

WOODWIND GRADES: requirements and information

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

Entering for an exam

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

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

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

Instruments

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

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

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

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

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

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

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

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

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

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

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

Elements of the exam

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

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

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

Pieces

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

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

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

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

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

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

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

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

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

Scales and arpeggios

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

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

All scales and arpeggios should:

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

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

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

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

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

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

The following speeds are given as a general guide:

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

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

Sight-reading

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

Aural tests

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

In the exam

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

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

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

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

Assessment

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

Obtaining exam music

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

SCALE AND ARPEGGIO PATTERNS

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

All instruments

SCALES AND ARPEGGIOS

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



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



SCALES IN THIRDS

one octave (and similarly, two or three octaves)



to a twelfth

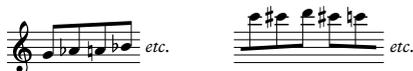


Bassoon: ending for B^b major



CHROMATIC SCALES

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



DOMINANT SEVENTHS (resolving on tonic)

one octave (and similarly, two or three octaves)



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



DIMINISHED SEVENTHS

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



Flute

EXTENDED-RANGE SCALES

F major

Three musical staves for the F major scale. The first staff shows the ascending scale from F4 to G5 with a fermata on G5 and the word "etc." below it. The second staff shows the extended range ascending scale from F4 to G6 with a fermata on G6 and "etc." below it. The third staff shows the descending scale from G5 to F4.

G major

Three musical staves for the G major scale. The first staff shows the ascending scale from G4 to A5 with a fermata on A5 and the word "etc." below it. The second staff shows the extended range ascending scale from G4 to A6 with a fermata on A6 and "etc." below it. The third staff shows the descending scale from A5 to G4.

F harmonic minor

Three musical staves for the F harmonic minor scale. The first staff shows the ascending scale from F4 to G5 with a fermata on G5 and the word "etc." below it. The second staff shows the extended range ascending scale from F4 to G6 with a fermata on G6 and "etc." below it. The third staff shows the descending scale from G5 to F4, with a natural sign under the F4 note.

EXTENDED-RANGE ARPEGGIOS

G major

A single musical staff for the G major arpeggio, starting on G4 and ascending to G6, then descending back to G4. The notes are G, B, D, G, B, D, G, A, B, A, G, F, E, D, C, B, A, G.

F minor

A single musical staff for the F minor arpeggio, starting on F4 and ascending to F6, then descending back to F4. The notes are F, A, C, F, A, C, F, B, A, B, A, G, F, E, D, C, B, A, G.

SIGHT-READING PARAMETERS

The tables on pp. 18–19 show the introduction of elements at each grade. Please note that these parameters are presented cumulatively, i.e. once introduced they apply for all subsequent grades (albeit within a logical progression of difficulty). See also p. 12.

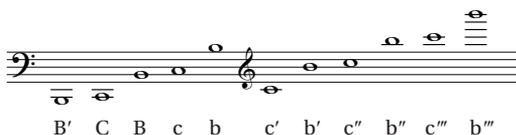
	Length (bars)	Time	Other features that may be included
Grade 1	4	4/4 3/4	<ul style="list-style-type: none"> •  note values; ζ rests • notes tongued or with simple two-note slurs • dynamics <ul style="list-style-type: none"> ◦ recorders: <i>mf</i> only ◦ others: <i>f</i> and <i>mf</i>
	6	2/4	
Grade 2	8		<ul style="list-style-type: none"> •  and  patterns; — rests • tied notes • staccato • dynamics <ul style="list-style-type: none"> ◦ recorders: as Grade 1 ◦ others: <i>mp</i> and <i>cresc.</i> hairpin
Grade 3		3/8	<ul style="list-style-type: none"> • accidentals (within minor keys only) • ; simple semiquaver patterns; γ rests • accents • dynamics <ul style="list-style-type: none"> ◦ recorders: <i>p</i> ◦ others: <i>p</i> and <i>dim.</i> hairpin
Grade 4	c. 8	6/8	<ul style="list-style-type: none"> • chromatic notes • anacrusis • tenuto • pause sign • dynamics <ul style="list-style-type: none"> ◦ recorders: <i>f</i> and <i>mp</i> ◦ others: as Grade 3
Grade 5	c. 8–16		<ul style="list-style-type: none"> • simple syncopation • slowing of tempo at end • dynamics <ul style="list-style-type: none"> ◦ recorders: <i>cresc.</i> and <i>dim.</i> hairpins ◦ others: <i>ff</i> and <i>pp</i>
Grade 6	c. 12–16	9/8 5/8 5/4	<ul style="list-style-type: none"> • changes of time signature • triplet patterns • slowing of tempo followed by <i>a tempo</i> • <i>Flute, Clarinet & Saxophone</i>: swung style • <i>Bassoon</i>: tenor clef
Grade 7	c. 16–20	7/8 7/4	
Grade 8	c. 16–24	12/8	<ul style="list-style-type: none"> • triplet crotchets • acceleration of tempo • simple ornaments • Recorder: <i>ff</i> and <i>pp</i> • <i>Flute</i>: 8va sign

KEYS	Descant Recorder	Treble Recorder	Flute	Oboe	Clarinet	Bassoon	Saxophone
MAJORS minors*							
Grade 1	C, F	F, B \flat	G, F	G, F	G, F	G, F	G, F
Grade 2	D d	C g	C e	C d	C a	C e	C d
Grade 3	a	d	a	a	d	a	a
Grade 4	G e	G a	B \flat d	D e	B \flat g	D d	D b
Grade 5	A, B \flat b, g	D, E \flat e, b	D, A, E \flat b, g	A, B \flat , E \flat b, g	D, A, E \flat e, b	A, B \flat , E \flat b, g	A, B \flat , E \flat e, g
Grade 6	—	A f \sharp , c	E, A \flat f \sharp , c	E, A \flat f \sharp , c	E, A \flat f \sharp , c	E, A \flat f \sharp , c	E, A \flat f \sharp , c
Grade 7	—	E, A \flat	c \sharp , f	c \sharp , f	c \sharp , f	c \sharp , f	c \sharp , f
Grade 8	—	c \sharp , f	B, D \flat	B, D \flat	B, D \flat	B, D \flat	B, D \flat

* Minors – natural form at Grade 2, any form from Grade 3

RANGES †	Descant Recorder	Treble Recorder	Flute	Oboe	Clarinet	Bassoon	Saxophone
Grade 1	d'-d''	g'-g''	e'-f''	d'-d''	a-a'	G-g	f'-g''
Grade 2	c'-f''	f'-bb''	e'-g''	d'-g''	f-bb'	E-b	e'-a''
Grade 3	c'-a''	f'-d'''	d'-c'''	d'-b''	f-g''	E-c'	d'-c'''
Grade 4	c'-b''	f'-e'''	d'-f'''	c'-c'''	f-bb''	D-f'	c'-c'''
Grade 5	c'-b''	f'-e'''	c'-g'''	c'-d'''	e-d'''	C-g'	c'-d'''
Grade 6	—	f'-f'''	c'-a'''	b-e'''	e-eb'''	Bb'-a'	c'-eb'''
Grade 7	—	f'-g''' (excl. f \sharp ''')	c'-bb'''	bb-e'''	e-e'''	Bb'-bb'	b-f'''
Grade 8	—	f'-g''' (excl. f \sharp ''')	c'-b'''	a \sharp -f'''	e-f'''	Bb'-c''	a \sharp -f'''

† Ranges are presented using the Helmholtz system, i.e.:



GRADE 1

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Krieger	Bourrée (from <i>Sechs musicalische Partien</i>), arr. Jones <i>observing 1st repeat; trills optional</i>	Flute Exam Pieces 2018–2021, Grade 1 (ABRSM)
	2 Brahms	Cradle Song, Op. 49 No. 4, arr. Denley	Flute Exam Pieces 2018–2021, Grade 1 (ABRSM)
	3 Verdi	La donna è mobile (from <i>Rigoletto</i>), arr. Litten	Flute Exam Pieces 2018–2021, Grade 1 (ABRSM)
	4 Attwood	Andante (from <i>Sonatina No. 3</i>), arr. Denley	Time Pieces for Flute, Vol. 1 (ABRSM)
	5 O'Carolan	Dermot O'Dowd, arr. Denley	Time Pieces for Flute, Vol. 1 (ABRSM)
	6 Daquin	Noël, arr. McDowall	Harlequin, Book 1 (Cramer)
	7 Haydn	Minuet, arr. Barratt	Grade by Grade, Flute Grade 1 (Boosey & Hawkes)
	8 Susato	Rondo VI, arr. Rosenberg	Grade by Grade, Flute Grade 1 (Boosey & Hawkes)
	9 Sholom Secunda	Donna Donna, arr. Lawrance <i>observing repeat</i>	Winner Scores All for Flute (Brass Wind 🎺)
	10 Trad. Scottish	The Blue Bell of Scotland (arr.)	What Else Can I Play? Flute Grade 1 (Faber)
B	1 Roma Cafolla	Lazy Sunday (from <i>Playaround for Flute, Book 3</i>)	Flute Exam Pieces 2018–2021, Grade 1 (ABRSM)
	2 Joplin	The Easy Winners, arr. Blackwell	Flute Exam Pieces 2018–2021, Grade 1 (ABRSM)
	3 Mark Tanner	The Pelican from Heligan (No. 1 from <i>Creature Comforts, Grades 1–3</i>)	Flute Exam Pieces 2018–2021, Grade 1 (ABRSM)
	4 Bart	I'd do anything (from <i>Oliver!</i>), arr. Lawrance	Winner Scores All for Flute (Brass Wind 🎺)
	5 Andrew Lloyd Webber	Close Every Door to Me (from <i>Joseph and the Amazing Technicolor Dreamcoat</i>), arr. Lawrance	Winner Scores All for Flute (Brass Wind 🎺)
	6 Alan Haughton	Budgie or The Secret Garden (from <i>Fun Club for Flute, Grade 0–1</i>)	Alan Haughton: Fun Club for Flute, Grade 0–1 (Kevin Mayhew 🎺)
	7 Helen Long	Spooked	Grade by Grade, Flute Grade 1 (Boosey & Hawkes)
	8 Cecilia McDowall	Moulin Rose or Zig Zag	Harlequin, Book 1 (Cramer)
	9 Julian Nott	Theme from <i>Wallace and Gromit</i> , arr. Hammond	Ten Top Pops for Flute (Kevin Mayhew)
	10 R. & R. Sherman	Hushabye Mountain (from <i>Chitty Chitty Bang Bang</i>) (arr.)	What Else Can I Play? Flute Grade 1 (Faber)
C	1 Mark Nightingale	Click Here (No. 2 from <i>Jazz@Etudes for Flute</i>)	Flute Exam Pieces 2018–2021, Grade 1 (ABRSM)
	2 Popp	Study in F (from <i>Erster Flöten-Unterricht</i> , Op. 387)	Flute Exam Pieces 2018–2021, Grade 1 (ABRSM)
	3 James Rae	Snow Walk (No. 1 from <i>42 More Modern Studies for Solo Flute</i>)	Flute Exam Pieces 2018–2021, Grade 1 (ABRSM)
	4 Alan Bullard	Sad Flute or Bouncy Flute (No. 2 or No. 5 from <i>Fifty for Flute, Book 1</i>)	Alan Bullard: Fifty for Flute, Book 1 (ABRSM)
	5 Paul Harris	Study in C or Study in G	No. 4 or No. 5 from 76 Graded Studies for Flute, Book 1 (Faber)
	6 Klosé	Study in G	No. 7 from More Graded Studies for Flute, Book 1 (Faber)
	7 A. J. Mears	Under the Rainbow	No. 8 from More Graded Studies for Flute, Book 1 (Faber)
	8 E. Köhler	Study in G or Study in C	No. 5 or No. 6 from 125 Easy Classical Studies for Flute (Universal)
	9 Philip Sparke	Modal Melody or Lullaby (No. 3 or No. 6 from <i>Skilful Studies for Flute</i>)	Philip Sparke: Skilful Studies for Flute (Anglo Music)
	10 Lynne Williams	Sad Song or Articulate (No. 6 or No. 8 from <i>Thirty One Two Three Flute Studies</i>)	Lynne Williams: Thirty One Two Three Flute Studies (Forton Music)

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

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
F, G majors		
E minor (natural <i>or</i> harmonic <i>or</i> melodic, at candidate's choice)	1 oct.	tongued / slurred
ARPEGGIOS		
F, G majors		
E minor	1 oct.	tongued / slurred

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

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

GRADE 2

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Offenbach	Can-Can (from <i>Orphée aux enfers</i>), arr. Blackwell <i>observing repeat</i>	Flute Exam Pieces 2018–2021, Grade 2 (ABRSM)
	2 Schickhardt	Vivace (7th movt from <i>Sonata in D</i> , Op. 30 No. 11)	Flute Exam Pieces 2018–2021, Grade 2 (ABRSM)
	3 Trad. English	O Soldier, Soldier, arr. Bullard	Flute Exam Pieces 2018–2021, Grade 2 (ABRSM)
	4 J. Clarke	Trumpet Tune, arr. Wagner	Classical Music for Children for Flute (Schott)
	5 Handel	Bourrée (from <i>Music for the Royal Fireworks</i> , HWV 351), arr. Lawrance	Winner Scores All for Flute (Brass Wind [!!!])
	6 Hook	He Piped So Sweet, arr. Emerson	An English Garland, Vol. 1 (Emerson)
	7 Mozart	Papageno's Bell Tune (from <i>The Magic Flute</i>), arr. McDowall	Harlequin, Book 1 (Cramer)
	8 Tchaikovsky	Ancient French Song, arr. McDowall	Harlequin, Book 1 (Cramer)
	9 Petzold	Menuet in G, arr. Denley	Time Pieces for Flute, Vol. 1 (ABRSM)
	10 Vivaldi	Winter (from <i>The Four Seasons</i>), arr. Lawrance	Winners Galore for Flute (Brass Wind [!!!])
B	1 Lerner & Loewe	Wouldn't it Be Lovely? (from <i>My Fair Lady</i>), arr. Litten	Flute Exam Pieces 2018–2021, Grade 2 (ABRSM)
	2 Christopher Norton	A Walk by the Sea (from <i>The Microjazz Flute Collection 1</i>)	Flute Exam Pieces 2018–2021, Grade 2 (ABRSM)
	3 Prokofiev	Troika (No. 4 from <i>Lieutenant Kijé Suite</i> , Op. 60), arr. Blackwell	Flute Exam Pieces 2018–2021, Grade 2 (ABRSM)
	4 Andersson & Ulvaeus	I have a dream, arr. Hammond	Ten Top Pops for Flute (Kevin Mayhew)
	5 Phil Coulter & Bill Martin	Puppet on a String, arr. Lawrance	Winners Galore for Flute (Brass Wind [!!!])
	6 Humperdinck	Brother, come and dance with me (from <i>Hänsel und Gretel</i>), arr. Denley	Time Pieces for Flute, Vol. 1 (ABRSM)
	7 Mick Jagger & Keith Richards	Paint it Black, arr. Hart	Hartbeat (Brass Wind)
	8 Duncan Lamont	Mr Benn (from <i>Mr Benn for Flute</i>)	Duncan Lamont: Mr Benn for Flute (Queen's Temple Publications)
	9 Andrew Lloyd Webber	Starlight Express, arr. Lawrance	Winner Scores All for Flute (Brass Wind [!!!])
	10 Cecilia McDowall	Circus Rag	Harlequin, Book 1 (Cramer)
C	1 Helen Madden	Silver Riddle (No. 6 from <i>20 Fantastic Flute Studies</i>)	Flute Exam Pieces 2018–2021, Grade 2 (ABRSM)
	2 Richard Michael	The Jazz Waltz Blues	Flute Exam Pieces 2018–2021, Grade 2 (ABRSM)
	3 Trad. Scottish	Loch Lomond, arr. ABRSM	Flute Exam Pieces 2018–2021, Grade 2 (ABRSM)
	4 Anon.	Hessian Dance, arr. Harris & Adams	No. 19 from 76 Graded Studies for Flute, Book 1 (Faber)
	5 Alan Bullard	Nimble Flute or Dancing Flute (No. 8 or No. 10 from <i>Fifty for Flute, Book 1</i>)	Alan Bullard: Fifty for Flute, Book 1 (ABRSM)
	6 E. Köhler	Study in A minor	No. 24 from 125 Easy Classical Studies for Flute (Universal)
	7 Mark Nightingale	New Document (No. 4 from <i>Jazz@Etudes for Flute</i>)	Mark Nightingale: Jazz@Etudes for Flute (Warwick Music)
	8 James Rae	Little March of the Soldier Ants (No. 4 from <i>42 More Modern Studies for Solo Flute</i>)	James Rae: 42 More Modern Studies for Solo Flute (Universal)
	9 Philip Sparke	Square Dance or Melody in C (No. 16 or No. 17 from <i>Skilful Studies for Flute</i>)	Philip Sparke: Skilful Studies for Flute (Anglo Music)
	10 Trad. Chinese	Jasmine Flower, arr. Adams & Harris	No. 13 from More Graded Studies for Flute, Book 1 (Faber)

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

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

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

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

GRADE 3

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 J. S. Bach	Menuet (6th movt from <i>Suite in B minor</i> , BWV 1067) <i>observing 1st repeat</i>	Flute Exam Pieces 2018–2021, Grade 3 (ABRSM)
	2 Trad. Irish	The Irish Washerwoman, arr. Blackwell	Flute Exam Pieces 2018–2021, Grade 3 (ABRSM)
	3 Mozart	Alla Turca (3rd movt from <i>Piano Sonata in A</i> , K. 331), arr. Bullard	Flute Exam Pieces 2018–2021, Grade 3 (ABRSM)
	4 Eisel	Andante or Paisanne (1st or 2nd movt from <i>Divertimento in D minor</i>)	Classical Music for Children for Flute (Schott)
	5 Grieg	Norwegian Dance, Op. 35 No. 2, arr. Lawrance	Winner Scores All for Flute (Brass Wind III)
	6 Handel	Presto (4th movt from <i>Sonata in G minor</i> , HWV 360, Op. 1 No. 2)	Handel: 11 Sonatas for Flute (Bärenreiter) or Handel: Flute Sonatas, Vol. 1 (Emerson)
	7 Mozart	Symphony No. 40: 1st movement, arr. Wedgwood	Up-Grade! Flute Grades 2–3 (Faber)
	8 Offenbach	Champagne Song (from <i>La vie parisienne</i>), arr. McDowall	Harlequin, Book 1 (Cramer)
	9 Shield	Old Towler, arr. Emerson	An English Garland, Vol. 1 (Emerson)
	10 Vivaldi	Air (1st movt from <i>Sonata in C</i> , RV 48)	First Repertoire Pieces for Flute (Boosey & Hawkes)
B	1 Paul Desmond	Take Five, arr. Huws Jones	Flute Exam Pieces 2018–2021, Grade 3 (ABRSM)
	2 Guy-Claude Luypaerts	Cinq Sets (from <i>Deux pièces pour flûte et piano</i>)	Flute Exam Pieces 2018–2021, Grade 3 (ABRSM)
	3 Mark Nightingale	From Ragtime to Riches (No. 13 from <i>Lucky Dip for Flute</i>)	Flute Exam Pieces 2018–2021, Grade 3 (ABRSM)
	4 J. Barry	You Only Live Twice, arr. Hart	Hartbeat (Brass Wind)
	5 Keith Bartlett	Happy Go Lucky (from <i>Just for Fun! for Flute</i>)	Keith Bartlett: Just for Fun! for Flute (UMP)
	6 Gershwin	I got plenty of nothin' (from <i>Porgy and Bess</i>), arr. Harris	Easy Gershwin for Flute (OUP)
	7 Alan Haughton	Stroll On (from <i>Fun Club for Flute, Grade 2–3</i>)	Alan Haughton: Fun Club for Flute, Grade 2–3 (Kevin Mayhew III)
	8 Mark Tanner	Gerbil's Great Escape (from <i>Creature Comforts, Grades 1–3</i>)	Mark Tanner: Creature Comforts, Grades 1–3 (Spartan Press)
	9 Pam Wedgwood	Scale-Learning Blues!	Up-Grade! Flute Grades 2–3 (Faber)
	10 John Williams	Hedwig's Theme <i>and</i> Mr Longbottom Flies (from <i>Harry Potter and the Sorcerer's/Philosopher's Stone</i>), arr. Harris	Play Hollywood for Flute (Faber)
C	1 Leplus	Study in D minor (from <i>30 Mélodies gracieuses en forme d'études composées pour flûte seule</i> , Op. 10)	Flute Exam Pieces 2018–2021, Grade 3 (ABRSM)
	2 Philip Sparke	Romany Song (No. 18 from <i>Skilful Studies for Flute</i>)	Flute Exam Pieces 2018–2021, Grade 3 (ABRSM)
	3 Lynne Williams	On and Off Blues (No. 29 from <i>Thirty One Two Three Flute Studies</i>)	Flute Exam Pieces 2018–2021, Grade 3 (ABRSM)
	4 Sally Adams	Tarantella	No. 21 from More Graded Studies for Flute, Book 1 (Faber)
	5 Bizet, arr. Hunt	Carmen's Song (from <i>Fantasia on Carmen</i>)	A Bizet Notebook for Solo Flute (Spartan Press)
	6 Alan Bullard	Romantic Flute or Cool Flute (No. 16 or No. 17 from <i>Fifty for Flute, Book 1</i>)	Alan Bullard: Fifty for Flute, Book 1 (ABRSM)
	7 Oliver Ledbury	Yesterday's Song or Waltzer (from <i>Flute Salad</i>)	Oliver Ledbury: Flute Salad (Brass Wind)
	8 Helen Madden	Playing Catch Up (No. 11 from <i>20 Fantastic Flute Studies</i>)	Helen Madden: 20 Fantastic Flute Studies (Spartan Press)
	9 Mark Nightingale	Of Mice and Keys or Search Engine (No. 12 or No. 14 from <i>Jazz@Etudes for Flute</i>)	Mark Nightingale: Jazz@Etudes for Flute (Warwick Music)
	10 James Rae	Distant Shores (No. 6 from <i>42 More Modern Studies for Solo Flute</i>)	James Rae: 42 More Modern Studies for Solo Flute (Universal)

III Piano accompaniment published separately

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

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
G, B \flat majors	a 12th	
D, F majors	2 oct.	
E, G minors (harmonic <i>or</i> melodic, at candidate's choice)	a 12th	tongued / slurred
D minor (harmonic <i>or</i> melodic, at candidate's choice)	2 oct.	
CHROMATIC SCALE		
starting on G	1 oct.	tongued / slurred
ARPEGGIOS		
G, B \flat majors	a 12th	
D, F majors	2 oct.	
E, G minors	a 12th	tongued / slurred
D minor	2 oct.	

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

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

GRADE 4

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 attrib. J. S. Bach	Siciliana (2nd movt from <i>Sonata in E\flat</i> , BWV 1031)	Flute Exam Pieces 2018–2021, Grade 4 (ABRSM)
	2 Handel	Allegro (4th movt from <i>Sonata in F</i> , HWV 369, Op.1 No.11)	Flute Exam Pieces 2018–2021, Grade 4 (ABRSM)
	3 Tchaikovsky	Dance of the Mirlitons (from <i>The Nutcracker</i> , Op. 71), arr. Gritton	Flute Exam Pieces 2018–2021, Grade 4 (ABRSM)
	4 Drouet	Cantabile (2nd movt from <i>Sonata No. 2 in A minor</i>)	Drouet: Three Little Sonatas (Schott)
	5 Grieg	In the Hall of the Mountain King (arr.)	What Else Can I Play? Flute Grade 4 (Faber)
	6 Jean Baptiste Loeillet	Vivace (2nd movt from <i>Sonata in C</i> , Op. 3 No.1)	First Repertoire Pieces for Flute (Boosey & Hawkes)
	7 Popp	Piece No. 2 (from <i>12 Easy Pieces</i> , Op. 371)	First Repertoire Pieces for Flute (Boosey & Hawkes)
	8 Mendelssohn (& Tours)	The Shepherd's Song	Mendelssohn: The Shepherd's Song (Schott)
	9 Naudot	Rondeau (from <i>Sonata in G</i>)	Querflötenmusik aus drei Jahrhunderten (DVM)
	10 Rossini	Figaro's Aria (from <i>The Barber of Seville</i>), arr. McDowall	Harlequin, Book 2 (Cramer)
B	1 M. Arnold	Solitaire, arr. Harris	Flute Exam Pieces 2018–2021, Grade 4 (ABRSM)
	2 Keith Bartlett	Boogalio-Woogalio (No.10 from <i>Just for Fun! for Flute</i>)	Flute Exam Pieces 2018–2021, Grade 4 (ABRSM)
	3 Blaž Pucihar	Z Eriko na igrišču (from <i>Flavta se igra</i>)	Flute Exam Pieces 2018–2021, Grade 4 (ABRSM)
	4 J. Garland	In the Mood (arr.)	What Else Can I Play? Flute Grade 4 (Faber)
	5 Paul Harris	Caramel Carousel or Maple Nut Rag (No. 8 or No.10 from <i>Chocolate Box</i>)	Paul Harris: Chocolate Box (Novello)
	6 Paul Hart	Lonely and Blue (from <i>Hartbeat</i>)	Hartbeat (Brass Wind)
	7 Duncan Lamont	The Wizard (from <i>Mr Benn for Flute</i>)	Duncan Lamont: Mr Benn for Flute (Queen's Temple Publications)
	8 James Rae	I Didn't Wake Up this Morning	Repertoire Explorer for Flute, Book 2 (Universal)
	9 Michael Regan	Harmattan (No.1 from <i>Desert Winds</i>)	Michael Regan: Desert Winds (Emerson)
	10 Sherwin & Maschwitz	A Nightingale Sang in Berkeley Square, arr. Ledbury	Big Chillers for Flute (Brass Wind)
C	1 Gariboldi	Study in G (No.11 from <i>30 Études faciles et progressives pour la flûte</i>)	Flute Exam Pieces 2018–2021, Grade 4 (ABRSM)
	2 Alicia Hart	Scatter (No. 3 from <i>Scatadoodledoo</i>)	Flute Exam Pieces 2018–2021, Grade 4 (ABRSM)
	3 Trad. Mexican	The Mexican Hat Dance, arr. ABRSM	Flute Exam Pieces 2018–2021, Grade 4 (ABRSM)
	4 Alan Bullard	Rag-time Flute or Latin Flute (No. 22 or No. 23 from <i>Fifty for Flute, Book 1</i>)	Alan Bullard: Fifty for Flute, Book 1 (ABRSM)
	5 L. Köhler	Chromatic Polka	No. 40 from More Graded Studies for Flute, Book 1 (Faber)
	6 Oliver Ledbury	Going Solo (from <i>Flute Salad</i>) <i>observing repeat</i>	Oliver Ledbury: Flute Salad (Brass Wind)
	7 Helen Madden	Priceless (No. 13 from <i>20 Fantastic Flute Studies</i>)	Helen Madden: 20 Fantastic Flute Studies (Spartan Press)
	8 Mark Nightingale	Hard Drive or Scart Stomp (No.16 or No. 23 from <i>Jazz@Etudes for Flute</i>) <i>glissandi optional</i>	Mark Nightingale: Jazz@Etudes for Flute (Warwick Music)
	9 James Rae	Suede Shoe Blues (No. 9 from <i>42 More Modern Studies for Solo Flute</i>)	James Rae: 42 More Modern Studies for Solo Flute (Universal)
	10 Philip Sparke	Party Piece (No. 40 from <i>Skilful Studies for Flute</i>)	Philip Sparke: Skilful Studies for Flute (Anglo Music)

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

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

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

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

GRADE 5

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Beethoven	Bagatelle, Op.119 No.1, arr. Blackwell	Flute Exam Pieces 2018–2021, Grade 5 (ABRSM)
	2 Telemann	Vivace (1st movt from <i>Sonata in F</i> , TWV 41:F2)	Flute Exam Pieces 2018–2021, Grade 5 (ABRSM)
	3 Verdi	Violetta's Aria (from <i>La traviata</i>), arr. McDowall	Flute Exam Pieces 2018–2021, Grade 5 (ABRSM)
	4 Drouet	Rondeau: Allegretto (3rd movt from <i>Sonata No.2 in A minor</i>)	Drouet: Three Little Sonatas (Schott)
	5 Dvořák	Humoresque, Op.101 No.7, arr. Kolman	Repertoire Explorer for Flute, Book 2 (Universal)
	6 Frederick II 'the Great'	Allegro assai (3rd movt from <i>Sonata in A minor</i> , Spitta No.21)	Frederick II: Four Sonatas for Flute (Musica Rara) or Frederick II: Sonata in A minor, Spitta No.21 (Musica Rara)
	7 Handel	Allegro (2nd movt from <i>Sonata in F</i> , HWV 369, Op.1 No.11)	Handel: 11 Sonatas for Flute (Bärenreiter) or Handel: Flute Sonatas, Vol. 1 (Emerson)
	8 Locatelli	Allegro (4th movt from <i>Sonata in G</i> , Op.2 No.4)	Querflötenmusik aus drei Jahrhunderten (DVM)
	9 Rabboni (& Vignoles)	Sonata No.10 in D minor	Rabboni: Sonatas for Flute and Piano, Book 1 (Kevin Mayhew)
	10 Telemann	Les Plaisirs (2nd movt from <i>Suite in A minor</i> , TWV 55:a2), arr. Salter	Telemann: Suite in A minor (Peters)
B	1 Nikki Iles	Jive Talk <i>gliss. optional</i>	Flute Exam Pieces 2018–2021, Grade 5 (ABRSM)
	2 Gérard Meunier	Au Crépuscule	Flute Exam Pieces 2018–2021, Grade 5 (ABRSM)
	3 Peterson-Berger	Sommarsång (No.1 from <i>Frösöblomster</i>), arr. Marcusson	Flute Exam Pieces 2018–2021, Grade 5 (ABRSM)
	4 Bock & Harnick	Sunrise, Sunset (from <i>Fiddler on the Roof</i>), arr. Gorb	Roll Over Bach (Brass Wind)
	5 Debussy	The Girl with the Flaxen Hair, arr. Kolman	Repertoire Explorer for Flute, Book 2 (Universal)
	6 Grovlez	Chanson du chasseur (No.4 from <i>L'Almanach aux images</i>), trans. Tanner	Grovlez: L'Almanach aux images (Spartan Press)
	7 John Kember	C'est la vie	Play Ballads for Flute (Faber)
	8 R. Lane	Caprice	R. Lane: Caprice (Editions BIM)
	9 Popp	Spanish Dance, Op.437 No.4	Romantic Miniatures for Flute, Vol. 1 (Schott)
	10 Blaž Pucihar	Flavta pleše (from <i>Flavta se igra</i>)	Blaž Pucihar: Flute at Play (Pucihar Music)
C	1 Demersseman	Study in A (No.16 from <i>50 Études mélodiques</i> , Op.4)	Flute Exam Pieces 2018–2021, Grade 5 (ABRSM)
	2 Mozart	Andante <i>and</i> March (from <i>The Magic Flute</i>), arr. ABRSM	Flute Exam Pieces 2018–2021, Grade 5 (ABRSM)
	3 James Rae	Syncopation Rag (No.25 from <i>42 More Modern Studies for Solo Flute</i>)	Flute Exam Pieces 2018–2021, Grade 5 (ABRSM)
	4 Sally Adams	American Pye	No.42 from More Graded Studies for Flute, Book 1 (Faber)
	5 István Kleiper	Study in D minor	No.48 from More Graded Studies for Flute, Book 1 (Faber)
	6 Bizet, arr. Hunt	Gypsies Song (from <i>Fantasia on Carmen</i>)	A Bizet Notebook for Solo Flute (Spartan Press)
	7 Alicia Hart	Scat Me Down (No.4 from <i>Scatadoodledoo</i>)	Alicia Hart: Scatadoodledoo (Camden Music)
	8 Helen Madden	Icing on the Cake (No.17 from <i>20 Fantastic Flute Studies</i>) <i>gliss. optional</i>	Helen Madden: 20 Fantastic Flute Studies (Spartan Press)
	9 Andy Scott	Henry's Banquet	Changing Times for Solo Flute (Astute Music)
	10 Allen Vizzutti	Flamenco (from <i>Dynamic Dances for Flute</i>)	Allen Vizzutti: Dynamic Dances for Flute (De Haske)

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

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

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

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

GRADE 6

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

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 attrib. Gossec	Tambourin	Flute Exam Pieces 2018–2021, Grade 6 (ABRSM)
	2 Locatelli	Allegro (2nd movt from <i>Sonata in G minor</i> , Op. 2 No. 6)	Flute Exam Pieces 2018–2021, Grade 6 (ABRSM)
	3 Quantz	Adagio <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonata in D</i> , QV 1:49)	Flute Exam Pieces 2018–2021, Grade 6 (ABRSM)
	4 J. S. Bach	Polonaise and Double (5th movt from <i>Suite in B minor</i> , BWV 1067)	J. S. Bach: Suite No. 2 in B minor, BWV 1067 (Peters) <i>or</i> J. S. Bach: Overture (Orchestral Suite) in B minor, BWV 1067 (Bärenreiter)
	5 Drouet	Allegro moderato (1st movt from <i>Sonata No. 2 in A minor</i>)	Drouet: Three Little Sonatas (Schott)
	6 Handel	Allegro (2nd movt from <i>Sonata in G</i> , HWV 363b, Op. 1 No. 5)	Handel: 11 Sonatas for Flute (Bärenreiter) <i>or</i> Handel: Flute Sonatas, Vol. 1 (Emerson)
	7 Rabboni (& Vignoles)	Sonata No. 8 in C	Rabboni: Sonatas for Flute and Piano, Book 1 (Kevin Mayhew)
	8 Stanley	Adagio <i>and</i> Gigg: Vivace (1st <i>and</i> 3rd movts from <i>Solo in B minor</i> , Op. 4 No. 4)	Stanley: Six Solos for a German Flute, Op. 4 (Chester)
	9 Telemann	Air à l'Italian (3rd movt from <i>Suite in A minor</i> , TWV 55:a2), arr. Salter <i>omitting DC</i>	Telemann: Suite in A minor (Peters)
	10 Vivaldi	Allegro (1st movt from <i>Concerto in D</i> , RV 783) <i>flute to play in tutti</i>	Vivaldi: Concerto in D, RV 783 (Bärenreiter)
B	1 J. Andersen	Scherzino, Op. 55 No. 6	Flute Exam Pieces 2018–2021, Grade 6 (ABRSM)
	2 Chopin	Nocturne in Eb, Op. 9 No. 2, arr. Blackwell	Flute Exam Pieces 2018–2021, Grade 6 (ABRSM)
	3 Paul Hart	City Life 2 (No. 2 from <i>City Life</i>)	Flute Exam Pieces 2018–2021, Grade 6 (ABRSM)
	4 John Frith	Arabesque <i>observing cadenza</i>	John Frith: Arabesque (Emerson)
	5 Gaubert	Madrigal	Gaubert: Madrigal (Enoch <i>or</i> IMC)
	6 Grovlez	La sarabande (No. 3 from <i>L'Almanach aux images</i>), trans. Tanner	Grovlez: L'Almanach aux images (Spartan Press)
	7 Harbach & Kern	Smoke Gets in Your Eyes (from <i>Roberta</i>), arr. Iveson	Let's Face the Music for Flute (Brass Wind)
	8 Bryan Kelly	Prélude français <i>observing repeat</i>	New Pieces for Flute, Book 2 (ABRSM)
	9 Paul Lewis	Lullaby for Laura (No. 1 from <i>Pictures of Childhood</i>)	Paul Lewis: Pictures of Childhood (Broadbent & Dunn)
	10 Andy Scott	And Everything is Still...	Andy Scott: And Everything is Still... for Flute (Astute Music)
C	1 E. Köhler	Hand In Hand (No. 12 from <i>25 romantische Etuden</i> , Op. 66)	Flute Exam Pieces 2018–2021, Grade 6 (ABRSM)
	2 Richard Michael	Twisted Tango	Flute Exam Pieces 2018–2021, Grade 6 (ABRSM)
	3 A. Stamitz	Rondeau (from <i>Caprice de flûte en forme de sonate</i>)	Flute Exam Pieces 2018–2021, Grade 6 (ABRSM)
	4 Bizet, arr. Hunt	Entr'acte (from <i>Fantasia on Carmen</i>)	A Bizet Notebook for Solo Flute (Spartan Press)
	5 Alan Bullard	Blue Flute <i>or</i> Comical Flute (No. 32 <i>or</i> No. 35 from <i>Fifty for Flute</i> , Book 2)	Alan Bullard: Fifty for Flute, Book 2 (ABRSM)
	6 Cavallini	Theme and Variation	No. 59 from More Graded Studies for Flute, Book 2 (Faber)
	7 Oliver Ledbury	Imaginings (from <i>Flute Salad</i>)	Oliver Ledbury: Flute Salad (Brass Wind)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8 James Rae	Breakaway <i>or</i> One-part Invention (No.29 <i>or</i> No.30 from <i>42 More Modern Studies for Solo Flute</i>)	James Rae: 42 More Modern Studies for Solo Flute (Universal)
9 Telemann	Adagio-Vivace (2nd movt from <i>Fantasia No. 11 in G, TWV 40:12</i>) <i>starting from Vivace</i>	Telemann: 12 Fantasias for Flute (Bärenreiter <i>or</i> Henle)
10 Allen Vizzutti	Tango (from <i>Dynamic Dances for Flute</i>)	Allen Vizzutti: Dynamic Dances for Flute (De Haske)

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

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
D \flat /C \sharp , D, E, F, B \flat majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	tongued / slurred
SCALE IN THIRDS		
C major <i>starting an octave above lowest tonic</i>	1 oct.	tongued / slurred
CHROMATIC SCALES		
starting on D, E and B \flat	2 oct.	tongued / slurred
ARPEGGIOS		
D \flat /C \sharp , D, E, F, B \flat majors and minors	2 oct.	tongued / slurred
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of G, A and E \flat	2 oct.	tongued / slurred
DIMINISHED SEVENTHS		
starting on D, E and B \flat	2 oct.	tongued / slurred

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

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

GRADE 7

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

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 attrib. C. P. E. Bach	Allegro (1st movt from <i>Sonata in G minor</i> , BWV 1020)	Flute Exam Pieces 2018–2021, Grade 7 (ABRSM)
	2 Gluck	Che farò senza Euridice? (from <i>Orfeo ed Euridice</i>), arr. Boehm <i>observing printed cadenza</i>	Flute Exam Pieces 2018–2021, Grade 7 (ABRSM)
	3 Vivaldi	Cantabile and Allegro (2nd and 3rd movts from <i>Concerto in D (Il Gardellino)</i> , Op.10 No.3, RV 428)	Flute Exam Pieces 2018–2021, Grade 7 (ABRSM)
	4 Frederick II 'the Great'	Allegro (2nd movt from <i>Sonata in B♭</i> , Spitta No. 76)	Frederick II: Four Sonatas for Flute (Musica Rara) or Frederick II: Sonata in B♭, Spitta No. 76 (Musica Rara)
	5 Mozart	Rondo: Allegro (4th movt from <i>Eine kleine Nachtmusik</i> , K. 525), arr. Lynch	Mozart: Eine kleine Nachtmusik, K. 525 (Schott)
	6 Popp	Allegro non troppo (1st movt from <i>Sonatine</i> , Op. 388 No. 1)	Popp: Sonatine, Op. 388 No. 1 (Spartan Press)
	7 Rabboni (& Vignoles)	Sonata No. 4 in D	Rabboni: Sonatas for Flute and Piano, Book 1 (Kevin Mayhew)
	8 Roman	Largo and Allegro (1st and 2nd movts from <i>Sonata No. 3 in C minor</i>)	Roman: 12 Sonatas for Flute, Nos 1–3 (Amadeus)
	9 Serini	Andantino grazioso and Allegro assai (3rd and 4th movts from <i>Sonata No. 1 in D</i>)	Serini: Sonata No. 1 in D (Emerson)
	10 Telemann	Cantabile and Allegro (1st and 2nd movts from <i>Sonata in G</i> , TWV 41:G9)	Telemann: Two Sonatas for Flute from <i>Essercizii musici</i> (Amadeus or Bärenreiter)
B	1 Mel-Bonis	Scherzo (2nd movt from <i>Sonata for Flute and Piano</i>)	Flute Exam Pieces 2018–2021, Grade 7 (ABRSM)
	2 Jeremy Norris	La Parisienne (No. 3 from <i>Jazz Suite</i>)	Flute Exam Pieces 2018–2021, Grade 7 (ABRSM)
	3 Blaž Pucihar	Moonlit Blue	Flute Exam Pieces 2018–2021, Grade 7 (ABRSM)
	4 L. Berkeley	Moderato (1st movt from <i>Sonatina</i> , Op. 13)	L. Berkeley: Sonatina, Op. 13 (Schott)
	5 Fauré	Andantino (from <i>Fantaisie</i> , Op. 79)	Fauré: Fantaisie, Op. 79 (Chester or Schott) or The Chester Flute Anthology (Chester)
	6 German	Intermezzo	German: Intermezzo (Lazarus Edition)
	7 Moszkowski	Spanischer Tanz	Querflötenmusik aus drei Jahrhunderten (Dvfm)
	8 Poulenc	Cantilena (2nd movt from <i>Sonata for Flute</i>)	Poulenc: Sonata for Flute (Chester)
	9 Wachs	La flûte de Pan	Romantic Miniatures for Flute, Vol. 1 (Schott)
	10 Youmans & Caesar	Tea for Two (from <i>No, No, Nanette</i>), arr. Iveson	Let's Face the Music for Flute (Brass Wind)
C	1 Berbiguier	Allegro in D minor (from <i>Nouvelle méthode pour la flûte</i>)	Flute Exam Pieces 2018–2021, Grade 7 (ABRSM)
	2 Delibes	Valse lente (from <i>Coppélia</i>), arr. Hunt	Flute Exam Pieces 2018–2021, Grade 7 (ABRSM)
	3 Telemann	Fantasia in A, TWV 40:2 (No. 1 from <i>12 Fantasias for Flute</i>) <i>complete</i>	Flute Exam Pieces 2018–2021, Grade 7 (ABRSM)
	4 C. P. E. Bach	Poco adagio (1st movt from <i>Sonata in A minor for Solo Flute</i> , Wq. 132)	C. P. E. Bach: Sonata in A minor for Solo Flute, Wq. 132 (Bärenreiter or Ricordi)
	5 Bizet, arr. Hunt	Toreador's Song (from <i>Fantasia on Carmen</i>)	A Bizet Notebook for Solo Flute (Spartan Press)
	6 Alan Bullard	Happy Flute or Flippant Flute (No. 41 or No. 43 from <i>Fifty for Flute</i> , Book 2)	Alan Bullard: Fifty for Flute, Book 2 (ABRSM)
	7 Paul Harris	Presto 'humoroso'	No. 69 from More Graded Studies for Flute, Book 2 (Faber)
	8 Prill	Study in D minor	No. 68 from More Graded Studies for Flute, Book 2 (Faber)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Alicia Hart	Scats (No.5 from <i>Scatadoodledoo</i>) <i>bends optional</i>	Alicia Hart: Scatadoodledoo (Camden Music)
10 James Rae	Scherzetto (No.33 from <i>42 More Modern Studies for Solo Flute</i>)	James Rae: 42 More Modern Studies for Solo Flute (Universal)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14 & 15

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
D \flat /C \sharp , E \flat , G, A, B majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	legato-tongued / staccato / slurred
EXTENDED-RANGE SCALE		
F major	see p.15	legato-tongued / staccato / slurred
SCALE IN THIRDS		
D major	2 oct.	legato-tongued / staccato / slurred
CHROMATIC SCALES		
starting on C \sharp , G, A and B	2 oct.	legato-tongued / staccato / slurred
ARPEGGIOS		
D \flat /C \sharp , E \flat , G, A, B majors and minors	2 oct.	legato-tongued / staccato / slurred
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of F \sharp , C, D and E	2 oct.	legato-tongued / staccato / slurred
DIMINISHED SEVENTHS		
starting on C \sharp , G, A and B	2 oct.	legato-tongued / staccato / slurred

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

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

GRADE 8

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

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 C. P. E. Bach	Rondo: Presto (2nd movt from <i>Sonata in G (Hamburg)</i> , Wq.133)	Querflötenmusik aus drei Jahrhunderten (DVM) or C. P. E. Bach: Hamburg Sonata in G (Schott)
	2 J. S. Bach	Adagio ma non tanto and Allegro (1st and 2nd movts from <i>Sonata in E</i> , BWV 1035)	Baroque Flute Pieces, Book 5 (ABRSM) or J. S. Bach: Four Sonatas for Flute (Bärenreiter) or The Chester Flute Anthology (Chester)
	3 Devienne	Allegro (1st movt from <i>Sonata in E minor</i> , Op.58 No.1)	Devienne: Sonata No.1 in E minor (IMC)
	4 R. Galli	Divertimento: Una follia a Roma, di F. Ricci, Op.260 starting at b. 89	19th Century Italian Music for Flute (Bärenreiter)
	5 Mozart	Allegro (1st movt from <i>Quartet No.1 in D</i> , K.285)	Mozart: Quartet No.1 in D, K.285 (Universal)
	6 Mozart	Allegro aperto or Rondeau: Allegro (1st or 3rd movt from <i>Concerto No.2 in D</i> , K.314)	Mozart: Concerto in D, K.314 (Breitkopf & Härtel or Henle or Bärenreiter)
	7 A. E. Müller	Allegretto con variazioni (3rd movt from <i>Concerto in E minor</i> , Op.19) omitting Var. 4	A. E. Müller: Concerto in E minor, Op.19 (Edition HH)
	8 Quantz	Arioso and alla Forlana mà Presto (2nd and 3rd movts from <i>Sonata No.277 in D</i>)	Quantz: Flute Sonatas, Vol. 1 (Uppernote Publications)
	9 Ranish	Adagio and Allegro (1st and 2nd movts from <i>Sonata in B minor</i> , Op.2 No.3)	Ranish: Sonata in B minor, Op.2 No.3 (OUP)
	10 Rossini	Andante and Polonaise	Romantic Miniatures for Flute, Vol. 2 (Schott)
B	1 Albéniz	Sevilla, arr. Hedges observing 8va in bb. 104–108	Albéniz: Sevilla for Flute (Emerson)
	2 Chopin	Waltz in B minor, Op.69 No.2, trans. Zanke	Chopin for Flute and Piano, Book 1 (PWM)
	3 Ian Clarke	Hypnosis	Ian Clarke: Hypnosis (IC Music) or Ian Clarke: Three Pieces for Flute (IC Music)
	4 Fauré	Allegro (from <i>Fantaisie</i> , Op.79)	Fauré: Fantaisie, Op.79 (Chester or Schott) or The Chester Flute Anthology (Chester)
	5 Edward Gregson	Fertility Dance (No.2 from <i>Aztec Dances for Flute</i>) extended techniques optional	Edward Gregson: Aztec Dances for Flute (Novello)
	6 Paul Lewis	Sérénade populaire	Paul Lewis: Sérénade populaire for Flute (Schott)
	7 Martinů	Allegro moderato (1st movt from <i>Sonata for Flute</i>)	Martinů: First Sonata for Flute (AMP) or The Chester Flute Anthology (Chester)
	8 Poulenc	Allegretto malincolico or Presto giocoso (1st or 3rd movt from <i>Sonata for Flute</i>)	Poulenc: Sonata for Flute (Chester)
	9 James Rae	Aquarelle (1st movt from <i>Sonatina for Flute</i>)	James Rae: Sonatina for Flute (Reedimensions)
	10 Roussel	Pan (No.1 from <i>Joueurs de flûte</i> , Op.27)	Roussel: Joueurs de flûte, Op.27 (Henle)
C	1 Sally Adams	Sea Echo	No.75 from More Graded Studies for Flute, Book 2 (Faber)
	2 E. Köhler	Study in D minor	No.76 from More Graded Studies for Flute, Book 2 (Faber)
	3 C. P. E. Bach	Allegro (3rd movt from <i>Sonata in A minor for Solo Flute</i> , Wq.132)	C. P. E. Bach: Sonata in A minor for Solo Flute, Wq.132 (Bärenreiter or Ricordi)
	4 J. S. Bach	Prelude (1st movt from <i>Suite No.2 in D minor</i> , BWV 1008), arr. Southworth	J. S. Bach: Suites No.1, BWV 1007 and No.2, BWV 1008 for Flute (Astute Music)
	5 Christopher Ball	Pan Overheard (No.2 from <i>Invocations of Pan</i>) glissandi optional	Christopher Ball: Invocations of Pan (Emerson)
	6 Rob Buckland	Changing Times	Changing Times for Solo Flute (Astute Music)
	7 Fürstenuau	Valse de Schubert 'Beethovens Sehnsuchts-Walzer', Op.71 No.1	Articulation for Flute (Schott)
	8 John La Montaine	Jaunty (2nd movt from <i>Sonata for Solo Flute</i> , Op.24)	John La Montaine: Sonata for Solo Flute, Op.24 (Broude Brothers)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 James Rae	Rocket Science (No. 42 from <i>42 More Modern Studies for Solo Flute</i>)	James Rae: 42 More Modern Studies for Solo Flute (Universal)
10 Hilary Taggart	Kerry (No. 14 from <i>Pictures</i>)	Hilary Taggart: Pictures (Hunt Edition)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14 & 15

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
E♭, E, F♯, A♭/G♯ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	legato-tongued / staccato / slurred
C major and minor (minor harmonic <i>and</i> melodic)	3 oct.	
EXTENDED-RANGE SCALES		
G major	see p. 15	legato-tongued / staccato / slurred
F harmonic minor		
SCALES IN THIRDS		
G and B♭ majors	2 oct.	legato-tongued / staccato / slurred
CHROMATIC SCALES		
starting on E♭, E, F♯ and A♭	2 oct.	legato-tongued / staccato / slurred
starting on C	3 oct.	
WHOLE-TONE SCALES		
starting on F	2 oct.	legato-tongued / staccato / slurred
starting on C	3 oct.	
ARPEGGIOS		
E♭, E, F♯, A♭/G♯ majors and minors	2 oct.	legato-tongued / staccato / slurred
C major and minor	3 oct.	
EXTENDED-RANGE ARPEGGIOS		
G major	see p. 15	legato-tongued / staccato / slurred
F minor		
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of A♭, A, B and D♭	2 oct.	legato-tongued / staccato / slurred
in the key of F	3 oct.	
DIMINISHED SEVENTHS		
starting on E♭, E, F♯ and A♭	2 oct.	legato-tongued / staccato / slurred
starting on C	3 oct.	

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

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

AURAL TESTS: included in the Practical exams for all subjects

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

In the exam

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

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

Assessment

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

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

Specimen tests

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

Deaf or hearing-impaired candidates

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

Aural Tests GRADE 1

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

Aural Tests GRADE 2

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

Aural Tests GRADE 3

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

Aural Tests GRADE 4

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

Aural Tests GRADE 5

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

Aural Tests GRADE 6

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

Aural Tests GRADE 7

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

Aural Tests GRADE 8

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