

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.

FLUTE (Subject Code: 09)

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

In Grades 1–3, this syllabus may be offered on an adapted flute (non-metal and/or with curved head-joint) sounding at concert pitch.

Flute GRADE 1

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

LIST A

- 1 **Hook** Minuetto: 2nd movt from Sonata in E \flat , Op. 99 No. 3, arr. Wastall
- 2 **Purcell** Rigaudon, Z. 653, arr. Stuart
- 3 **Trad. Irish** The Rakes o' Mallow, arr. Denley
- 4 **A. M. Bononcini** Bella Vittoria. *Music Through Time for Flute, Book 1, arr. Harris and Adams (OUP)*
- 5 **Daquin** Noël. *Harlequin, Book 1, arr. McDowall (Cramer)*
- 6 **Schubert** Waltz No. 16 (from D. 146). *Time Pieces for Flute, Vol. 1, arr. Denley (ABRSM)*
- 7 **Sholom Secunda** Donna Donna (*observing repeat*). *Winner Scores All for Flute, arr. Lawrance (Brass Wind: piano accomp. published separately)*
- 8 **Trad. English** Blow the Wind Southerly. *One More Time! for Flute, arr. Watts (Kevin Mayhew)*
- 9 **Trad. Welsh** The Ash Grove. *Funky Flute Repertoire, Book 2, arr. Hammond (Kevin Mayhew: piano accomp. published separately)*

LIST B

- 1 **Keith Amos** Lupin, the Pot-Bellied Pig: No. 9 from *The First Amos Flute Album*
- 2 **Ros Stephen** Guanabara Bay: No. 1 from *Flute Globetrotters*
- 3 **Rodgers & Hammerstein** Edelweiss: from *The Sound of Music*, arr. Thomson
- 4 **Heather Hammond** Funk Factory. *Funky Flute Repertoire, Book 2, arr. Hammond (Kevin Mayhew: piano accomp. published separately)*
- 5 **Alan Haughton** Partying: from *Fun Club for Flute, Grade 1–2 (Kevin Mayhew: piano accomp. and part published in Teacher Copy)*
- 6 **Cecilia McDowall** Moulin Rose. *Harlequin, Book 1, arr. McDowall (Cramer)*
- 7 **Aldo Rossi** Un dolce sogno (A Sweet Dream): No. 5 from *18 composizioni facili e progressive (Ricordi)*
- 8 **R. & R. Sherman** Truly Scrumptious (from *Chitty Chitty Bang Bang*). *Winner Scores All for Flute, arr. Lawrance (Brass Wind: piano accomp. published separately)*
- 9 **Sullivan** Prithee, Pretty Maiden (from *Patience*). *Music Through Time for Flute, Book 1, arr. Harris and Adams (OUP)*

LIST C

- 1 **Nikki Iles** Jazz Waltz
- 2 **E. Köhler** Exercise in G: No. 30 from *Schule für Flöte, Part 1*
- 3 **Oliver Ledbury** Itchy Feet (*arpeggio in final bar optional*): from *Flute Salad*
- 4 **Alan Bullard** Hungarian Flute or Marching Flute: No. 4 or No. 7 from *Fifty for Flute, Book 1 (ABRSM)*
- 5 **Paul Harris** Study in C or Study in G or Study in F. No. 4 or No. 5 or No. 7 from *76 Graded Studies for Flute, Book 1 (Faber)*
- 6 **Mike Mower** Straight to the Point or Knock Knock: from *The Modern Flute Player (Itchy Fingers Publications 054)*
- 7 **Philip Sparke** Modal Melody or Shalom!: No. 3 or No. 14 from *Skilful Studies for Flute (Anglo Music AMP 094-401)*

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; E 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.

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

LIST A

- 1 **attrib. Attaignant** Que je chatouille ta fosse: from *Second livre de danceries*, arr. Denley
 - 2 **A. Scarlatti** Minuetto, arr. Cagnard
 - 3 **Trad. Irish** Off She Goes, arr. Bullard
 - 4 **Boyce** Spring Gardens. *Music Through Time for Flute, Book 2*, arr. Harris and Adams (OUP)
 - 5 **Handel** Air in F (from *Water Music*)
 - 6 **Mozart** Papageno's Bell Tune (from *The Magic Flute*)
 - 7 **Petzold** Menuet in G. *Time Pieces for Flute, Vol. 1*, arr. Denley (ABRSM)
 - 8 **Reeve** Sweet Patty. *An English Garland*, arr. Emerson (Emerson E180)
 - 9 **Trad. English** The Mermaid. *One More Time! for Flute*, arr. Watts (Kevin Mayhew)
- } *Flute Exam Pieces, Grade 2 (ABRSM)*

LIST B

- 1 **Hywel Davies** Boulevard Fanfarigoule
 - 2 **Richard Kershaw** February's Gentle Rain: from *A Flautist's Calendar*
 - 3 **Kosma & Prévart** Les feuilles mortes (Autumn Leaves), arr. Lawrance
 - 4 **Louise Chamberlain** The Red Admiral or King of the Swing: from *Step It Up! for Flute (Faber)*
 - 5 **Paul Hart** Rainy Day in Paris: from *Heartbeat (Brass Wind)*
 - 6 **Alan Houghton** The Snake Charmer or The Waltz: from *Fun Club for Flute, Grade 1–2 (Kevin Mayhew: piano accomp. and part published in Teacher Copy)*
 - 7 **Cecilia McDowall** Circus Rag. *Harlequin, Book 1*, arr. McDowall (Cramer)
 - 8 **Ravel** Menuet (from *Le Tombeau de Couperin*). *Music Through Time for Flute, Book 2*, arr. Harris and Adams (OUP)
 - 9 **Aldo Rossi** Piccolo valzer romantico (Little Romantic Waltz): No. 16 from *18 composizioni facili e progressive (Ricordi)*
- } *Flute Exam Pieces, Grade 2 (ABRSM)*

LIST C

- 1 **Ian Denley** Austrian Allure
 - 2 **Mike Mower** Waltzlet: from *The Modern Flute Player*
 - 3 **Prill** Study in D: No. 69 from *Schule für die Böhm-Flöte*, Op. 7, Part 1
 - 4 **Alan Bullard** Nimble Flute or Echo Flute: No. 8 or No. 9 from *Fifty for Flute, Book 1 (ABRSM)*
 - 5 **Gariboldi** Study in C (Molto moderato) or Study in C (Moderato): No. 15 or No. 16 from *First Exercises for Flute*, Op. 89 (*Schott ED 20353*). Also available as: No. 15 or No. 16 from *76 Graded Studies for Flute, Book 1 (Faber)*
 - 6 **James Rae** Open Spaces or Destination Waltz: No. 6 or No. 15 from *Style Workout for Solo Flute (Universal UE 21319)*
 - 7 **Philip Sparke** Classical Theme or Tyrolean Tune or In the Black Mountains: No. 24 or No. 27 or No. 28 from *Skilful Studies for Flute (Anglo Music AMP 094-401)*
- } *Flute Exam Pieces, Grade 2 (ABRSM)*

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; E, A minors (one octave)
- D 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)

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

LIST A

- 1 **Mozart** Variation 6: from Serenade, K. 361, arr. Denley
- 2 **attrib. Pergolesi** Tre giorni son che Nina (For three days Nina), arr. Gatti and Sogni
- 3 **Telemann** Passepièds 1 and 2: 6th movt from Suite in A minor, TWV 55:a2, arr. Salter
- 4 **Boyce** Vivace (from Symphony No. 2) (*observing repeats*)
- 5 **Offenbach** Champagne Song (from *La vie parisienne*)
- 6 **Grétry** Flute Air (from *Panurge*). No. 2 from *Classical Music for Flute*, arr. Wastall (Boosey & Hawkes)
- 7 **Grieg** Norwegian Dance (Op. 35 No. 2) } *Winner Scores All for Flute*, arr. Lawrance (Brass Wind: piano accomp.
- 8 **Mozart** Aria (from *Don Giovanni*) } *published separately*
- 9 **Schubert** Menuetto and Trio. *Music Through Time for Flute, Book 3*, arr. Harris and Adams (OUP)

LIST B

- 1 **Arrieu** Chanson de la pastoure (Song of the Shepherdess)
- 2 **David Gordon** Amazonian Mood
- 3 **Dave Stapleton** Whistlin'
- 4 **Patrick Doyle** Neville's Waltz (from *Harry Potter and the Goblet of Fire*). *Winner Scores All for Flute*, arr. Lawrance (Brass Wind: piano accomp. *published separately*)
- 5 **Paul Harris** Hazelnote Crunch or Toffee Tango: No. 1 or No. 4 from *Chocolate Box* (Novello NOV016203)
- 6 **Bryan Kelly** St Lucia or Barcelona: No. 1 or No. 3 from *Snapshots* (Hunt Edition HE93)
- 7 **Guy-Claude Luypaerts** Insouciance or Cinq Sets (*Leduc AL 29837: published together*)
- 8 **Robin Milford** Air. *Music Through Time for Flute, Book 3*, arr. Harris and Adams (OUP)
- 9 **Ros Stephen** 'Hole in My Shoe' Blues: No. 4 from *Flute Globetrotters* (OUP: piano accomp. *printable from companion CD*)

LIST C

- 1 **Demersseman** Chanson serbe (Serbian Song): from *L'art de phraser*
- 2 **Oliver Ledbury** Waltzer: from *Flute Salad*
- 3 **Graham Lyons** Study in C: No. 11 from *Progressive Flute Studies*
- 4 **Alan Bullard** Cool Flute or Plaintive Flute: No. 17 or No. 21 from *Fifty for Flute, Book 1* (ABRSM)
- 5 **Gariboldi** Study in E minor: No. 30 from *First Exercises for Flute*, Op. 89 (Schott ED 20353)
- 6 **James Rae** Full On or High Five: No. 18 or No. 20 from *Style Workout for Solo Flute* (Universal UE 21319)
- 7 **Tulou** Study in G. No. 29 from *76 Graded Studies for Flute, Book 1* (Faber) or No. 14 from *100 Classical Studies for Flute* (Universal UE 12992)

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; A minor (a twelfth)

D, F, G majors; D, E, G minors (two octaves)

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

Chromatic Scale: starting on F (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.

* 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 **Cimarosa** Sonata in G, arr. Gatti and Sogni
- 2 **F. Mancini** Allegro: 4th movt from Sonata No. 1 in D minor
- 3 **Mozart** Menuetto and Trio: 2nd movt from Flute Quartet in A, K. 298, arr. Stolba
- 4 **C. P. E. Bach** Vivace: 3rd movt from Sonata in D, Wq. 129. No. 4 from C. P. E. Bach 6 Sonatas for Flute (Zimmermann ZM18000)
- 5 **Finger** Allegro: 1st movt from Sonata in F (Bärenreiter Praha H7850)
- 6 **Hook** Allegretto: 1st movt from Sonata in C (from Op. 54). No. 5 from Classical Music for Flute, arr. Wastall (Boosey & Hawkes)
- 7 **B. Marcello** Largo: 1st movt from Sonata in Bb, Op. 2 No. 7 (Dowani) or Marcello Sonatas for Treble Recorder (Flute, Violin), Op. 2, Vol. 3 (Bärenreiter HM 152) or Marcello 12 Sonatas for Flute, Op. 2, Vol. 2 (Editio Musica Budapest Z.13477)
- 8 **Rameau** Tambourin (from Pièces de clavecin). Time Pieces for Flute, Vol. 3, arr. Denley (ABRSM)
- 9 **Telemann** Menuets 1 and 2 (omitting DC): 4th movt from Suite in A minor, TWV 55:a2, arr. Salter (Peters EP 7787)

LIST B

- 1 **Paul Hart** Lonely and Blue: from *Hartbeat*
- 2 **Honegger** Romance
- 3 **Gilbert & Sullivan** Gavotte: from *The Gondoliers*, arr. Denley
- 4 **Paul Harris** Caramel Carousel or Fudge Fandango: No. 8 or No. 9 from *Chocolate Box* (Novello NOV016203)
- 5 **Bryan Kelly** Paris: No. 5 from *Snapshots* (Hunt Edition HE93)
- 6 **Michel Legrand** What Are You Doing the Rest of Your Life? *Latin Connections for Flute*, arr. Ramskill (Brass Wind)
- 7 **John McCabe** Threes and Twos: No. 2 from *Portraits* (Novello NOV120529)
- 8 **Prokofiev** Gavotte (from 'Classical' Symphony, Op. 25). *Time Pieces for Flute*, Vol. 3, arr. Denley (ABRSM)
- 9 **Blaž Pucihar** Flavta se igra (Flute at Play) or Flavta sanja (Dreamy Flute): from *Flavta se igra* (Flute at Play) (Pucihar Music)

LIST C

- 1 **Colin Cowles** The Wind in the Withies: No. 3 from *Somerset Scenes for Solo Flute*
- 2 **Gariboldi** Study in E minor: No. 19 from *30 Études faciles et progressives*
- 3 **Russell Stokes** Allegretto: No. 30 from *Easy Jazz Singles*
- 4 **Alan Bullard** Rag-time Flute or Latin Flute: No. 22 or No. 23 from *Fifty for Flute*, Book 1 (ABRSM)
- 5 **Gariboldi** Study in Bb. No. 30 from *76 Graded Studies for Flute, Book 1* (Faber) or No. 6 from *100 Classical Studies for Flute* (Universal UE 12992) or No. 14 from *Flötenetüden, Vol. 1* (Breitkopf & Härtel EB 8354)
- 6 **Járdányi** Allegretto. No. 12 from
- 7 **Popp** Study in D. No. 51 from

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:

Bb major; B minor (a twelfth)

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

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

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

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

Dominant Seventh: in the key of G (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 **Handel** Allegro: 2nd movt from Sonata in F, HWV 369, Op. 1 No. 11
- 2 **D. Purcell** Largo and Vivace: 1st and 2nd movts from Sonata No. 2 in D minor
- 3 **Quantz** Presto: 3rd movt from Sonata in G, Op. 1 No. 6
- 4 **C. P. E. Bach** Vivace: 3rd movt from Sonata in B \flat , Wq. 125. No. 1 from C. P. E. Bach 6 Sonatas for Flute (Zimmermann ZM18000)
- 5 **Blavet** Allemanda (Allegro): 2nd movt from Sonata in G minor, Op. 2 No. 4 ('La Lumague'). Blavet 6 Sonatas, Op. 2, Vol. 2 (Schott FTR 165) or No. 7 from Flötenmusik, Vol. 1 (Henle HN 368)
- 6 **Hasse** Largo and Allegro: 2nd and 3rd movts from Sonata in G, Op. 2 No. 4. Hasse 6 Sonatas for Flute, Vol. 2 (Universal UE 30438)
- 7 **Stanley** Menuet: 3rd movt from Solo in A minor, Op. 4 No. 1. Stanley 6 Solos for a German Flute, Op. 4 (Chester CH55040)
- 8 **Telemann** Allegro: 4th movt from Sonata in G minor, TWV 41:g3 (Dowani) or Telemann Methodical Sonatas, Vol. 1 (Bärenreiter BA 2241)
- 9 **Telemann** Les Plaisirs: 2nd movt from Suite in A minor, TWV 55:a2, arr. Salter (Peters EP 7787)

LIST B

- 1 **Delibes** Morceau (*Concours de flûte*, 1876)
- 2 **Christopher Norton** Nobody Knows: No. 1 from *The Christopher Norton Concert Collection for Flute*
- 3 **Blaž Pucihar** The Playful Pony: from *Luna's Magic Flute*
- 4 **M. Arnold** Sarabande (from *Solitaire*), arr. Poulton (*Novello NOV954239*)
- 5 **Arrieu** Allegro moderato: 1st movt from Sonatine (*Amphion*)
- 6 **Stephen Dodgson** Circus-Pony. *New Pieces for Flute, Book 2 (ABRSM)*
- 7 **Cecilia McDowall** Hornpipe: from *Six Pastiches (Pan Educational Music PEM40)*
- 8 **Gérard Meunier** Au crepuscule (*Lemoine*)
- 9 **Peterson-Berger** Song of Summer or Congratulations. No. 1 or No. 3 from *Peterson-Berger Frösöblomster (Flowers from Frösö)*, arr. Marcusson (*Just Flutes*)

LIST C

- 1 **O. Fischer** Study in G
- 2 **E. Köhler** Exercise in G: No. 12 from *Schule für Flöte, Part 2*
- 3 **Mike Mower** Mango Tango: from *The Modern Flute Player*
- 4 **Alan Bullard** Thoughtful Flute or Baroque Flute: No. 29 or No. 30 from *Fifty for Flute, Book 1 (ABRSM)*
- 5 **Gariboldi** Study in E \flat . No. 45 from *76 Graded Studies for Flute, Book 1 (Faber)*
- 6 **Járdányi** Allegro. No. 54 from *Flötenetüden, Vol. 1 (Breitkopf & Härtel EB 8354)*
- 7 **Allen Vizzutti** Flamenco: from *Dynamic Dances for Flute (De Haske Hal Leonard)*

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:

B \flat major; B minor (a twelfth)

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

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

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

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

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

Diminished Seventh: starting on E (two octaves)

SIGHT-READING*: see p. 9.

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

Flute 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 **J. S. Bach** Polonaise: 5th movt from Suite in B minor, BWV 1067
- 2 **Roman** Allegro: 2nd movt from Sonata No. 6 in B minor
- 3 **Walckiers** Scherzo: 2nd movt from Sonata No. 5 in E minor
- 4 **C. P. E. Bach** Allegro: 2nd movt from Sonata in D, Wq. 129. *No. 4 from C. P. E. Bach 6 Sonatas for Flute (Zimmermann ZM18000)*
- 5 **G. Bononcini** Lento and Vivace: 1st and 4th movts from Divertimento da camera in C minor (PWM 9893)
- 6 **Handel** Allegro: 2nd movt from Sonata in G, HWV 363b, Op. 1 No. 5. *Handel 11 Sonatas for Flute (Bärenreiter BA 4225)*
- 7 **F. Mancini** Allegro: 2nd movt from Sonata No. 1 in D minor (*Dowani*) or *Mancini 12 Sonatas for Treble Recorder (Flute, Oboe) Nos 1–3 (Vol. 1) (Amadeus BP 0863)*
- 8 **L. Mozart** Presto: 3rd movt from Concerto in G (*Ricordi Sy 2593*)
- 9 **Telemann** Vivace: 2nd movt from Sonata in D, TWV 41:D9 (*Schott FTR 73*) or *Telemann 2 Flute Sonatas (Essercizii Musici) (Amadeus BP 0377)*

LIST B

- 1 **Paul Harris** With a Hint of Lime
- 2 **Harbach & Kern** Smoke Gets in Your Eyes: from *Roberta*, arr. Iveson
- 3 **Roussel** Aria
- 4 **Caplet** Rêverie (*Lemoine*). Also available in: *The Flautist's Collection, Book 3 (Kevin Mayhew)*
- 5 **Gaubert** Sicilienne (*Heugel HE26418*)
- 6 **Bryan Kelly** Prélude français (*observing repeat*). *New Pieces for Flute, Book 2 (ABRSM)*
- 7 **Blaž Pucihar** Flavta na potovanju (Flute Journey): from *Flavta se igra (Flute at Play) (Pucihar Music)*
- 8 **Gary Schocker** Spring Energy (or Heigh Ho): No. 7 from *Dances and Daydreams (Presser)*
- 9 **Andy Scott** And Everything is Still... for flute (*Astute Music*)

LIST C

- 1 **Rob Buckland** Charming Snakes
- 2 **Handel** Allemande: 1st movt from Suite in G minor, HWV 452, arr. Wye
- 3 **Granville Walker** Valse triste: No. 5 from *Seven Modern Flute Studies*
- 4 **J. S. Bach** Bourrée. No. 11 from *Bach for Unaccompanied Flute, arr. Spiegl (OUP)*
- 5 **Alan Bullard** Comical Flute: No. 35 from *Fifty for Flute, Book 2 (ABRSM)*
- 6 **Drouet** Study in A minor. No. 53 from *76 Graded Studies for Flute, Book 1 (Faber)* or No. 70 from *100 Classical Studies for Flute (Universal UE 12992)*
- 7 **E. Köhler** Study in G minor: No. 9 from *15 Easy Studies, Op. 33, Book 1 (IMC 1468)*. Also available as: No. 54 from *76 Graded Studies for Flute, Book 1 (Faber)* or No. 49 from *Flötenetüden, Vol. 1 (Breitkopf & Härtel EB 8354)*

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:

C, Db, F#, Ab, A, Bb, B majors; C#, Eb, E, G#, Bb, B minors (two octaves)

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

Chromatic Scales: starting on C, C#, D and A (two octaves)

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

Dominant Sevenths: in the keys of Bb, D and E (two octaves)

Diminished Sevenths: starting on Eb and F (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 **Beethoven** Allegro vivace e disinvolto: 7th movt from Serenade in D, Op. 25, arr. Roth
- 2 **Handel** Grave and Allegro: 1st and 2nd movts from Sonata in E minor, HWV 359b, Op. 1 No. 1
- 3 **Popp** Allegro non troppo: 1st movt from Sonatine, Op. 388 No. 1
- 4 **J. S. Bach** Allegro: 1st movt from Sonata in G minor, BWV 1020 (*Bärenreiter BA 8170*) or *J. S. Bach 3 Sonatas for Flute (Bärenreiter BA 5220)*
- 5 **Molter** Allegro assai: 3rd movt from Concerto in G, HS 315 (*Musica Rara MR 1843A*)
- 6 **Quantz** Adagio and Allegro: 1st and 2nd movts from Sonata in E minor (*Schott FTR 61*)
- 7 **Telemann** Allegro or Allegro: 2nd or 4th movt from Sonata in B minor, TWV 41:h4 (Tafelmusik 1) (*Bärenreiter BA 3537*)
- 8 **F. M. Veracini** Largo e nobile and Allegro: 1st and 2nd movts from Sonata in F (Sonata Prima). *Veracini 12 Sonatas for Recorder (Flute/Violin), Vol. 1 (Peters EP 4965a)*
- 9 **Wilms** Rondo (Allegro): 3rd movt from Sonata in D, Op. 18 No. 1. *Wilms 2 Sonatas, Op. 18 (Musica Rara 2289)*

LIST B

- 1 **Geraedts** Allegro giocoso: 1st movt from Sonatina
- 2 **Caplet** Petite valse (Little Waltz): from *Deux petites pièces*
- 3 **John McLeod** Promenade: No. 1 from *Le Tombeau de Poulenc*
- 4 **L. Boulanger** Nocturne. *Flute Music by Female Composers (Schott ED 9947)*
- 5 **Godard** Idylle: No. 2 from *Suite de trois morceaux*, Op. 116 (*Chester CH55136*). *Idylle also available in: The Flautist's Collection, Book 3 (Kevin Mayhew)*
- 6 **Hasselmans** Mazurka, Op. 31, trans. Denley (*Spartan Press SP698*)
- 7 **Poulenc** Cantilena: 2nd movt from Sonata (*Chester CH01605*)
- 8 **Andy Scott** Fujiko. *Vocalise for Flute (Astute Music)*
- 9 **Youmans & Caesar** Tea for Two. *Let's Face the Music for Flute, arr. Iveson (Brass Wind)*

LIST C

- 1 **J. S. Bach** Gigue: 6th movt from Suite in C, BWV 1009, arr. Spiegl
- 2 **Prill** Study in E \flat
- 3 **Russell Stokes** With Life: No. 7 from *Tricky Jazz Singles*
- 4 **Alan Bullard** Waltzing Flute or Lively Flute: No. 39 or No. 45 from *Fifty for Flute, Book 2 (ABRSM)*
- 5 **Gariboldi** Study in F or Study in C minor: No. 18 or No. 19 from *20 petites études*, Op. 132 (*Schott ED 20355*)
- 6 **E. Köhler** Study in E \flat : No. 12 from *15 Easy Studies*, Op. 33, Book 1 (*IMC 1468*). *Also available as: No. 64 from 76 Graded Studies for Flute, Book 2 (Faber)*
- 7 **Allen Vizzutti** Polka: from *Dynamic Dances for Flute (De Haske Hal Leonard)*

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:

All keys, major and minor (two octaves)

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

Chromatic Scales: starting on any note (two octaves)

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

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

Diminished Sevenths: starting on C, C \sharp and D (two octaves)

SIGHT-READING*: see p. 9.

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

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. C. Bach** Rondeaux (Allegretto): 3rd movt from Concerto in D (*Universal UE 12770*)
- 2 **J. S. Bach** Presto (*complete*): 3rd movt from Sonata in B minor, BWV 1030; or Allegro: 3rd movt from Sonata in A, BWV 1032. *J. S. Bach 4 Sonatas for Flute (Bärenreiter BA 5198)*
- 3 **Devienne** Allegro: 1st movt from Sonata No. 1 in E minor (Op. 58 No. 1) (*IMC 2734*)
- 4 **Hoffmeister** Allegro: 1st movt from Sonata in D, Op. 21 No. 1. *No. 7 from Flötenmusik, Vol. 2 (Henle HN 369)*
- 5 **Leclair** Dolce (Andante) and Giga (Allegro moderato): 1st and 4th movts from Sonata in G, Op. 9 No. 7 (*Schott FTR 49*). Also available (as Op. 4 No. 7) in: *Leclair 2 Sonatas for Flute (Amadeus BP 1574)*
- 6 **Mozart** Allegro: 1st movt from Flute Quartet No. 1 in D, K. 285 (*Universal UE 18094*)
- 7 **Mozart** Rondeau (Allegro): 3rd movt from Concerto No. 2 in D, K. 314 (*Henle HN 674 or Bärenreiter BA 4855-90*)
- 8 **Quantz** Largo and Vivace: 2nd and 3rd movts from Sonata No. 272 in F; or Affettuoso and Vivace: 2nd and 3rd movts from Sonata No. 275 in Bb. *Quantz Flute Sonatas, Vol. 1 (Uppernote Publications UPP101)*
- 9 **C. Stamitz** Presto non assai: 3rd movt from Concerto in D (*Sikorski–Music Sales SIK483K*)
- 10 **Vivaldi** Allegro non molto (*flute to play in tutti*) and Larghetto: 1st and 2nd movts from Concerto in D minor, RV 431a ('Il Gran Mogol') (*Edition HH: published with RV 431*)

LIST B

- 1 **Alfvén** The Herdsmaiden's Dance (Vallflickans Dans). *Three Swedish Pieces, arr. Marcusson (Just Flutes)*
- 2 **Ian Clarke** Hypnosis or The Mad Hatter (*IC Music: published individually*). Also available in: *Ian Clarke 3 Pieces for Flute (IC Music)*
- 3 **Enesco** Cantabile (Andante ma non troppo): from *Cantabile et Presto (Enoch)*. Also available in: *Flute Music by French Composers (G. Schirmer GS33109)*
- 4 **German** Saltarello (*Lazarus Edition*)
- 5 **Gounod** Concertino (*Amadeus BP 0570*)
- 6 **Hindemith** Sehr lebhaft (*incl. Marsch*): 3rd movt from Sonata (*Schott ED 2522*)
- 7 **C. E. Lefebvre** Scherzo: No. 2 from *Deux pièces*, Op. 72 (*Zimmermann ZM2723*)
- 8 **Poulenc** Allegretto malincolico: 1st movt from Sonata (*Chester CH01605*)
- 9 **Prokofiev** Andante: 3rd movt from Flute Sonata in D, Op. 94 (*Boosey & Hawkes*)
- 10 **James Rae** Aquarelle: 1st movt from Sonatina (*Reedimensions RD028*)

LIST C

- 1 **C. P. E. Bach** Allegro: 3rd movt from Sonata in A minor for solo flute, Wq. 132 (*Bärenreiter BA 6820 or Ricordi Sy 525*)
- 2 **R. R. Bennett** Poco lento–Allegro con grazia: 1st movt from Sonatina for solo flute (*Universal UE 12350*)
- 3 **Boehm** Capriccio No. 16 or No. 19 or No. 21: from *24 Capriccios*, Op. 26 (*Chester CH55209*). Also available as: No. 74 or No. 75 or No. 76 from *76 Graded Studies for Flute, Book 2 (Faber)*
- 4 **Alan Bullard** Agile Flute or Breathless Flute: No. 47 or No. 49 from *Fifty for Flute, Book 2 (ABRSM)*
- 5 **Kuhlau** Scherzo (*complete*): 2nd movt from Divertissement No. 5 in G. *Kuhlau 6 Divertissements for Solo Flute, Op. 68 (Peters EP 8546)*
- 6 **John La Montaine** Jaunty: 2nd movt from Sonata for solo flute, Op. 24 (*Broude Brothers*)
- 7 **Piazzolla** No. 3 or No. 6: from *Tango-Études* for solo flute (*Lemoine*)
- 8 **Tielmann** Fantasia No. 3 in B minor, TWV 40:4 (*complete*), or Fantasia No. 4 in Bb, TWV 40:5 (*complete*): from *12 Fantasias for Flute (Bärenreiter BA 2971)*

(continued overleaf)

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

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

C major; C minor (three octaves)

All other keys, major and minor (two octaves)

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

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

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

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

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

Dominant Sevenths: in the key of F (three octaves) and all other keys (two octaves)

Diminished Sevenths: starting on C (three octaves) and any other note (two octaves)

SIGHT-READING*: see p. 9.

AURAL TESTS: included in the Practical exams for all subjects

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

In the exam

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

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

Assessment

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

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

Minor modifications (from 2011)

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

Specimen tests

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

Deaf or hearing-impaired candidates

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

Aural Tests GRADE 1

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

Aural Tests GRADE 2

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

Aural Tests GRADE 3

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

Aural Tests GRADE 4

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

Aural Tests GRADE 5

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

Aural Tests GRADE 6

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

Aural Tests GRADE 7

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

Aural Tests GRADE 8

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