

## **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](http://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](http://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](http://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](mailto: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](http://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](http://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
<b>Scales</b> (incl. chromatic, extended-range & whole-tone)		 = 50	 = 56	 = 63	 = 72	 = 84	 = 96	 = 112	 = 132
<b>Arpeggios</b> (excl. extended-range)		 = 72	 = 84	 = 96	 = 108	 = 126	 = 48	 = 54	 = 63
<b>Dom. &amp; Dim. 7ths; Extended-range arpeggios</b>					 = 54	 = 63	 = 72	 = 80	 = 96
<b>Scales in 3rds</b>							 = 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](http://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](http://www.abrsm.org/publishers).

## SCALE AND ARPEGGIO PATTERNS

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

### All instruments

#### SCALES AND ARPEGGIOS

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



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



#### SCALES IN THIRDS

one octave (and similarly, two or three octaves)



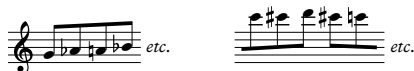
*Bassoon: ending for B<sup>b</sup> major*

to a twelfth



#### CHROMATIC SCALES

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



#### DOMINANT SEVENTHS (resolving on tonic)

one octave (and similarly, two or three octaves)



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



#### DIMINISHED SEVENTHS

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



# Clarinet

## EXTENDED-RANGE SCALES

C major



A major



E harmonic minor



## EXTENDED-RANGE ARPEGGIOS

A major



E minor





## 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.

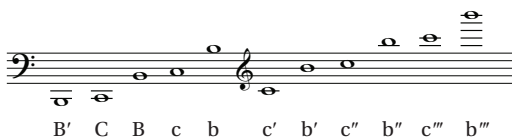
	Length (bars)	Time	Other features that may be included
Grade 1	4	4/4 3/4	<ul style="list-style-type: none"> <li>•  note values; <math>\zeta</math> rests</li> <li>• notes tongued or with simple two-note slurs</li> <li>• dynamics               <ul style="list-style-type: none"> <li>◦ recorders: <i>mf</i>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

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)
<b>A</b>	1 Dacre	Daisy Bell, arr. Litten	Clarinet Exam Pieces 2018–2021, Grade 1 (ABRSM)
	2 L. Mozart	Minuet (No. 2 from <i>Nannerl-Notenbuch</i> ), arr. Blackwell	Clarinet Exam Pieces 2018–2021, Grade 1 (ABRSM)
	3 M. Praetorius	La Bourée (from <i>Terpsichore</i> ), arr. Bullard	Clarinet Exam Pieces 2018–2021, Grade 1 (ABRSM)
	4 Anon.	Duke of York's March, arr. Denley <i>observing 1st repeat</i>	Time Pieces for Clarinet, Vol. 1 (ABRSM)
	5 Schubert	German Dance, arr. Barratt	Grade by Grade, Clarinet Grade 1 (Boosey & Hawkes)
	6 Trad. English	Scarborough Fair (arr.)	Grade by Grade, Clarinet Grade 1 (Boosey & Hawkes) <i>or</i> What Else Can I Play? Clarinet Grade 1 (Faber)
	7 Trad. English	The British Grenadiers (arr.)	What Else Can I Play? Clarinet Grade 1 (Faber)
	8 Susato	Les grands douleurs (Basse Dance No. 6 from <i>Danserye</i> ), arr. Sparke	Sounds Classical for Clarinet (Anglo Music)
<b>B</b>	9 Trad. Hebrew	Hatikvah, arr. Davies & Reade	First Book of Clarinet Solos (Faber: B♭ <i>or</i> C editions)
	10 Trad. Russian	Song of the Volga Boatmen, arr. Davies & Reade	First Book of Clarinet Solos (Faber: B♭ <i>or</i> C editions)
	1 Roma Cafolla	Hush-a-bye (from <i>Playaround for Clarinet, Book 1</i> )	Clarinet Exam Pieces 2018–2021, Grade 1 (ABRSM)
	2 James Rae	Sundown (from <i>In the Groove for Clarinet</i> )	Clarinet Exam Pieces 2018–2021, Grade 1 (ABRSM)
	3 J. Winner	Little Brown Jug, arr. Iles	Clarinet Exam Pieces 2018–2021, Grade 1 (ABRSM)
	4 Baubet-Gony	Ronde (from <i>Images enfantines</i> ), arr. Denley	Time Pieces for Clarinet, Vol. 1 (ABRSM)
	5 Harline & Washington	I've got no strings (from <i>Pinocchio</i> ) (arr.)	What Else Can I Play? Clarinet Grade 1 (Faber)
	6 Kosma & Prévert	Autumn Leaves, arr. Ledbury	All Jazzed Up for Clarinet (Brass Wind)
	7 H. Mancini	Moon River, arr. Ledbury	All Jazzed Up for Clarinet (Brass Wind)
8 Christopher Norton	How Graceful	Grade by Grade, Clarinet Grade 1 (Boosey & Hawkes)	
<b>C</b>	9 Karen Street	Day Dreams	Karen Street: Day Dreams (Gumbles Publications)
	10 Sullivan	Ah, leave me not to pine (from <i>The Pirates of Penzance</i> ), arr. Sparke	Sounds Classical for Clarinet (Anglo Music)
	1 Ned Bennett	Early Doors (from <i>Jazz Club Clarinet, Grades 1–2</i> )	Clarinet Exam Pieces 2018–2021, Grade 1 (ABRSM)
	2 Jeffery Wilson	Grey Secrets (No. 2 from <i>Colour Studies</i> )	Clarinet Exam Pieces 2018–2021, Grade 1 (ABRSM)
	3 Martin Yates	Eckington Stomp (No. 12 from <i>uTunes</i> ) <i>with straight quavers</i>	Clarinet Exam Pieces 2018–2021, Grade 1 (ABRSM)
	4 Anon.	The Bugle Horn, arr. Harris	No. 9 from More Graded Studies for Clarinet, Book 1 (Faber)
	5 Demnitz	Study in F (from <i>Elementary School for Clarinet</i> )	P. 3 No. 2 from Demnitz: Elementary School for Clarinet (Peters) <i>or</i> No. 5 from 80 Graded Studies for Clarinet, Book 1 (Faber)
	6 Colin Radford	Sunset <i>or</i> Spring Tide (No. 1 <i>or</i> No. 2 from <i>21st-Century Clarinet Studies</i> )	Colin Radford: 21st-Century Clarinet Studies (Emerson)
	7 James Rae	The Organ Grinder's Apprentice (No. 7 from <i>38 More Modern Studies for Solo Clarinet</i> )	James Rae: 38 More Modern Studies for Solo Clarinet (Universal)
	8 Karen Street	Easy P.C.	Double Click!! for Solo Clarinet (Gumbles Publications)
9 Tchaikovsky	Marche slave, arr. Lawrance	Winners Galore for Clarinet (Brass Wind)	
10 Lynne Williams	Waltzing (No. 2 from <i>Thirty One Two Three Clarinet Studies</i> )	Lynne Williams: Thirty One Two Three Clarinet Studies (Forton Music)	

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

	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>SCALES</b>		
F, G majors		
A minor (natural <i>or</i> harmonic <i>or</i> melodic, at candidate's choice)	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
F, G majors		
A 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)
<b>A</b>	1 Mozart	Allegro, K. 3, arr. Blackwell	Clarinet Exam Pieces 2018–2021, Grade 2 (ABRSM)
	2 Schubert	The Trout, arr. Litten	Clarinet Exam Pieces 2018–2021, Grade 2 (ABRSM)
	3 Trad. Cornish	I Love My Love, arr. Bullard	Clarinet Exam Pieces 2018–2021, Grade 2 (ABRSM)
	4 Anon.	Mr Scoolding's Minuet, arr. Sparke	Sounds Classical for Clarinet (Anglo Music)
	5 Beethoven	German Dance (No. 6 from <i>12 German Dances</i> , WoO 13), arr. Birtel <i>grace notes optional</i>	Classical Music for Children for Clarinet (Schott)
	6 Diabelli	Scherzo, arr. Davies & Reade	First Book of Clarinet Solos (Faber: B♭ or C editions)
	7 Elgar	Song of Liberty (from <i>Pomp and Circumstance March No. 4</i> ), arr. Denley	Time Pieces for Clarinet, Vol. 1 (ABRSM)
	8 Saint-Saëns	The Elephant (from <i>The Carnival of the Animals</i> ), arr. Lawrance	Winners Galore for Clarinet (Brass Wind !!!)
	9 Trad. Welsh	The Ash Grove, arr. Lawrance	Winners Galore for Clarinet (Brass Wind !!!)
	10 Trad. American	Shaker Melody (arr.)	Grade by Grade, Clarinet Grade 2 (Boosey & Hawkes)
<b>B</b>	1 Bart	Oom-Pah-Pah (from <i>Oliver!</i> ), arr. Blackwell	Clarinet Exam Pieces 2018–2021, Grade 2 (ABRSM)
	2 Mike Cornick	Definitely! (No. 2 from <i>November Blues</i> )	Clarinet Exam Pieces 2018–2021, Grade 2 (ABRSM)
	3 Paul Harris	Getting to the Front of the Queue	Clarinet Exam Pieces 2018–2021, Grade 2 (ABRSM)
	4 Phil Coulter & Bill Martin	Puppet on a String, arr. Lawrance	Winners Galore for Clarinet (Brass Wind !!!)
	5 Hanna, Barbera & Curtin	Flintstones Theme, arr. Lawrance	Winners Galore for Clarinet (Brass Wind !!!)
	6 Colin Cowles	A Succulent Snail Sings Before Supper (from <i>Amazing Animals for Clarinet</i> )	Colin Cowles: Amazing Animals for Clarinet (Fentone !!!)
	7 Hywel Davies	Song	Grade by Grade, Clarinet Grade 2 (Boosey & Hawkes)
	8 S. Foster	Serenade: Beautiful Dreamer, arr. Davies & Reade <i>observing repeat</i>	First Book of Clarinet Solos (Faber: B♭ or C editions)
	9 Gershwin	Bidin' My Time, arr. Ledbury	All Jazzed Up for Clarinet (Brass Wind)
10 Kabalevsky	An Old Dance (No. 7 from <i>30 Children's Pieces</i> , Op. 27), arr. Denley <i>observing mordents</i>	Time Pieces for Clarinet, Vol. 1 (ABRSM)	
<b>C</b>	1 Demnitz	Tenuto Study No. 9 in G (from <i>Elementary School for Clarinet</i> )	Clarinet Exam Pieces 2018–2021, Grade 2 (ABRSM)
	2 Colin Radford	Castle Waltz (No. 8 from <i>21st-Century Clarinet Studies</i> )	Clarinet Exam Pieces 2018–2021, Grade 2 (ABRSM)
	3 James Rae	Continental Breakfast	Clarinet Exam Pieces 2018–2021, Grade 2 (ABRSM)
	4 Ned Bennett	Dougal and the Blue Cat (from <i>Jazz Club Clarinet, Grades 1–2</i> )	Ned Bennett: Jazz Club Clarinet, Grades 1–2 (IMP)
	5 Demnitz	Study in F (from <i>Elementary School for Clarinet</i> )	P. 8 No. 2 from Demnitz: <i>Elementary School for Clarinet</i> (Peters) or No. 16 from <i>80 Graded Studies for Clarinet, Book 1</i> (Faber)
	6 Langey	Study in G	No. 14 from <i>More Graded Studies for Clarinet, Book 1</i> (Faber)
	7 James Rae	Pieces of Eight or Rock Summit (No. 16 or No. 19 from <i>38 More Modern Studies for Solo Clarinet</i> )	James Rae: <i>38 More Modern Studies for Solo Clarinet</i> (Universal)
	8 Philip Sparke	Tom's Tune or Shalom! (No. 13 or No. 14 from <i>Skilful Studies for Clarinet</i> )	Philip Sparke: <i>Skilful Studies for Clarinet</i> (Anglo Music)
	9 Karen Street	Backspace Odyssey	Double Click!! for Solo Clarinet (Gumbles Publications)
	10 Martin Yates	Helmsdale Gig (No. 25 from <i>uTunes</i> )	Martin Yates: <i>uTunes</i> (Warwick Music)

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

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
B♭ major	1 oct.	
F, C majors	a 12th	
D minor (natural <i>or</i> harmonic <i>or</i> melodic, at candidate's choice)	1 oct.	tongued / slurred
A minor (natural <i>or</i> harmonic <i>or</i> melodic, at candidate's choice)	a 12th	
<b>ARPEGGIOS</b>		
B♭ major	1 oct.	
F, C majors	a 12th	tongued / slurred
D minor	1 oct.	
A 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)
<b>A</b>	1 M.-A. Charpentier	Prelude (from <i>Te Deum</i> , H. 146), arr. Litten	Clarinet Exam Pieces 2018–2021, Grade 3 (ABRSM)
	2 Franck	Panis angelicus (from <i>Mass for Three Voices</i> ), arr. Bullard	Clarinet Exam Pieces 2018–2021, Grade 3 (ABRSM)
	3 Rimsky-Korsakov	Theme from 'The Young Prince and The Young Princess' (3rd movt from <i>Sheherazade</i> , Op. 35), arr. Blackwell	Clarinet Exam Pieces 2018–2021, Grade 3 (ABRSM)
	4 Byrd	Lord Willobies Welcome Home (from <i>My Ladye Nevells Booke of Virginal Music</i> ), arr. Sparke	Sounds Classical for Clarinet (Anglo Music)
	5 Grieg	Gratitude (from <i>Lyrical Pieces</i> , Op. 62), arr. Sparke	Sounds Classical for Clarinet (Anglo Music)
	6 Handel	Bourrée (from <i>Music for the Royal Fireworks</i> , HWV 351), arr. Birtel	Classical Music for Children for Clarinet (Schott)
	7 MacDowell	To a Wild Rose (No. 1 from <i>Woodland Sketches</i> , Op. 51), arr. Birtel or arr. Davies & Reade	Classical Music for Children for Clarinet (Schott) or Classical Highlights for Clarinet (Schott) or First Book of Clarinet Solos (Faber: B♭ or C editions)
	8 T. A. Arne	When daisies pied, arr. Davies & Reade	First Book of Clarinet Solos (Faber: B♭ or C editions)
	9 E. Read	Song Without Words	First Repertoire Pieces for Clarinet (Boosey & Hawkes)
	10 Schubert	Who is Sylvia? (from <i>Two Songs</i> ), trans. Wastall	First Repertoire Pieces for Clarinet (Boosey & Hawkes)
<b>B</b>	1 T. Baxter	Early Bird	Clarinet Exam Pieces 2018–2021, Grade 3 (ABRSM)
	2 Both	High School Dixie (USA) (from <i>Dancing Clarinet</i> )	Clarinet Exam Pieces 2018–2021, Grade 3 (ABRSM)
	3 E. Johnson	Georgie	Clarinet Exam Pieces 2018–2021, Grade 3 (ABRSM)
	4 J. Collis	Going Fishing (3rd movt from <i>Tom Sawyer Suite</i> )	J. Collis: Tom Sawyer Suite (Boosey & Hawkes)
	5 Colin Cowles	A Rattle Snake Rag (from <i>Amazing Animals for Clarinet</i> )	Colin Cowles: Amazing Animals for Clarinet (Fentone III)
	6 Finzi	Carol (No. 3 from <i>Five Bagatelles</i> )	Finzi: Five Bagatelles (Boosey & Hawkes)
	7 Duncan Lamont	Mr Benn (from <i>Mr Benn for Clarinet</i> )	Duncan Lamont: Mr Benn for Clarinet (Queen's Temple Publications)
	8 Andrew Lloyd Webber	The Music of the Night (from <i>Phantom of the Opera</i> ), arr. Lawrance	Great Winners for Clarinet (Brass Wind III)
	9 E. Pütz	Blue Waltz, arr. Birtel	Classical Highlights for Clarinet (Schott)
	10 John Williams	Hedwig's Theme (from <i>Harry Potter and the Sorcerer's/Philosopher's Stone</i> ), arr. Galliford, Neuburg & Edmondson	Ultimate Movie Instrumental Solos for Clarinet (Alfred)
<b>C</b>	1 C. Baermann	Moderato in C (No. 9 from <i>Vollständige Clarinet-Schule, Part 1</i> , Op. 63)	Clarinet Exam Pieces 2018–2021, Grade 3 (ABRSM)
	2 R. Michael	Smarty Artie	Clarinet Exam Pieces 2018–2021, Grade 3 (ABRSM)
	3 Trad. English	Morris Tune, arr. Hannen	Clarinet Exam Pieces 2018–2021, Grade 3 (ABRSM)
	4 Demnitz	Study in A minor or Study in G (from <i>Elementary School for Clarinet</i> )	P. 13 No. 2 or P. 14 No. 3 from Demnitz: Elementary School for Clarinet (Peters)
	5 Paul Harris	Study in A minor	No. 21 from More Graded Studies for Clarinet, Book 1 (Faber)
	6 Lazarus	Study in G	No. 23 from More Graded Studies for Clarinet, Book 1 (Faber)
	7 James Rae	Swing Five or Late Train Blues (No. 21 or No. 24 from <i>38 More Modern Studies for Solo Clarinet</i> )	James Rae: 38 More Modern Studies for Solo Clarinet (Universal)
	8 Philip Sparke	Windmill Waltz (No. 31 from <i>Skilful Studies for Clarinet</i> )	Philip Sparke: Skilful Studies for Clarinet (Anglo Music)
	9 Karen Street	Yes, App-Arently	Double Click!! for Solo Clarinet (Gumbles Publications)
	10 Lynne Williams	Jig (No. 22 from <i>Thirty One Two Three Clarinet Studies</i> )	Lynne Williams: Thirty One Two Three Clarinet Studies (Forton Music)

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

	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>SCALES</b>		
A, D majors	a 12th	
G, B $\flat$ majors	2 oct.	
B, D minors (harmonic <i>or</i> melodic, at candidate's choice)	a 12th	tongued / slurred
G minor (harmonic <i>or</i> melodic, at candidate's choice)	2 oct.	
<b>CHROMATIC SCALE</b>		
starting on G	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
A, D majors	a 12th	
G, B $\flat$ majors	2 oct.	tongued / slurred
B, D minors	a 12th	
G 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)
<b>A</b>	1 Bizet	Avec la garde montante (from <i>Carmen</i> ), arr. Bullard	Clarinet Exam Pieces 2018–2021, Grade 4 (ABRSM)
	2 Gade	Fantasy Piece (No. 1 from <i>Fantasiestücke</i> , Op. 43) <i>grace notes optional</i>	Clarinet Exam Pieces 2018–2021, Grade 4 (ABRSM)
	3 Trad. Klezmer	Choson Kale Mazel Tov, arr. Gellnick	Clarinet Exam Pieces 2018–2021, Grade 4 (ABRSM)
	4 Bizet	Chanson bohème (from <i>Carmen</i> ), arr. Lawrance	Great Winners for Clarinet (Brass Wind <b>!!!</b> )
	5 Dvořák	Humoresque, Op. 101 No. 7, arr. Birtel	Classical Music for Children for Clarinet (Schott)
	6 Mendelssohn	Song Without Words, Op. 67 No. 2, arr. King & Frank	Mendelssohn for the Clarinet (ABRSM)
	7 Mozart	Voi che sapete (from <i>The Marriage of Figaro</i> ), arr. Benoy & Bryce	Mozart Two Arias (OUP)
	8 Purcell	Rondeau, arr. Richardson	First Book of Clarinet Solos (Faber)
	9 Reger	Romance, trans. Wastall	First Repertoire Pieces for Clarinet (Boosey & Hawkes)
	10 Schumann	Träumerei, Op. 15 No. 7, arr. Birtel	Classical Highlights for Clarinet (Schott)
<b>B</b>	1 Duncan Lamont	The Wizard (from <i>Mr Benn for Clarinet</i> )	Clarinet Exam Pieces 2018–2021, Grade 4 (ABRSM)
	2 J. Collis	School's Out! (1st movt from <i>Tom Sawyer Suite</i> )	Clarinet Exam Pieces 2018–2021, Grade 4 (ABRSM)
	3 Christopher Norton	Cooling Breeze	Clarinet Exam Pieces 2018–2021, Grade 4 (ABRSM)
	4 Colin Cowles	The Fiery Frog Hopper's Hop (from <i>Amazing Animals for Clarinet</i> )	Colin Cowles: Amazing Animals for Clarinet (Fentone <b>!!!</b> )
	5 Fields & McHugh	On the Sunny Side of the Street, arr. Iveson <i>observing lower line in bb. 35–40</i>	Let's Face the Music for Clarinet (Brass Wind)
	6 Paul Harris	Andante pacifico con rubato (3rd movt from <i>Sonatina for Clarinet</i> )	Paul Harris: Sonatina for Clarinet (Fentone)
	7 Joplin	Maple Leaf Rag, arr. Lawrance	Great Winners for Clarinet (Brass Wind <b>!!!</b> )
	8 John Williams	Raiders March (from <i>Raiders of the Lost Ark</i> ), arr. Lawrance or arr. Galliford, Neuburg & Edmondson	Great Winners for Clarinet (Brass Wind <b>!!!</b> ) or Ultimate Movie Instrumental Solos for Clarinet (Alfred)
	9 Bryan Kelly	Aries (No. 1 from <i>Zodiac, Set 1</i> )	Bryan Kelly: Zodiac, Set 1 (Weinberger)
	10 Vinter	First Song (from <i>Song and Dance</i> )	First Repertoire Pieces for Clarinet (Boosey & Hawkes)
<b>C</b>	1 Howard Goodall	Dog, Bone, Mayhem <i>stamping optional</i>	Clarinet Exam Pieces 2018–2021, Grade 4 (ABRSM)
	2 Mark Nightingale	Who's Afraid of the Big Bad Pike? (No. 3 from <i>Fishy Scaley Studies</i> )	Clarinet Exam Pieces 2018–2021, Grade 4 (ABRSM)
	3 F. L. Schubert	Andantino in A minor (No. 63 from <i>Kleine theoretisch-praktische Clarinettschule</i> )	Clarinet Exam Pieces 2018–2021, Grade 4 (ABRSM)
	4 Demnitz	Study in D (from <i>Elementary School for Clarinet</i> )	P. 15 No. 5 from Demnitz: Elementary School for Clarinet (Peters)
	5 Langey	Study in B minor	No. 33 from More Graded Studies for Clarinet, Book 1 (Faber)
	6 Nilia Velázquez	Study in G minor	No. 38 from More Graded Studies for Clarinet, Book 1 (Faber)
	7 Roger Purcell	Come What May (No. 26 from <i>Scaling the Heights</i> )	Roger Purcell: Scaling the Heights (Astute Music)
	8 James Rae	Exhibit A (No. 23 from <i>38 More Modern Studies for Solo Clarinet</i> )	James Rae: 38 More Modern Studies for Solo Clarinet (Universal)
	9 James Rae	Save As... or Polka Dotcom	Double Click!! for Solo Clarinet (Gumbles Publications)
	10 Philip Sparke	Ursa Major or Hungarian Dance (No. 37 or No. 38 from <i>Skilful Studies for Clarinet</i> )	Philip Sparke: Skilful Studies for Clarinet (Anglo Music)

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

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

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

**AURAL TESTS:** administered by the examiner from the piano; for further details see pages 134 & 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)
<b>A</b>	1 attrib. J. A. Hasse	Tambourin (from <i>Piramo e Tisbe</i> ), arr. Jones	Clarinet Exam Pieces 2018–2021, Grade 5 (ABRSM)
	2 C. Nielsen	Fantasy Piece, FS 3h, CNW 66 <i>observing printed cadenza</i>	Clarinet Exam Pieces 2018–2021, Grade 5 (ABRSM)
	3 Weber	Theme <b>and</b> Variation 1 (from <i>Variations on a Theme from Silvana</i> , Op.33)	Clarinet Exam Pieces 2018–2021, Grade 5 (ABRSM)
	4 J. S. Bach	Air (from <i>Orchestral Suite No. 3 in D</i> , BWV 1068), arr. Birtel	Classical Highlights for Clarinet (Schott)
	5 C. Baermann	Romanze	C. Baermann: Romanze for Clarinet (Schott)
	6 Bizet	Entr'acte (from <i>Carmen</i> ), arr. Schmidt	Solos for Clarinet (Carl Fischer)
	7 Brahms	Allegretto grazioso (3rd movt from <i>Sonata in F minor</i> , Op.120 No.1)	Brahms: Sonatas, Op.120 (Henle) <i>or</i> Brahms: Sonata in F minor, Op.120 No.1 (Wiener Urtext)
	8 Delibes	Andante quasi allegretto	French Clarinet Encores, Book 2 (Pan Educational Music)
	9 Lefèvre	Allegro (3rd movt from <i>Sonata No. 2 in G minor</i> )	First Repertoire Pieces for Clarinet (Boosey & Hawkes)
	10 Mendelssohn	Spring Song, Op.62 No.6, arr. King & Frank	Mendelssohn for the Clarinet (ABRSM)
<b>B</b>	1 Mike Cornick	Talkin' the Talk	Clarinet Exam Pieces 2018–2021, Grade 5 (ABRSM)
	2 Paul Harvey	Miltonality	Clarinet Exam Pieces 2018–2021, Grade 5 (ABRSM)
	3 Mandel & Webster	The Shadow of Your Smile, arr. Ledbury	Clarinet Exam Pieces 2018–2021, Grade 5 (ABRSM)
	4 M. Arnold	Andantino (2nd movt from <i>Sonatina</i> , Op.29)	M. Arnold: Sonatina, Op.29 (Lengnick)
	5 Duke Ellington	In a Sentimental Mood, arr. Wastall	Grade by Grade, Clarinet Grade 5 (Boosey & Hawkes)
	6 Finzi	Forlana (No. 4 from <i>Five Bagatelles</i> )	Grade by Grade, Clarinet Grade 5 (Boosey & Hawkes) <i>or</i> Finzi: Five Bagatelles (Boosey & Hawkes)
	7 Paul Harris	Allegro vigoroso (4th movt from <i>Sonatina for Clarinet</i> )	Paul Harris: Sonatina for Clarinet (Fentone)
	8 Nigel Hess	Theme from <i>Ladies in Lavender</i>	Nigel Hess: Theme from Ladies in Lavender for Clarinet (Faber)
	9 Mack & Johnson	Charleston, arr. Iveson <i>observing lower line in bb. 37–52</i>	Let's Face the Music for Clarinet (Brass Wind)
	10 Bryan Kelly	Gemini (No. 2 from <i>Zodiac, Set 1</i> )	Bryan Kelly: Zodiac, Set 1 (Weinberger)
<b>C</b>	1 Chris Allen	Study in D (No. 33 from <i>Progressive Studies for Clarinet, Book 1</i> )	Clarinet Exam Pieces 2018–2021, Grade 5 (ABRSM)
	2 John Sands	Easy Come, Easy Go (No. 3 from <i>21 Jazz Clarinet Études</i> )	Clarinet Exam Pieces 2018–2021, Grade 5 (ABRSM)
	3 Wiedemann	Czárdás (No. 36 from <i>Praktische und theoretische Studien für Klarinette</i> )	Clarinet Exam Pieces 2018–2021, Grade 5 (ABRSM)
	4 Demnitz	Study in Bb (from <i>Elementary School for Clarinet</i> )	P.21 No.15 from Demnitz: Elementary School for Clarinet (Peters)
	5 Chris Gumbley	Just Browsing	Double Click!! for Solo Clarinet (Gumbles Publications)
	6 István Kleiper	Ukrainian Dance <i>observing repeat</i>	No. 46 from More Graded Studies for Clarinet, Book 1 (Faber)
	7 C. Rose	Study in C minor	No. 45 from More Graded Studies for Clarinet, Book 1 (Faber)
	8 Roger Purcell	Organised Chaos <i>or</i> On the Move (No. 30 <i>or</i> No. 42 from <i>Scaling the Heights</i> )	Roger Purcell: Scaling the Heights (Astute Music)
	9 James Rae	Breakaway (No. 31 from <i>38 More Modern Studies for Solo Clarinet</i> )	James Rae: 38 More Modern Studies for Solo Clarinet (Universal)
	10 Philip Sparke	Party Piece (No. 40 from <i>Skilful Studies for Clarinet</i> )	Philip Sparke: Skilful Studies for Clarinet (Anglo Music)

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

	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>SCALES</b>		
E, G, A $\flat$ , B $\flat$ , E $\flat$ majors		
F, F $\sharp$ , G, C, C $\sharp$ minors (harmonic <i>or</i> melodic, at candidate's choice)	2 oct.	tongued / slurred
<b>CHROMATIC SCALES</b>		
starting on A and C	2 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
E, G, A $\flat$ , B $\flat$ , E $\flat$ majors	2 oct.	tongued / slurred
F, F $\sharp$ , G, C, C $\sharp$ minors		
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the keys of D and F	2 oct.	tongued / slurred
<b>DIMINISHED SEVENTH</b>		
starting on 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 & 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](http://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)
<b>A</b>	1 Debussy	La fille aux cheveux de lin (No.8 from <i>Préludes, Book 1</i> ), arr. Bullard	Clarinet Exam Pieces 2018–2021, Grade 6 (ABRSM)
	2 Stanford	Intermezzo (No.2 from <i>Three Intermezzi</i> , Op.13)	Clarinet Exam Pieces 2018–2021, Grade 6 (ABRSM)
	3 Vanhal	Adagio (2nd movt from <i>Sonata in B♭</i> , W. XIa:27)	Clarinet Exam Pieces 2018–2021, Grade 6 (ABRSM)
	4 Bassi	Nocturne	Solos for Clarinet (Carl Fischer)
	5 Handel	Giga (from <i>Sonata in F</i> , Op.1 No.1), arr. Schmidt	Solos for Clarinet (Carl Fischer)
	6 Brahms	Hungarian Dance No.5, WoO 1/1, arr. Mauz	Classical Highlights for Clarinet (Schott)
	7 Bruch	Andante tranquillo <b>and</b> Allegro non troppo (Nos 2 <b>and</b> 3 from <i>Swedish Dances</i> , Op.63), arr. Magistrelli	Bruch: Swedish Dances, Op.63 (Musica Rara)
	8 L. Kozeluch	Poco adagio (2nd movt from <i>Concerto in E♭</i> )	L. Kozeluch: Concerto in E♭ (Kunzelmann)
	9 Mozart	Church Sonata No.2 in B♭, K.68, arr. Ettlinger	No.1 from Mozart Four Church Sonatas (Boosey & Hawkes)
	10 Tartini, arr. Jacob	Grave <b>and</b> Allegro molto (1st <b>and</b> 2nd movts from <i>Concertino</i> )	Tartini: Concertino (Boosey & Hawkes)
<b>B</b>	1 Brian Chapple	Spanish Brandy (No.4 from <i>Ebony &amp; Ivory</i> )	Clarinet Exam Pieces 2018–2021, Grade 6 (ABRSM)
	2 Finzi	Prelude (No.1 from <i>Five Bagatelles</i> )	Clarinet Exam Pieces 2018–2021, Grade 6 (ABRSM)
	3 Rodgers & Hart	Blue Moon, arr. Churchill	Clarinet Exam Pieces 2018–2021, Grade 6 (ABRSM)
	4 M. Arnold	Con brio (from <i>English Dances, Set II</i> , Op.33), arr. Harris	No.1 from M. Arnold English Dances for Clarinet (Lengnick)
	5 J. Collis	Jackson's Island (2nd movt from <i>Tom Sawyer Suite</i> )	J. Collis: Tom Sawyer Suite (Boosey & Hawkes)
	6 A. Cooke	Alla Marcia	A. Cooke: Alla Marcia (Emerson)
	7 Gershwin	Promenade (Walking the Dog), arr. Denwood	Gershwin: Promenade (Walking the Dog) for Clarinet (Emerson)
	8 Paul Harvey	Jollipop (No.2 from <i>Three Harveynian Showpieces</i> ) <i>bends &amp; gliss. optional</i>	Paul Harvey: Three Harveynian Showpieces (Reedimensions)
	9 James Rae	Sole Bay (1st movt from <i>Southwold Sonatina</i> )	James Rae: Southwold Sonatina (Reedimensions)
	10 Raybould	The Wistful Shepherd	Raybould: The Wistful Shepherd (Boosey & Hawkes)
<b>C</b>	1 Demnitz	Chord Study in A♭ (from <i>Elementary School for Clarinet</i> )	Clarinet Exam Pieces 2018–2021, Grade 6 (ABRSM)
	2 Rachmaninoff	Variations 3 <b>and</b> 4 (from <i>Rhapsody on a Theme of Paganini</i> , Op.43), arr. Denwood	Clarinet Exam Pieces 2018–2021, Grade 6 (ABRSM)
	3 Jeffery Wilson	Fast (No.3 from <i>Three Jazz Studies</i> )	Clarinet Exam Pieces 2018–2021, Grade 6 (ABRSM)
	4 Rob Buckland	Squaring the Circle	Solo Clarinet, Book 1 (Astute Music)
	5 Chris Gumbley	Lift-off (from <i>Solo Flight for Clarinet</i> )	Chris Gumbley: Solo Flight for Clarinet (Brass Wind)
	6 Lange	Study in C	No.58 from More Graded Studies for Clarinet, Book 2 (Faber)
	7 I. Müller	Study in G minor	No.51 from More Graded Studies for Clarinet, Book 2 (Faber)
	8 Roger Purcell	Scotch on the Rocks <i>bends optional</i> or Hoe-Down <i>observing repeats</i> (No.44 or No.59 from <i>Scaling the Heights</i> )	Roger Purcell: Scaling the Heights (Astute Music)
	9 James Rae	The Funkmeister (No.30 from <i>38 More Modern Studies for Solo Clarinet</i> )	James Rae: 38 More Modern Studies for Solo Clarinet (Universal)
	10 Nigel Wood	Jab Jab (No.1 from <i>Six Exotic Studies for Solo Clarinet</i> )	Nigel Wood: Six Exotic Studies for Solo Clarinet (Saxtet Publications)

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

	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>SCALES</b>		
Ab/G#, B, C, D majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	tongued / slurred
E major and minor (minor harmonic <i>and</i> melodic)	3 oct.	
<b>SCALE IN THIRDS</b>		
Bb major	1 oct.	tongued / slurred
<b>CHROMATIC SCALES</b>		
starting on G# and D	2 oct.	tongued / slurred
starting on E	3 oct.	
<b>ARPEGGIOS</b>		
Ab/G#, B, C, D majors and minors	2 oct.	tongued / slurred
E major and minor	3 oct.	
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the keys of C# and G	2 oct.	tongued / slurred
in the key of A	3 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on G# and D	2 oct.	tongued / slurred
starting on E	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 & 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](http://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 Hurlstone	Scherzo (No. 4 from <i>Four Characteristic Pieces</i> )	Clarinet Exam Pieces 2018–2021, Grade 7 (ABRSM)
	2 Lefèvre	Rondeau (3rd movt from <i>Sonata No. 10</i> )	Clarinet Exam Pieces 2018–2021, Grade 7 (ABRSM)
	3 Schumann	Romance (No. 1 from <i>Three Romances</i> , Op. 94)	Clarinet Exam Pieces 2018–2021, Grade 7 (ABRSM)
	4 Brahms	Trio Movement (from <i>Trio for Clarinet, Cello and Piano</i> , Op. 114), arr. Allen	Brahms: Trio Movement for Clarinet (Emerson)
	5 Brahms	Vivace (4th movt from <i>Sonata in F minor</i> , Op. 120 No. 1)	Brahms: Sonatas, Op. 120 (Henle) <i>or</i> Brahms: Sonata in F minor, Op. 120 No. 1 (Wiener Urtext)
	6 Chopin	Nocturne in Eb, Op. 9 No. 2, trans. Dangain	Chopin: Nocturne for Clarinet, Op. 9 No. 2 (Billaudot)
	7 Mozart	Church Sonata No. 17 in B $\flat$ , K. 336, arr. Ettlinger <i>observing cadenza</i>	No. 4 from Mozart Four Church Sonatas (Boosey & Hawkes)
	8 Saint-Saëns	Allegretto (1st movt from <i>Sonata in Eb</i> , Op. 167)	Saint-Saëns: Sonata in Eb, Op. 167 (Henle <i>or</i> Durand) <i>or</i> The Chester Clarinet Anthology (Chester)
	9 C. Stamitz	Rondo: Poco allegro (3rd movt from <i>Concerto No. 10 in B<math>\flat</math></i> )	C. Stamitz: Concerto No. 10 in B $\flat$ (Sikorski–Music Sales)
	10 Stanford	Allegretto scherzando (No. 3 from <i>Three Intermezzi</i> , Op. 13)	Stanford: Three Intermezzi, Op. 13 (Chester)
B	1 John Blood	The Dreamer (No. 3 from <i>City People</i> )	Clarinet Exam Pieces 2018–2021, Grade 7 (ABRSM)
	2 Paul Lewis	Sérénade populaire <i>gliss. optional</i>	Clarinet Exam Pieces 2018–2021, Grade 7 (ABRSM)
	3 Ravel	Pièce en forme d’Habañera	Clarinet Exam Pieces 2018–2021, Grade 7 (ABRSM)
	4 M. Arnold	Allegro non troppo (from <i>English Dances, Set II</i> , Op. 33), arr. Harris	No. 5 from M. Arnold English Dances for Clarinet (Lengnick)
	5 Brian Chapple	Allegro giocoso (No. 1 from <i>A Bit of a Blow</i> )	Brian Chapple: A Bit of a Blow for Clarinet (Bosworth)
	6 Mike Cornick	Allegro (3rd movt from <i>Sonata for Clarinet</i> )	Mike Cornick: Sonata for Clarinet (Reedimensions)
	7 Dankworth	Pavane (2nd movt from <i>Suite for Emma</i> ) <i>observing printed ad lib.</i>	Dankworth: Suite for Emma (Chester) <i>or</i> The Chester Clarinet Anthology (Chester)
	8 Roxanna Panufnik	LOLLaby	Roxanna Panufnik: LOLlaby (Peters)
	9 Poulenc	Romanza (2nd movt from <i>Sonata for Clarinet</i> )	Poulenc: Sonata for Clarinet (Chester) <i>or</i> The Chester Clarinet Anthology (Chester)
	10 James Rae	Off to the Nelson! (3rd movt from <i>Southwold Sonatina</i> )	James Rae: Southwold Sonatina (Reedimensions)
C	1 Backofen	Allegro con spirito (from <i>Anweisung zur Clarinette</i> )	Clarinet Exam Pieces 2018–2021, Grade 7 (ABRSM)
	2 Chris Gumbley	Off and Back On	Clarinet Exam Pieces 2018–2021, Grade 7 (ABRSM)
	3 Philip Sparke	Swiss Mountain Air (No. 22 from <i>Super Studies for Clarinet</i> )	Clarinet Exam Pieces 2018–2021, Grade 7 (ABRSM)
	4 Rob Buckland	Brazilian Walk	Solo Clarinet, Book 1 (Astute Music)
	5 Dessein	Marionettes	No. 70 from More Graded Studies for Clarinet, Book 2 (Faber)
	6 C. Rose	Study in A	No. 61 from More Graded Studies for Clarinet, Book 2 (Faber)
	7 Roger Purcell	Now Get This! (No. 53 from <i>Scaling the Heights</i> )	Roger Purcell: Scaling the Heights (Astute Music)
	8 James Rae	Tongue Twister <i>or</i> Hocus Pocus (No. 36 <i>or</i> No. 38 from <i>38 More Modern Studies for Solo Clarinet</i> )	James Rae: 38 More Modern Studies for Solo Clarinet (Universal)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Uhl	Study No. 6 or Study No. 20 (from <i>48 Studies for Clarinet, Book 1</i> )	Uhl: 48 Studies for Clarinet, Book 1 (Schott)
10 Nigel Wood	Balletico (No. 2 from <i>Six Exotic Studies for Solo Clarinet</i> )	Nigel Wood: Six Exotic Studies for Solo Clarinet (Saxtet Publications)

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

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
F $\sharp$ , A, B $\flat$ , D $\flat$ /C $\sharp$ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	legato-tongued / staccato / slurred
F major and minor (minor harmonic <i>and</i> melodic)	3 oct.	
<b>EXTENDED-RANGE SCALE</b>		
C major	see p.16	legato-tongued / staccato / slurred
<b>SCALE IN THIRDS</b>		
G major	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on F $\sharp$ , B $\flat$ and C $\sharp$	2 oct.	legato-tongued / staccato / slurred
starting on F	3 oct.	
<b>ARPEGGIOS</b>		
F $\sharp$ , A, B $\flat$ , D $\flat$ /C $\sharp$ majors and minors	2 oct.	legato-tongued / staccato / slurred
F major and minor	3 oct.	
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the keys of B, E $\flat$ and F $\sharp$	2 oct.	legato-tongued / staccato / slurred
in the key of B $\flat$	3 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on F $\sharp$ , B $\flat$ and C $\sharp$	2 oct.	legato-tongued / staccato / slurred
starting on F	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 & 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](http://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 Brahms	Allegro appassionato (1st movt from <i>Sonata in F minor</i> , Op.120 No.1)	Brahms: Sonatas, Op.120 (Henle) <i>or</i> Brahms: Sonata in F minor, Op.120 No.1 (Wiener Urtext)
	2 Brahms	Allegro amabile (1st movt from <i>Sonata in Eb</i> , Op.120 No.2)	Brahms: Sonatas, Op.120 (Henle) <i>or</i> Brahms: Sonata in Eb, Op.120 No.2 (Wiener Urtext)
	3 Cavallini	Una lagrima sulla tomba dell'immortale Rossini <i>observing printed cadenzas</i>	Cavallini: Una lagrima sulla tomba dell'immortale Rossini (Lazarus Edition)
	4 Crusell	Rondo: Allegretto (3rd movt from <i>Concerto No.2 in F minor</i> , Op.5)	Crusell: Concerto No.2 in F minor, Op.5 (Universal)
	5 della Giacoma	Tosca Fantasia, Op.171	della Giacoma: Tosca Fantasia, Op.171 (Musica Rara)
	6 Krommer	Allegro (1st movt from <i>Concerto in Eb</i> , Op.36)	Krommer: Concerto in Eb, Op.36 (Kunzelmann <i>or</i> Bärenreiter Praha)
	7 I. J. Pleyel	Rondo: Allegro (3rd movt from <i>Concerto in C</i> ), trans. Dobrée	I. J. Pleyel: Concerto in C (Musica Rara)
	8 Saint-Saëns	Molto allegro (4th movt from <i>Sonata in Eb</i> , Op.167)	Saint-Saëns: Sonata in Eb, Op.167 (Henle <i>or</i> Durand)
	9 Schumann	Lebhaft, leicht <i>and</i> Rasch und mit Feuer (Nos 2 <i>and</i> 3 from <i>Fantasiestücke</i> , Op.73)	Schumann: Fantasiestücke, Op.73 (Peters <i>or</i> Henle: A/Bb edition)
10 Weber	Allegro <i>or</i> Rondo: Allegretto (1st <i>or</i> 3rd movt from <i>Concerto No.1 in F minor</i> , Op.73)	Weber: Concerto No.1 in F minor, Op.73 (Henle <i>or</i> Boosey & Hawkes)	
B	1 M. Arnold	Allegro con brio <i>or</i> Furioso (1st <i>or</i> 3rd movt from <i>Sonatina</i> , Op.29)	M. Arnold: Sonatina, Op.29 (Lengnick)
	2 L. Bernstein	Grazioso (1st movt from <i>Sonata for Clarinet</i> )	L. Bernstein: Sonata for Clarinet (Boosey & Hawkes)
	3 Dankworth	Valse <i>or</i> Ballade (1st <i>or</i> 3rd movt from <i>Suite for Emma</i> )	Dankworth: Suite for Emma (Chester)
	4 Grovlez	Sarabande et Allegro, trans. Delécluse	Grovlez: Sarabande et Allegro (Leduc)
	5 Paul Harvey	Hinsong (No.3 from <i>Three Harveynian Showpieces</i> )	Paul Harvey: Three Harveynian Showpieces (Reedimensions)
	6 Joseph Horovitz	Con brio (3rd movt from <i>Sonatina for Clarinet</i> )	Joseph Horovitz: Sonatina for Clarinet (Novello)
	7 Poulenc	Allegro triste (1st movt from <i>Sonata for Clarinet</i> )	Poulenc: Sonata for Clarinet (Chester)
	8 Reizenstein	Allegro vivace (1st movt from <i>Sonatina</i> , Op.48)	Reizenstein: Sonatina, Op.48 (Boosey & Hawkes)
	9 A. Ridout	Concertino for Clarinet <i>complete</i>	A. Ridout: Concertino for Clarinet (Emerson)
10 Seiber	Toccata (1st movt from <i>Concertino for Clarinet</i> )	Seiber: Concertino for Clarinet (Schott)	
C	1 Abreu	Tico-tico no fubá, arr. Héau	Abreu: Tico-tico no fubá for solo clarinet (Billaudot)
	2 J. S. Bach	Giga (from <i>Partita No.2 in D minor</i> , BWV 1004), trans. Giampieri	No.19 from Bach 21 Pieces for Clarinet (Ricordi)
	3 C. Baermann	Variations sentimentales	No.74 from More Graded Studies for Clarinet, Book 2 (Faber)
	4 Lazarus	Study in G minor	No.80 from More Graded Studies for Clarinet, Book 2 (Faber)
	5 P.-M. Dubois	Allegro brillante (1st movt from <i>Sonata Brève</i> )	P.-M. Dubois: Sonata Brève (Leduc)
	6 Chris Gumbley	Streaming Hot!	Double Click!! for Solo Clarinet (Gumbles Publications)
	7 Paul Harris	Allegro agitato (1st movt from <i>Sonata da Camera for solo clarinet</i> )	Paul Harris: Sonata da Camera for solo clarinet (Queen's Temple Publications)
	8 Paul Harvey	I Got Rhythm (No.1 from <i>Three Etudes on Themes of Gershwin for Solo Clarinet</i> )	Paul Harvey: Three Etudes on Themes of Gershwin for Solo Clarinet (Emerson)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Stravinsky	Nos 1 <i>and</i> 3 (from <i>Three Pieces for Clarinet Solo</i> ) <i>B<math>\flat</math> or A clarinet may be used</i>	Stravinsky: Three Pieces for Clarinet Solo (Chester)
10 Uhl	Study No. 12 <i>or</i> Study No. 21 (from <i>48 Studies for Clarinet, Book 1</i> )	Uhl: 48 Studies for Clarinet, Book 1 (Schott)

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

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
B, C, E $\flat$ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	legato-tongued / staccato / slurred
F $\sharp$ , G majors and minors (minors harmonic <i>and</i> melodic)	3 oct.	
<b>EXTENDED-RANGE SCALES</b>		
A major	see p. 16	legato-tongued / staccato / slurred
E harmonic minor		
<b>SCALES IN THIRDS</b>		
D major	2 oct.	legato-tongued / staccato / slurred
F major	3 oct.	
<b>CHROMATIC SCALES</b>		
starting on B, C and E $\flat$	2 oct.	legato-tongued / staccato / slurred
starting on F $\sharp$ and G	3 oct.	
<b>WHOLE-TONE SCALES</b>		
starting on D $\flat$	2 oct.	legato-tongued / staccato / slurred
starting on E	3 oct.	
<b>ARPEGGIOS</b>		
B, C, E $\flat$ majors and minors	2 oct.	legato-tongued / staccato / slurred
F $\sharp$ , G majors and minors	3 oct.	
<b>EXTENDED-RANGE ARPEGGIOS</b>		
A major	see p. 16	legato-tongued / staccato / slurred
E minor		
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of E, F and A $\flat$	2 oct.	legato-tongued / staccato / slurred
in the keys of B and C	3 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on B, C and E $\flat$	2 oct.	legato-tongued / staccato / slurred
starting on F $\sharp$ and G	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](http://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](http://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.