 2nd movt from <i>Sonata for Oboe</i>)	Poulenc: <i>Sonata for Oboe</i> (Chester)
	9 Saint-Saëns	Ad libitum-Allegretto or Molto allegro (2nd or 3rd movt from <i>Sonata</i> , Op. 166)	Saint-Saëns: <i>Sonata</i> , Op. 166 (Durand or Peters or Henle)
	10 Schumann	No. 2 (from <i>Three Romances</i> , Op. 94)	Schumann: <i>Three Romances</i> , Op. 94 (Breitkopf & Härtel or Peters or Henle)
C	1 Blatt	Study in E minor or Study in B \flat (No. 8 or No. 9 from <i>15 Entertaining Etudes</i> , Op. 24)	Blatt: <i>15 Entertaining Etudes</i> , Op. 24 (Edition Musicus)
	2 Britten	Phaeton or Niobi (No. 2 or No. 3 from <i>Six Metamorphoses after Ovid</i> , Op. 49)	Britten: <i>Six Metamorphoses after Ovid</i> , Op. 49 (Boosey & Hawkes)
	3 Ross Edwards	Yanada or Ulpirra (No. 1 or No. 2 from <i>Two Pieces for Solo Oboe</i>)	Ross Edwards: <i>Two Pieces for Solo Oboe</i> (Ricordi)
	4 Ferling	Study in G minor <i>and</i> Study in G minor (Nos 19 <i>and</i> 20 from <i>48 Studies</i> , Op. 31)	Ferling: <i>48 Studies</i> , Op. 31 (Universal)
	5 Kreutzer, trans. Lamotte	Study in E	No. 18 from <i>Lamotte: 18 études</i> (Billaudot)
	6 Luft	Study in A minor or Study in B \flat minor	No. 72 or No. 77 from <i>80 Graded Studies for Oboe</i> , Book 2 (Faber)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7 Mike Mower	Be Meaningful <i>and</i> Aw Now C' Mon! (from <i>The Good-Tempered Oboe</i>)	Mike Mower: The Good-Tempered Oboe (Itchy Fingers Publications)
8 Telemann	Largo <i>and</i> Spirituoso (1st <i>and</i> 2nd movts from <i>Fantasia No. 8 in E minor</i> , TWV 40:9)	Telemann: 12 Fantasias for Flute (Bärenreiter)
9 Tomasi	Péruvienne (No. 1 from <i>Évocations for Solo Oboe</i>)	Tomasi: Évocations for Solo Oboe (Leduc)
10 Ayser Vançin	Chants de la Terre <i>to be played on oboe</i>	Ayser Vançin: Chants de la Terre & Réveil (Phylloscopus)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14 & 16

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
B, D \flat /C \sharp , E \flat , F majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	legato-tongued / staccato / slurred
B \flat major and minor (minor harmonic <i>and</i> melodic)	2½ oct.	
EXTENDED-RANGE SCALES		
A \flat major	see p.16	legato-tongued / staccato / slurred
D harmonic minor		
SCALES IN THIRDS		
D and E \flat majors	2 oct.	legato-tongued / staccato / slurred
CHROMATIC SCALES		
starting on B, C \sharp , E \flat and F	2 oct.	legato-tongued / staccato / slurred
starting on B \flat	2½ oct.	
WHOLE-TONE SCALES		
starting on D and F	2 oct.	legato-tongued / staccato / slurred
ARPEGGIOS		
B, D \flat /C \sharp , E \flat , F majors and minors	2 oct.	legato-tongued / staccato / slurred
B \flat major and minor	2½ oct.	
EXTENDED-RANGE ARPEGGIOS		
A \flat major	see p.16	legato-tongued / staccato / slurred
D minor		
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of E, F \sharp , A \flat and B \flat	2 oct.	legato-tongued / staccato / slurred
in the key of E \flat	2½ oct.	
DIMINISHED SEVENTHS		
starting on B, C \sharp , E \flat and F	2 oct.	legato-tongued / staccato / slurred
starting on B \flat	2½ oct.	

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

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

AURAL TESTS: included in the Practical exams for all subjects

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

In the exam

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

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

Assessment

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

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

Specimen tests

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

Deaf or hearing-impaired candidates

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

Aural Tests GRADE 1

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

Aural Tests GRADE 2

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

Aural Tests GRADE 3

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

Aural Tests GRADE 4

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

Aural Tests GRADE 5

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

Aural Tests GRADE 6

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

Aural Tests GRADE 7

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

Aural Tests GRADE 8

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