

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.

OBOE [Subject Code: 10]

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

In Grades 1–3, this syllabus may be offered on an adapted (junior) oboe.

Oboe GRADE 1

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

LIST A

- 1 **Anon.** English Jig. *Bravo! Oboe*, arr. Barratt (Boosey & Hawkes)
- 2 **T. Champion** Love me or not (*observing 1st repeat*)
- 3 **Trad.** The Keel Row (*observing repeat*)
- 4 **Charke** Sonata
- 5 **Susato** Les Grands Douleurs
- 6 **Haydn** Minuet (Hob. IX/8 No. 6)
- 7 **Tallis** A Point
- 8 **Trad. Scottish** Kelvin Grove. 22 *Traditional Tunes for Oboe*, arr. Ramsay (Fentone F485A-401)
- 9 **Vivaldi** Spring (from *The Four Seasons*). Winner Scores All for Oboe, arr. Lawrance (*Brass Wind: piano accomp. published separately*)

LIST B

- 1 **Carol Barratt** Modal Lament or Harvest Time. *Bravo! Oboe*, arr. Barratt (Boosey & Hawkes)
- 2 **Bruns & Atencio** A Pirate's Life for Me (from *Pirates of the Caribbean—At World's End*)
- 3 **Katherine Davis** Carol of the Drum
- 4 **Vera Gray** Jackboots or Pendulum. *Oboe Music to Enjoy*, arr. Francis and Gray (Boosey & Hawkes)
- 5 **Grieg** Andante. No. 1 from *Norwegian Suite*, arr. Kelly (Spartan Press SP828)
- 6 **Schumann** John Anderson (Op. 67 No. 5). *Time Pieces for Oboe, Vol. 1*, arr. Denley (ABRSM)
- 7 **Sullivan** Ah, leave me not to pine (from *The Pirates of Penzance*). No. 3 from *Sounds Classical for Oboe*, arr. Sparke (*Anglo Music AMP 361-400*)
- 8 **Sarah Watts** Morning in Moscow or Banana Tango: from *Razzamajazz for Oboe* (Kevin Mayhew)
- 9 **Pam Wedgwood** Crystal Spring or Cheeky Cherry: from *Really Easy Jazzin' About for Oboe* (Faber)

LIST C

- 1 **Dave Gale** The Ending's Well: from *Jazz FX for Oboe* (*Brass Wind*)
- 2 **Garnier** Study in C. No. 8 from
- 3 **Paul Harris** Study in C or Study in A minor. No. 6 or No. 7 from
- 4 **Hinke** Study in F (P. 3 No. 3) or Study in G (P. 4 No. 6): from *Elementary Method for Oboe* (Peters EP 2418)
- 5 **Mike Mower** Sirens or Straight to the Point: from *The Good-Tempered Oboe* (Itchy Fingers Publications 058)
- 6 **Graham Salter** The Lame Sheep or Gossip: from *35 Melodic Studies for Oboe* (Emerson E413)
- 7 **Philip Sparke** Spanish Scherzo or Bluebird's Ballad: No. 33 or No. 38 from *Starter Studies for Oboe* (*Anglo Music AMP 079-401*)

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:

F, G majors; D minor (one octave)

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. 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)

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

LIST A

- 1 **S. Arnold** Giga (from Op. 12 No. 2) (*observing 2nd repeat*). *Airs and Dances*, arr. Blood (Gonzaga)
- 2 **Chambonnières** Sarabande. *Time Pieces for Oboe, Vol. 1*, arr. Denley (ABRSM)
- 3 **Clarke** The Duke of Gloucester's March. *Bravo! Oboe*, arr. Barratt (Boosey & Hawkes)
- 4 **Couperin** La Bourbonnaise. *Oboe Music to Enjoy*, arr. Francis and Gray (Boosey & Hawkes)
- 5 **Handel** Bourrée (from *The Water Music*) } *Sounds Classical for Oboe*, arr. Sparke (Anglo Music AMP 361-400)
- 6 **Stölzel** Bist Du bei mir (from *Diomedes*) }
- 7 **Handel** He Shall Feed His Flock (from *Messiah*) } *Winner Scores All for Oboe*, arr. Lawrance (Brass Wind: piano)
- 8 **Schubert** Briar-Rose (Heidenröslein) } *accomp. published separately*
- 9 **Trad. Scottish** Skye Boat Song. 22 *Traditional Tunes for Oboe*, arr. Ramsay (Fentone F485A-401)

LIST B

- 1 **Keith Bartlett** Dreamy or Cairo Carnival: from *Just for Fun! for Oboe (UMP)*
- 2 **Elgar** Chanson de matin } *Winner Scores All for Oboe*, arr. Lawrance (Brass
- 3 **Terry Gilkyson** The Bare Necessities (from *The Jungle Book*) } *Wind: piano accomp. published separately*)
- 4 **Jürgen Golle** Romance (from *Miniatures I*). *Time Pieces for Oboe, Vol. 1*, arr. Denley (ABRSM)
- 5 **Grieg** Con moto or Andantino. No. 3 or No. 4 from *Norwegian Suite*, arr. Kelly (Spartan Press SP828)
- 6 **Christopher Norton** Blues for Oboe or A Little Song: No. 1 or No. 2 from *Stepping Out* (Boosey & Hawkes)
- 7 **Duncan Reid** Sad Café or Spooky Serenade. No. 1 or No. 2 from *Duncan and Paul's Shopping List for Oboe (Sunshine Music SUN304)*
- 8 **Sarah Watts** Humdinger Hoedown: from *Fresh Air for Oboe (Kevin Mayhew)*
- 9 **Pam Wedgwood** Dragonfly or Easy Tiger: from *Really Easy Jazzin' About for Oboe (Faber)*

LIST 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 *Jazz FX for Oboe (Brass Wind)*
- 3 **Hinke** Study in C (P. 5 No. 3) or Study in G (P. 6 No. 2): from *Elementary Method for Oboe (Peters EP 2418)*
- 4 **Mike Mower** Blue Truth or Quirky Quails: from *The Good-Tempered Oboe (Itchy Fingers Publications 058)*
- 5 **James Rae** Shot or Javelin: No. 1 or No. 2 from *Track and Field for Oboe (Reedimensions RD063)*
- 6 **Graham Salter** The Satin Gown or Blown Away: from *35 Melodic Studies for Oboe (Emerson E413)*
- 7 **Philip Sparke** Highland March or Wednesday Waltz: No. 37 or No. 45 from *Starter Studies for Oboe (Anglo Music AMP 079-401)*

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:

F, G majors; D, A minors (one octave)

C major (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. 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)

Oboe GRADE 3

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

LIST A

- 1 **Anon.** Corranto in G. *Three Elizabethan Pieces*, arr. H. Craxton (Emerson E169)
- 2 **S. Arnold** Siciliana (from Sonata Op. 12 No. 3) (*observing upper line in bb. 7–8*). *Airs and Dances*, arr. Blood (*Gonzaga*)
- 3 **Gluck** Aria (from *Orfeo ed Euridice*). *Winner Scores All for Oboe*, arr. Lawrance (Brass Wind: piano accomp. published separately)
- 4 **Handel** Air (HWV 467) } *Time Pieces for Oboe, Vol. 1*, arr. Denley (ABRSM)
- 5 **Mozart** Menuett (K. 2) }
- 6 **Pleyel** Andante and Rondo. *Oboe Music to Enjoy*, arr. Francis and Gray (Boosey & Hawkes)
- 7 **Purcell** When I am Laid in Earth (from *Dido and Aeneas*) } *Sounds Classical for Oboe*, arr. Sparke (Anglo Music)
- 8 **Telemann** Aria (from *Kleine Kammermusik*) } AMP 361-400
- 9 **Trad. Welsh** The Ash Grove. *22 Traditional Tunes for Oboe*, arr. Ramsay (Fentone F485A-401)

LIST B

- 1 **Keith Bartlett** Romance or Rudolph's Rag: from *Just for Fun! for Oboe* (UMP)
- 2 **Bernstein** America or I Feel Pretty (from *West Side Story*) } *Winner Scores All for Oboe*, arr. Lawrance (Brass
- 3 **Andrew Lloyd Webber** The Music of the Night (from *Phantom of the Opera*) } Wind: piano accomp. published separately)
- 4 **Brahms** Poco Allegretto (from Symphony No. 3). No. 13 from *Sounds Classical for Oboe*, arr. Sparke (Anglo Music AMP 361-400)
- 5 **Grieg** Tempo di minuetto or Andante sostenuto. No. 5 or No. 6 from *Norwegian Suite*, arr. Kelly (Spartan Press SP828)
- 6 **Mussorgsky** Tränen (*observing repeat*). *Oboe Music to Enjoy*, arr. Francis and Gray (Boosey & Hawkes)
- 7 **Christopher Norton** Folk Tale or Beach-front: No. 3 or No. 8 from *Stepping Out* (Boosey & Hawkes)
- 8 **Duncan Reid** The Inebriated Swan. No. 6 from *Duncan and Paul's Shopping List for Oboe* (Sunshine Music SUN304)
- 9 **Sarah Watts** Waltz for One Day or Shrimps Ahoy: from *Fresh Air for Oboe* (Kevin Mayhew)

LIST C

- 1 **Dave Gale** Puddle Hopping or Mission Incredible: from *Jazz FX for Oboe* (Brass Wind)
- 2 **Hinke** Study in C (P. 9 No. 8) or Study in G (P. 19 No. 3): from *Elementary Method for Oboe* (Peters EP 2418)
- 3 **Langey** Study in A minor (*omitting DC*). No. 23 from *80 Graded Studies for Oboe, Book 1* (Faber)
- 4 **Mike Mower** Flat Feet or Le petit chien: from *The Good-Tempered Oboe* (Itchy Fingers Publications 058)
- 5 **James Rae** 100 Metres or Discus: No. 4 or No. 5 from *Track and Field for Oboe* (Reedimensions RD063)
- 6 **Graham Salter** Spring in the Air or Gnome: from *35 Melodic Studies for Oboe* (Emerson E413)
- 7 **Philip Sparke** My Country or Tyrolean Tune: No. 26 or No. 27 from *Skilful Studies for Oboe* (Anglo Music AMP 095-401)

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:

- B \flat major (starting an octave above lowest tonic); E, G, A minors (one octave)
- F, G majors; D minor (a twelfth)
- C major (two octaves)

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

Chromatic Scale: starting on G (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. See also p. 9.

Oboe GRADE 4

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

LIST A

- 1 **J. S. Bach** Menuet and Trio (from BWV 820). *Time Pieces for Oboe, Vol. 2, arr. Denley (ABRSM)*
- 2 **Corelli, arr. Barbirolli** Sarabanda and Gavotta: 3rd and 4th movts from Concerto (*Boosey & Hawkes*)
- 3 **G. Farnaby** Tell Me, Daphne. *Three Elizabethan Pieces, arr. H. Craxton (Emerson E169)*
- 4 **Giordani** Caro mio ben (omitting small notes in bb. 4–5 and 8–10). *Great Winners for Oboe, arr. Lawrance (Brass Wind: piano accomp. published separately)*
- 5 **Gluck** Ballet (from *Orfeo*)
- 6 **Purcell** Air (observing repeats) } *Airs and Dances, arr. Blood (Gonzaga)*
- 7 **arr. Mayer** Sailor's Hornpipe (*Alfred*)
- 8 **Mozart** Turkish Rondo (from Piano Sonata in A). *Classic Experience Collection for Oboe, arr. Lanning (Cramer)*
- 9 **Vivaldi** Allegro (Finale from Flute Sonata in C). *Sounds Classical for Oboe, arr. Sparke (Anglo Music AMP 361-400)*

LIST B

- 1 **Keith Bartlett** J. B. Jazz: from *Just for Fun! for Oboe (UMP)*
- 2 **Delibes** Sous le dôme épais (Flower Duet from *Lakmé*). *Time Pieces for Oboe, Vol. 2, arr. Denley (ABRSM)*
- 3 **Grieg** Moderato ritmico or Moderato. No. 7 or No. 9 from *Norwegian Suite, arr. Kelly (Spartan Press SP828)*
- 4 **Richard Kershaw** Highland Fling or Cossack Steppe-dance: No. 3 or No. 5 from *Have Oboe, Will Travel (Phylloscopus PP475)*
- 5 **Marco Pütz** The Dreamer: No. 1 from *Two Pictures (De Haske Hal Leonard)*
- 6 **Rodríguez** La Cumparsita. *Great Winners for Oboe, arr. Lawrance (Brass Wind: piano accomp. published separately)*
- 7 **Saint-Saëns** The Swan (from *The Carnival of the Animals*). *Classic Experience Collection for Oboe, arr. Lanning (Cramer)*
- 8 **Tchaikovsky** Sweet Dreams or Mazurka. *Tchaikovsky Six Pieces from Children's Album, Op. 39, arr. Johnson (Fentone F615-401)*
- 9 **Pam Wedgwood** Call It a Day: from *After Hours for Oboe (Faber)*

LIST C

- 1 **John Barrett** It's Not Where You Think It Is or Whistling: from *Horizons* for solo oboe (*Reedmusic RM851*)
- 2 **Dave Gale** Prairie Contrary or Blues for Sam: from *Jazz FX for Oboe (Brass Wind)*
- 3 **Garnier** Study in F# minor. No. 32 from *80 Graded Studies for Oboe, Book I (Faber)*
- 4 **Hinke** Study in A minor (P. 23 No. 13) or Study in F (P. 27 No. 5): from *Elementary Method for Oboe (Peters EP 2418)*
- 5 **Mike Mower** Drifting Off: from *The Good-Tempered Oboe (Itchy Fingers Publications 058)*
- 6 **James Rae** Triple Jump: No. 8 from *Track and Field for Oboe (Reedimensions RD063)*
- 7 **Philip Sparke** One-part Invention or Hungarian Dance: No. 36 or No. 38 from *Skilful Studies for Oboe (Anglo Music AMP 095-401)*

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 major (one octave)
- F major; F#, G minors (a twelfth)
- C, D, Eb majors; 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 C and D (two octaves)

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

Dominant Seventh: in the key of F (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.

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

LIST A

- 1 **J. S. Bach** Gavotte (from Fifth French Suite) (*observing repeat*). *Great Winners for Oboe, arr. Lawrance (Brass Wind: piano accomp. published separately)*
- 2 **J. S. Bach** Jesu, Joy of Man's Desiring (from Cantata No. 147) } *Sounds Classical for Oboe, arr. Sparke*
- 3 **Mozart** Adagio (KV Anh. 94, 580a) } (*Anglo Music AMP 361-400*)
- 4 **Besozzi** Andante (*observing cadenza*): 1st movt from Sonata in C (*Chester CH01598*)
- 5 **Corelli, arr. Barbirolli** Preludio and Allemanda: 1st and 2nd movts from Concerto (*Boosey & Hawkes*)
- 6 **Geminiani** Adagio and Vivace: 1st and 4th movts from Sonata in E minor (*Bärenreiter HM 178*)
- 7 **Handel** Allegro†: 1st movt from Sonata in B♭, HWV 357 (Fitzwilliam) (*Schott ED 10403*) or *Handel Complete Sonatas for Oboe (Bärenreiter BA 4260)* or *Handel The Three Authentic Oboe Sonatas (Nova NMI00)*
- 8 **Homilius** Amoroso and Vivace: 3rd and 4th movts from Sonata in F, HoWV XI.1 (*Carus*)
- 9 **G. Sammartini** Adagio and Minuetto: 3rd and 4th movts from Sonata in G, Op. 13 No. 4 (*Schott OBB 20*)

LIST B

- 1 **Bizet** Chanson bohème (from *Carmen*). *Great Winners for Oboe, arr. Lawrance (Brass Wind: piano accomp. published separately)* or *Classic Experience Collection for Oboe, arr. Lanning (Cramer)*
- 2 **Copland** Simple Gifts (*observing repeat*) or Fanfare for the Common Man. *Copland for Oboe, arr. Hilliard (Boosey & Hawkes: piano accomp. published separately)*
- 3 **Cui** Orientale (from *Kaledyoskop*). *Time Pieces for Oboe, Vol. 2, arr. Denley (ABRSM)*
- 4 **Debussy** Clair de lune (from *Suite bergamasque*). *Classic Experience Collection for Oboe, arr. Lanning (Cramer)*
- 5 **Joachim** Andantino. *A Nineteenth Century Collection, Vol. 1 (Nova NM391)*
- 6 **Richard Kershaw** Red Hot Polka or Tango for Two: No. 1 or No. 4 from *Have Oboe, Will Travel (Phylloscopus PP475)*
- 7 **Marco Pütz** The Little Rascal: No. 2 from *Two Pictures (De Haske Hal Leonard)*
- 8 **Tchaikovsky** Waltz or Neapolitan Song. *Tchaikovsky Six Pieces from Children's Album, Op. 39, arr. Johnson (Fentone F615-401)*
- 9 **Pam Wedgwood** Sliding Doors or Falling: from *After Hours for Oboe (Faber)*

LIST C

- 1 **John Barrett** Different Noodles or Groovy Baby: from *Horizons* for solo oboe (*Reedmusic RM851*)
- 2 **Paul Harris** Study in D. No. 40 from *80 Graded Studies for Oboe, Book 1 (Faber)*
- 3 **Hinke** Study in G (P. 24 No. 14) or Study in G minor (P. 29 No. 10): from *Elementary Method for Oboe (Peters EP 2418)*
- 4 **Mike Mower** Small Town Swing: from *The Good-Tempered Oboe (Itchy Fingers Publications 058)*
- 5 **James Rae** Pole Vault or High Jump: No. 7 or No. 9 from *Track and Field for Oboe (Reedimensions RD063)*
- 6 **Graham Salter** Après-Ski Waltz: from *35 Melodic Studies for Oboe (Emerson E413)*
- 7 **Telemann** Adagio: 3rd movt from Fantasia No. 2 in A minor, TWV 40:3. No. 2 from *Telemann 12 Fantasias for Flute (Bärenreiter BA 2971)*

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:

G, A♭, A majors; F, F♯, A minors (a twelfth)

B♭, D, E♭, E majors; B, C♯, E minors (two octaves)

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

Chromatic Scales: starting on D and E♭ (two octaves)

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

Dominant Seventh: in the keys of E♭, F and G (two octaves)

Diminished Seventh: starting on B (two octaves)

SIGHT-READING*: see p. 9.

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

† Andante in some editions

Oboe 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 **Albinoni** Allegro: 1st movt from Concerto in C, Op. 7 No. 12 (*Kunzelmann GM 350*)
- 2 **J. S. Bach** Solo (from the *Easter Oratorio*, BWV 249). *Time Pieces for Oboe, Vol. 2, arr. Denley (ABRSM)*
- 3 **Besozzi** Larghetto and Allegretto: 3rd and 4th movts from Sonata in C (*Chester CH01598*)
- 4 **Fiocco** Arioso, arr. Bent and O'Neill (*Schott ED 10536*)
- 5 **Handel** Adagio and Allegro: 1st and 2nd movts from Concerto No. 1 (No. 8) in B \flat , HWV 301 (*Boosey & Hawkes or Billaudot GB1688*)
- 6 **Haydn** Andante (from Sonata No. 40) } *Mozart and Haydn for Oboe, arr. Brown*
- 7 **Mozart** Adagio (from K. 280) or Andante cantabile (from K. 330) } (*Emerson E85*)
- 8 **Homilius** Adagio and Allegro assai: 1st and 2nd movts from Sonata in F, HoWV XI.1 (*Carus*)
- 9 **Trad., arr. Hart** Annie Laurie. *Star Pieces, Vol. 1 (Forton Music FM166)*

LIST B

- 1 **Adrien Barthe** Couvre feu (*Emerson E32*)
- 2 **Bartók** Three Folksongs from the County of Csík, arr. Szeszler (*complete*) (*Editio Musica Budapest Z.2467*)
- 3 **Debussy** La fille aux cheveux de lin or Canope. No. 3 or No. 5 from *Debussy 5 Pieces for Oboe, arr. Roxburgh (UMP)*
- 4 **Gershwin** Promenade (Walking the Dog), arr. Denwood (*observing top Eb in b. 19*) (*Emerson E568*)
- 5 **Paul Hart** La Scala. *Star Pieces, Vol. 1 (Forton Music FM166)*
- 6 **Philip Lane** Malagueña or Tango: No. 1 or No. 3 from *Three Spanish Dances (Goodmusic Publishing)*
- 7 **Ennio Morricone** Gabriel's Oboe (from *The Mission*) (*Hal Leonard-Music Sales*)
- 8 **Nielsen** Romanze: No. 1 from *Two Fantasy Pieces, Op. 2 (Hansen WH30736 or Alfred-Kalmus K04126)*
- 9 **Schumann, arr. Joachim** Abendlied. *A Nineteenth Century Collection, Vol. 1 (Nova NM391)*

LIST C

- 1 **John Barrett** Secret Agent or Things that Go Bump in the Night: from *Horizons* for solo oboe (*Reedmusic RM851*)
- 2 **Blatt** Study in D or Study in F: No. 6 or No. 13 from *15 Entertaining Etudes, Op. 24 (Edition Musicus)*
- 3 **Tom Davoren** Bradley and the Donkey: No. 1 from *Three Moments* for solo oboe (*Studio Music*)
- 4 **Hinke** Study in G minor (P. 16 No. 26) or Study in G \sharp minor (P. 34 No. 20): from *Elementary Method for Oboe (Peters EP 2418)*
- 5 **Mike Mower** Tectonic Groove: from *The Good-Tempered Oboe (Itchy Fingers Publications 058)*
- 6 **James Rae** Hurdles and Triathlon: Nos 11 and 12 from *Track and Field for Oboe (Reedimensions RD063)*
- 7 **Telemann** Grave and Allegro: 1st and 4th movts from Fantasia No. 2 in A minor, TWV 40:3. No. 2 from *Telemann 12 Fantasias for Flute (Bärenreiter BA 2971)*

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:

F \sharp , A \flat majors; G, G \sharp minors (a twelfth)

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

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

Chromatic Scales: starting on B \flat , C, E \flat and E (two octaves)

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

Dominant Sevenths: in the keys of E, F and A (two octaves)

Diminished Sevenths: starting on B \flat and B (two octaves)

SIGHT-READING*: see p. 9.

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

Oboe 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 **J. S. Bach** Adagio or Allegro: 2nd or 3rd movt from Sonata for flute in G minor, BWV 1020 (*Bärenreiter BA 8170*)
- 2 **Cimarosa, arr. Benjamin** Introduzione and Allegro, or Introduzione and Allegro giusto: 1st and 2nd movts, or 1st and 4th movts from Concerto (*Boosey & Hawkes*)
- 3 **Donizetti** Solo in F minor (*Musica Rara MR 2277*)
- 4 **Fasch** Allegro: 1st movt from Concerto in G minor (*Sikorski–Music Sales SIK0240K*)
- 5 **Handel** Grave and Allegro: 2nd and 3rd movts from Sonata in B \flat , HWV 357 (Fitzwilliam) (*Schott ED 10403*) or *Handel Complete Sonatas for Oboe (Bärenreiter BA 4260)* or *Handel The Three Authentic Oboe Sonatas (Nova NM100)*
- 6 **G. Sammartini** Andante and Allegro: 1st and 2nd movts from Sonata in G, Op. 13 No. 4 (*Schott OBB 20*)
- 7 **Telemann** Siciliana and Spirituoso, or Andante and Vivace: 1st and 2nd movts, or 3rd and 4th movts from Sonata in A minor, TWV 41:a3. *Telemann Sonatas and Pieces from 'Der getreue Musikmeister' (Bärenreiter HM 7)*
- 8 **Vivaldi** Allegro non molto: 1st movt from Concerto in A minor, RV 461 (*Schott OBB 24*)
- 9 **Walmisley** Allegro moderato: 2nd movt from Sonatina No. 1 in B \flat . *Walmisley Two Sonatinas (Edition HH)*

LIST B

- 1 **Copland** Laurie's Song (from *The Tender Land*). *Copland for Oboe, arr. Hilliard (Boosey & Hawkes: piano accomp. published separately)*
- 2 **Madeleine Dring** Italian Dance (*Weinberger*)
- 3 **Grabert** Allegro moderato or Adagio: 1st or 2nd movt from Sonata in G minor, Op. 52 (*Simrock EE3008*)
- 4 **Paul Hart** The Lark's Landscape or Haydn to Nothing. *Star Pieces, Vol. 1 (Forton Music FM166)*
- 5 **Harty** Chansonette: from *Three Miniatures (Stainer & Bell H330)*
- 6 **Nielsen** Humoresque: No. 2 from *Two Fantasy Pieces, Op. 2 (Hansen WH30736 or Alfred–Kalmus K04126)*
- 7 **James Rae** Fun and Games or Barcarolle: 1st or 2nd movt from Sonatina (*Reedimensions RD086*)
- 8 **Ravel** Pièce en forme de habanera, trans. Gillet (*slides optional*) (*Leduc AL 24861*)
- 9 **N. Rota** Elegia (*Leduc AL 21646*)

LIST C

- 1 **John Barrett** Fish 'n' Chips or Possums in the Roof: from *Horizons* for solo oboe (*Reedmusic RM851*)
- 2 **Blatt** Study in G or Study in A minor: No. 7 or No. 11 from *15 Entertaining Etudes, Op. 24 (Edition Musicus)*
- 3 **Britten** Pan: No. 1 from *Six Metamorphoses after Ovid, Op. 49 (Boosey & Hawkes)*
- 4 **Ferling** Study in C or Study in B minor: No. 1 or No. 16 from *48 Studies for Oboe, Op. 31 (Universal UE 17514)*
- 5 **Mike Mower** Answer the Question or It's Bop, Not Pop: from *The Good-Tempered Oboe (Itchy Fingers Publications 058)*
- 6 **James Rae** Heptathlon or Marathon: No. 14 or No. 16 from *Track and Field for Oboe (Reedimensions RD063)*
- 7 **Telemann** Allegro (in 9/8): 2nd movt from Fantasia No. 5 in C, TWV 40:6. No. 5 from *Telemann 12 Fantasias for Flute (Bärenreiter BA 2971)*

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:

F \sharp , G, A \flat , A majors; F \sharp , G, G \sharp , A minors (a twelfth)

All other keys, major and minor (two octaves)

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

Chromatic Scales: starting on any note F \sharp –A (a twelfth) and any other note (two octaves)

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

Dominant Sevenths: in the keys of E \flat , E, F, F \sharp and A \flat (two octaves)

Diminished Sevenths: starting on B \flat , B 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 **J. S. Bach** Allegro: 1st movt from Sonata for flute in G minor, BWV 1020 (*Bärenreiter BA 8170*)
- 2 **Chopin** Variations on a Theme by Rossini. *Rossini and Chopin Variations for Oboe, arr. Brown (Nova NM394)*
- 3 **Coste** Cavatine, Op. 37 (*International Music Diffusion*)
- 4 **Haydn** Rondo–Allegretto (*observing cadenzas*): 3rd movt from Concerto in C, Hob. VIIg/C1 (*Breitkopf & Härtel EB 5349*)
- 5 **A. Marcello** Andante e spiccato and Adagio, or Adagio and Presto: 1st and 2nd movts, or 2nd and 3rd movts from Concerto in D minor (*observing J. S. Bach's ornaments in Adagio*) (*Musica Rara MR1891A*)
- 6 **Mozart** Allegro: 1st movt from Oboe Quartet in F, K. 370, trans. Hodgson (*Peters EP 7077*)
- 7 **Rossini** The Silken Ladder Overture, arr. Zakopets and Povzun (*Emerson E427*)
- 8 **Telemann** Andante and Allegro molto: 1st and 2nd movts from Concerto in E minor, TWV 51:e1 (*Sikorski–Music Sales SIK0282K*)
- 9 **Vivaldi** Andante and Allegro: 3rd and 4th movts from Sonata in C minor, RV 53 (*Schott ANT 133*)
- 10 **Walmisley** Sonatina No. 2 in G (*complete*). *Walmisley Two Sonatinas (Edition HH)*

LIST B

- 1 **M. Arnold** Leggiero and Andante con moto, or Andante con moto and Vivace: 1st and 2nd movts, or 2nd and 3rd movts from Sonatina (*Lengnick*)
- 2 **Britten** The Grasshopper and The Wasp: from *Two Insect Pieces (Faber)*
- 3 **Godard** Légende pastorale, Op. 138. *A Nineteenth Century Collection, Vol. 1 (Nova NM391)*
- 4 **Grabert** Allegretto: 3rd movt from Sonata in G minor, Op. 52 (*Simrock EE3008*)
- 5 **Grovez** Sarabande et Allegro (*Leduc AL 21162*)
- 6 **Paul Hart** The Marionette's Dance or Bye-Bye Manuel. *Star Pieces, Vol. 1 (Forton Music FM166)*
- 7 **Harty** Orientale: from *Three Miniatures (Stainer & Bell H330)*
- 8 **Poulenc** any one movt: from Sonata (*Chester CH62711*)
- 9 **James Rae** Toccata: 3rd movt from Sonatina (*Reedimensions RD086*)
- 10 **Saint-Saëns** Ad libitum–Allegretto or Molto allegro: 2nd or 3rd movt from Sonata, Op. 166 (*Durand or Peters EP 9196 or Henle HN 964*)

LIST C

- 1 **John Barrett** Latin Holiday: from *Horizons* for solo oboe (*Reedmusic RM851*)
- 2 **Blatt** Study in E minor or Study in B♭: No. 8 or No. 9 from *15 Entertaining Etudes*, Op. 24 (*Edition Musicus*)
- 3 **Britten** any one movt except Pan: from *Six Metamorphoses after Ovid*, Op. 49 (*Boosey & Hawkes*)
- 4 **Tom Davoren** Riffs and Reflections (*complete*): No. 3 from *Three Moments* for solo oboe (*Studio Music*)
- 5 **Ross Edwards** Yanada or Ulpirra: No. 1 or No. 2 from *Two Pieces* for solo oboe (*Ricordi*)
- 6 **Ferling** Studies Nos 3 and 4 or Studies Nos 5 and 6: from *48 Studies for Oboe*, Op. 31 (*Universal UE 17514*)
- 7 **Mike Mower** Dop Dop Doobah and Chillli Con Salsa: from *The Good-Tempered Oboe (Itchy Fingers Publications 058)*
- 8 **Telemann** Largo and Spirituoso: 1st and 2nd movts from Fantasia No. 8 in E minor, TWV 40:9. *No. 8 from Telemann 12 Fantasias for Flute (Bärenreiter BA 2971)*

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:

G, A \flat , A majors; G, G \sharp , A minors (a twelfth)

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 B \flat (two and a half octaves), G, A \flat and A (a twelfth) and any other note (two octaves)

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

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

Dominant Seventh: in the keys of C, D \flat and D (one octave) and all other keys (two octaves)

Diminished Seventh: starting on any note B \flat –F \sharp (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.