

## WOODWIND REQUIREMENTS AND INFORMATION

*This section provides a summary of the most important points that teachers and candidates need to know when taking ABRSM woodwind exams. Further details, as well as administrative information relating to the exams, are contained in the Exam Information & Regulations which should be read before an exam booking is made. The Exam Information & Regulations are published annually and are available free of charge from music retailers and from [www.abrsm.org/regulations](http://www.abrsm.org/regulations).*

### Entering for an exam

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

**Access:** ABRSM endeavours to make its exams as accessible as possible to all candidates, regardless of sensory impairments, learning difficulties or particular physical needs. There is a range of alternative tests and formats as well as sets of guidelines for candidates with particular access needs (see [www.abrsm.org/specificneeds](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, venues, fees and how to book an exam are available online at [www.abrsm.org/exambooking](http://www.abrsm.org/exambooking).

### Elements of the exam

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

Pieces:	1	30
	2	30
	3	30
Aural tests		18
Scales & arpeggios		21
Sight-reading		21
Total		<hr/> 150

**Marking scheme:** 100 marks are required for a Pass, 120 for a Merit and 130 for a Distinction. A Pass in each individual section is not required to pass overall. See pp. 10–11 for the marking criteria used by examiners.

## Pieces

**Programme planning:** Candidates must choose one piece from each of the three lists in each grade (A, B and C) and they are encouraged to present a contrasted and balanced programme. In the exam, candidates should inform the examiner which pieces they are performing, and they are welcome to use the form on p. 115 for this purpose.

**Accompaniment:** All pieces in Lists A and B must be performed with a live piano accompaniment, whereas all pieces in List C must be performed solo. Candidates must provide their own accompanist, who may remain in the exam room only while accompanying. The candidate's teacher may act as accompanist; under no circumstances will the examiner do so.

**Exam music & editions:** Wherever the syllabus includes an arrangement or transcription, the edition listed in the syllabus must be used in the exam; in all such cases the abbreviation 'arr.' or 'trans.' appears in the syllabus entry. For all other pieces, the editions quoted in the syllabus are given for guidance only and candidates may use any edition of their choice (in- or out-of-print or downloadable). Information on obtaining exam music is given on p. 108.

**Editorial indications:** Indications such as the realization of ornaments, phrasing, fingering, metronome marks, etc., need not be strictly observed. Where the music contains no such indications, candidates should use their discretion to achieve a musical performance.

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

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

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

**Page-turns:** Candidates should make any page-turns in their music themselves, and pauses or difficulties with page-turning will not affect the marks. Particularly awkward page-turns may be overcome through the use of an additional copy of the music or a photocopy of a section of the piece (but see 'Photocopies' below). If necessary, in a Grade 8 exam only, a candidate's accompanist is permitted to bring a page-turner to assist with difficult page-turns in the piano part.

**Photocopies:** Performing from unauthorized photocopies (or other kinds of copies) of copyright editions is not allowed. ABRSM may withhold the exam result where it has evidence of an illegal copy (or copies) being used. In the UK, copies may be used in certain limited circumstances – for full details, see the MPA's *Code of Fair Practice* at [www.mpaonline.org.uk](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)
- the articulation

All scales and arpeggios should:

- be played from memory
- begin from the lowest possible tonic/starting note unless otherwise specified in the syllabus\*
- ascend and descend according to the specified range
- be played without undue accentuation and at a pace that is consistent with accuracy and distinctness

















The choice of breathing place is left to the candidate's discretion, but taking a breath should not disturb the flow of the scale or arpeggio, nor should it be used as a means to negotiate the break or changes of register.

Arpeggios, dominant and diminished sevenths are required in root position only.

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

Books of scale requirements are published for all woodwind subjects by ABRSM.

The following speeds are given as a general guide:

Grade	Scales, Dominant & Diminished 7ths†		Arpeggios	
	<i>speed</i>	<i>speed</i>	<i>speed</i>	<i>speed</i>
1	 ♩ = 50	 ♩ = 72		
2	 ♩ = 56	 ♩ = 80		
3	 ♩ = 66	 ♩ = 92		
4	 ♩ = 72	 ♩ = 100		
5	 ♩ = 80	 ♩ = 112		
6	 ♩ = 104	 ♩ = 56		
7	 ♩ = 116	 ♩ = 66		
8	 ♩ = 132	 ♩ = 76		

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

† Includes chromatic scales from Gr. 3, dom. 7ths from Gr. 4, dim. 7ths from Gr. 5, and scales in thirds and whole-tone scales at Gr. 8

## **Sight-reading**

Candidates will be asked to perform a short unaccompanied piece of music which they have not previously seen. They will be given up to half a minute in which to look through and, if they wish, try out any part of the test before they are required to perform it for assessment. Books of specimen sight-reading tests are published for all woodwind subjects by ABRSM.

## **Aural tests**

The requirements are the same for all subjects. Full details of the Aural tests are given on pp. 88–93.

## **In the exam**

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

**Tuning:** In Grades 1–5, the teacher or accompanist may help tune the candidate's instrument before the exam begins. In Grades 6–8, candidates must tune their instruments themselves. The examiner will not help with tuning.

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

## **Assessment**

The tables on pp. 10–11 show the criteria that examiners use as the basis of assessment. These criteria (newly revised and amended) will be used in exams from January 2014. In each element of the exam, ABRSM operates the principle of marking from the required pass mark positively or negatively, rather than awarding marks by deduction from the maximum or addition from zero. In awarding marks, examiners balance the extent to which the qualities and skills listed on pp. 10–11 (broadly categorized by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

# ALTO and BARITONE SAXOPHONE *(Subject Codes: 36 and 55)*

## SOPRANO and TENOR SAXOPHONE *(Subject Codes: 54 and 37)*

This syllabus for Saxophone is valid from January 2014. The next edition will be published in July 2017. Advance notice of any planned changes to the Saxophone requirements from 2018 will be available at [www.abrsm.org/saxophone](http://www.abrsm.org/saxophone) from January 2017.

In Grades 1–3, this syllabus may be offered on a non-metal saxophone.

*Related instrument option:* Candidates may play their List C piece on any of the saxophones listed above. There is no advantage to be gained over other candidates in taking this option, and all the other requirements must be performed using the saxophone on which the candidate has entered.

### Saxophone GRADE 1

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C. (For related instrument option, see note above):

#### ALTO AND BARITONE SAXOPHONE IN E♭:

##### LIST A

- 1 **Anon.** A Romp } *Time Pieces for E♭ Saxophone, Vol. 1, arr. Denley (ABRSM)*
- 2 **Tchaikovsky** Grandfather's Dance (from *The Nutcracker*, Op. 71) } *Time Pieces for E♭ Saxophone, Vol. 1, arr. Denley (ABRSM)*
- 3 **Brahms** Cradle Song } *Time Travels for Saxophone, arr. Buckland and Scott (Astute Music): E♭ piano accomp. published separately)*
- 4 **Trad. Russian** Song of the Volga Boatmen } *E♭ piano accomp. published separately)*
- 5 **Elgar** Land of Hope and Glory. No. 3 from } *Up-Grade! for Alto Saxophone, Grades 1–2, arr. Wedgwood (Faber)*
- 6 **Verdi** La donna è mobile. No. 4 from } *Up-Grade! for Alto Saxophone, Grades 1–2, arr. Wedgwood (Faber)*
- 7 **Glazunov** Theme and Variations. *First Repertoire for Alto Saxophone, arr. Harris and Calland (Faber)*
- 8 **Schubert** Entr'acte Music from *Rosamunde*, arr. Kolman. *Repertoire Explorer for Alto Saxophone (Universal UE 21486)*
- 9 **Philip Sparke** A Victorian Ballad. No. 5 from *Skilful Solos for Alto Saxophone, arr. Sparke (Anglo Music AMP 190-400)*

##### LIST B

- 1 **Ned Bennett** Jazz Music for Beetles: from *Jazz Club for Alto Saxophone, Grades 1–2 (IMP)*
- 2 **J. W. Bratton** Theme from 'The Teddy Bears' Picnic'. No. 11 from *Up-Grade! for Alto Saxophone, Grades 1–2, arr. Wedgwood (Faber)*
- 3 **Rob Buckland** Saxi-Taxi. *Time Travels for Saxophone, arr. Buckland and Scott (Astute Music: E♭ piano accomp. published separately)*
- 4 **Paul Harris** Seascape. *First Repertoire for Alto Saxophone, arr. Harris and Calland (Faber)*
- 5 **Mike Mower** Lullaby: from *Future Hits for Alto or Baritone Saxophone (Itchy Fingers Publications 056)*
- 6 **James Rae** Rumba. *Repertoire Explorer for Alto Saxophone (Universal UE 21486)*
- 7 **John Reeman** Promenade (from *Simple Suite No. 3*). *Time Pieces for E♭ Saxophone, Vol. 1, arr. Denley (ABRSM)*
- 8 **Philip Sparke** Nice to See You Again. No. 1 from *Skilful Solos for Alto Saxophone, arr. Sparke (Anglo Music AMP 190-400)*
- 9 **Ros Stephen** Guanabara Bay: No. 1 from *E♭ Saxophone Globetrotters (OUP: piano accomp. printable from companion CD)*

##### LIST C

- 1 **Alan Bullard** Sax Café or Hungarian Sax or Balanced Sax: No. 5 or No. 7 or No. 8 from *Sixty for Sax (ABRSM)*
- 2 **Fetzen** Study in C. No. 15 from } *80 Graded Studies for Saxophone, Book 1 (Faber)*
- 3 **Garnier** Study in C. No. 11 from } *80 Graded Studies for Saxophone, Book 1 (Faber)*
- 4 **Mike Mower** Knock Knock: from *The Good-Tempered Saxophone (Itchy Fingers Publications 057)*
- 5 **Popp** Moderato. *Repertoire Explorer for Alto Saxophone or Repertoire Explorer for Tenor Saxophone (Universal UE 21486 or UE 21612)*
- 6 **James Rae** Blue Waltz: No. 2 from *36 More Modern Studies for Solo Saxophone (Universal UE 21613)*
- 7 **Karen Street** Easy P.C. No. 2 from *Double Click!! for Solo Saxophone (Gumbles Publications)*

**SOPRANO AND TENOR SAXOPHONE IN B $\flat$ :**

**LIST A**

- 1 **Anon.** A Romp
- 2 **Haydn** Minuet (from *12 German Dances*, Hob. IX/10)
- 3 **Tchaikovsky** Grandfather's Dance (from *The Nutcracker*, Op. 71)
- 4 **Brahms** Cradle Song
- 5 **Trad. Russian** Song of the Volga Boatmen
- 6 **Glazunov** Theme and Variations
- 7 **Verdi** La donna è mobile
- 8 **Schubert** Entr'acte Music from *Rosamunde*, arr. Kolman. *Repertoire Explorer for Tenor Saxophone* (Universal UE 21612)
- 9 **Philip Sparke** A Victorian Ballad. No. 5 from *Skilful Solos for Tenor Saxophone*, arr. Sparke (Anglo Music AMP 368-400)

**LIST B**

- 1 **Ned Bennett** Open Window: from *Jazz Club for Tenor Saxophone, Grades 1–2* (IMP)
- 2 **Rob Buckland** Saxi-Taxi. *Time Travels for Saxophone*, arr. Buckland and Scott (Astute Music: B $\flat$  piano accomp. published separately)
- 3 **Paul Harris** Midnight Air
- 4 **Pam Wedgwood** I Believe
- 5 **Mike Mower** Lullaby: from *Future Hits for Tenor or Soprano Saxophone* (Itchy Fingers Publications 060)
- 6 **James Rae** Rumba. *Repertoire Explorer for Tenor Saxophone* (Universal UE 21612)
- 7 **John Reeman** Promenade (from *Simple Suite No. 3*). *Time Pieces for B $\flat$  Saxophone, Vol. 1*, arr. Denley (ABRSM)
- 8 **Philip Sparke** Nice to See You Again. No. 1 from *Skilful Solos for Tenor Saxophone*, arr. Sparke (Anglo Music AMP 368-400)
- 9 **Ros Stephen** Guanabara Bay: No. 1 from *B $\flat$  Saxophone Globetrotters* (OUP: piano accomp. printable from companion CD)

**LIST C:** as List C on p. 72

**AURAL TESTS FOR THE GRADE\*:** see pp. 88 and 89

**SCALES AND ARPEGGIOS\*:** from memory, to be played both slurred and tongued in the following keys:

F, G majors; D minor (one octave)

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

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

**SIGHT-READING\*:** a short piece in simple time within the keys, notes and overall range of the scale requirements set for this grade. Some accidentals, dotted and tied notes may be included. See also p. 9.

## Saxophone GRADE 2

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C. (For related instrument option, see note at top of p. 72):

### ALTO AND BARITONE SAXOPHONE IN E♭:

#### LIST A

- 1 **Marjorie Corker** On the Hills (from *In Ireland*)
- 2 **Robert Jones** In Sherwood livde stout Robin Hood
- 3 **Fauré** Berceuse (from *Dolly Suite*). *Classic Experience Encores for Alto Saxophone*, arr. Lanning (Cramer)
- 4 **Handel** Trio (from *Water Music*). *First Repertoire for Alto Saxophone*, arr. Harris and Calland (Faber)
- 5 **Schubert** Who is Sylvia?
- 6 **Tchaikovsky** March of the Wooden Soldiers
- 7 **Philip Sparke** Trumpet Tune. No. 6 from *Skilful Solos for Alto Saxophone*, arr. Sparke (Anglo Music AMP 190-400)
- 8 **Tchaikovsky** Chanson triste, arr. Harle. *Repertoire Explorer for Alto Saxophone* (Universal UE 21486)
- 9 **Trad.** What shall we do with the drunken sailor? No. 6 from *Up-Grade! for Alto Saxophone, Grades 1–2*, arr. Wedgwood (Faber)

#### LIST B

- 1 **Bart** Food, Glorious Food! *First Repertoire for Alto Saxophone*, arr. Harris and Calland (Faber)
- 2 **Ned Bennett** Barbeque Blues: from *Jazz Club for Alto Saxophone, Grades 1–2* (IMP)
- 3 **Aubrey Beswick** Farewell for a Fox or Waltz for a Wallaby. *Repertoire Explorer for Alto Saxophone* (Universal UE 21486)
- 4 **Rob Buckland** Paris. *Time Travels for Saxophone*, arr. Buckland and Scott (Astute Music: E♭ piano accomp. published separately)
- 5 **Mike Mower** Looking Out for You: from *Future Hits for Alto or Baritone Saxophone* (Itchy Fingers Publications 056)
- 6 **Satie** Prélude (from *Jack in the Box*). *Time Pieces for E♭ Saxophone, Vol. 1*, arr. Denley (ABRSM)
- 7 **Philip Sparke** Pony and Trap or Summer Siesta. No. 2 or No. 3 from *Skilful Solos for Alto Saxophone*, arr. Sparke (Anglo Music AMP 190-400)
- 8 **Ros Stephen** Greenmarket Square: No. 2 from *E♭ Saxophone Globetrotters* (OUP: piano accomp. printable from companion CD)
- 9 **Pam Wedgwood** Rosemary and Thyme. No. 8 from *Up-Grade! for Alto Saxophone, Grades 1–2*, arr. Wedgwood (Faber)

#### LIST C

- 1 **C. Baermann** Study in C. No. 12 from
- 2 **Wiedemann** Study in C. No. 19 from
- 3 **Alan Bullard** Reeling Sax or Saxophone Sentimentale: No. 10 or No. 15 from *Sixty for Sax* (ABRSM)
- 4 **Chris Gumbley** Mouse Drop-In. No. 4 from *Double Click!! for Solo Saxophone* (Gumbles Publications)
- 5 **John Harle** Study in F. *Repertoire Explorer for Alto Saxophone* or *Repertoire Explorer for Tenor Saxophone* (Universal UE 21486 or UE 21612)
- 6 **Mike Mower** Flat Feet: from *The Good-Tempered Saxophone* (Itchy Fingers Publications 057)
- 7 **James Rae** March of the Chipolatas or Crystal Waltz: No. 4 or No. 6 from *36 More Modern Studies for Solo Saxophone* (Universal UE 21613)

### SOPRANO AND TENOR SAXOPHONE IN B♭:

#### LIST A

- 1 **Marjorie Corker** On the Hills (from *In Ireland*)
- 2 **Robert Jones** In Sherwood livde stout Robin Hood
- 3 **Fauré** Berceuse (from *Dolly Suite*). *Classic Experience Collection for Tenor Saxophone*, arr. Lanning (Cramer)
- 4 **Handel** Trio (from *Water Music*)
- 5 **attrib. Henry VIII** Greensleeves
- 6 **Schubert** Who is Sylvia?
- 7 **Tchaikovsky** March of the Wooden Soldiers
- 8 **Philip Sparke** Trumpet Tune. No. 6 from *Skilful Solos for Tenor Saxophone*, arr. Sparke (Anglo Music AMP 368-400)
- 9 **Tchaikovsky** Chanson triste, arr. Harle. *Repertoire Explorer for Tenor Saxophone* (Universal UE 21612)

## Saxophone GRADE 2

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### LIST B

- 1 **Ned Bennett** Missed Chances: from *Jazz Club for Tenor Saxophone, Grades 1–2 (IMP)*
- 2 **Aubrey Beswick** Farewell for a Fox or Waltz for a Wallaby. *Repertoire Explorer for Tenor Saxophone (Universal UE 21612)*
- 3 **Rob Buckland** Paris. *Time Travels for Saxophone, arr. Buckland and Scott (Astute Music: B♭ piano accomp. published separately)*
- 4 **Paul Harris** Pirates Ahoy!
- 5 **Pam Wedgwood** Chinese Take It Away } *Selected Solos for Soprano/Tenor Saxophone, Grades 1–3 (Faber)*
- 6 **Mike Mower** Looking Out for You: from *Future Hits for Tenor or Soprano Saxophone (Itchy Fingers Publications 060)*
- 7 **Satie** Prélude (from *Jack in the Box*). *Time Pieces for B♭ Saxophone, Vol. 1, arr. Denley (ABRSM)*
- 8 **Philip Sparke** Pony and Trap or Summer Siesta. No. 2 or No. 3 from *Skilful Solos for Tenor Saxophone, arr. Sparke (Anglo Music AMP 368-400)*
- 9 **Ros Stephen** Greenmarket Square: No. 2 from *B♭ Saxophone Globetrotters (OUP: piano accomp. printable from companion CD)*

**LIST C:** as List C on p. 74

**AURAL TESTS FOR THE GRADE\*:** see pp. 88 and 89

**SCALES AND ARPEGGIOS\*:** from memory, to be played both slurred and tongued in the following keys:

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

D major (two octaves)

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

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

**SIGHT-READING\*:** a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this grade. Some accidentals, dotted and tied notes may be included. See also p. 9.



## Saxophone GRADE 3

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C. (For related instrument option, see note at top of p. 72):

### ALTO AND BARITONE SAXOPHONE IN E $\flat$ :

#### LIST A

- 1 **C. P. E. Bach** March (from *Anna Magdalena's Notebook*) } *Time Travels for Saxophone*, arr. Buckland and Scott
- 2 **MacDowell** To a Wild Rose } (Astute Music: E $\flat$  piano accomp. published separately)
- 3 **Grieg** Morning (from *Peer Gynt Suite*) } *The Classic Experience for Alto Saxophone*, arr. Lanning (Cramer)
- 4 **J. Strauss I** Radetzky March }
- 5 **Mussorgsky** Promenade (from *Pictures at an Exhibition*) } *First Repertoire for Alto Saxophone*, arr. Harris and
- 6 **Vivaldi** Cantabile (from *Il Cordellino*) } Calland (Faber)
- 7 **Rubinstein** Melodie. *Klassische Saxophon-Soli*, arr. Both (alto saxophone) (Schott ED 7331)
- 8 **Philip Sparke** Waltz with Variations. No. 13 from *Skilful Solos for Alto Saxophone*, arr. Sparke (Anglo Music AMP 190-400)
- 9 **Vaughan Williams** Linden Lea. *Time Pieces for E $\flat$  Saxophone*, Vol. 1, arr. Denley (ABRSM)

#### LIST B

- 1 **Coward** My Horse has Cast a Shoe (from *Pacific 1860*). *Time Pieces for E $\flat$  Saxophone*, Vol. 1, arr. Denley (ABRSM)
- 2 **Paul Harris** Round the Bend! *First Repertoire for Alto Saxophone*, arr. Harris and Calland (Faber)
- 3 **Joplin** The Easy Winners. No. 5 from } *Up Grade! for Alto Saxophone*, Grades 2–3, arr. Wedgwood (Faber)
- 4 **Pam Wedgwood** Eclipse. No. 1 from }
- 5 **Mike Mower** Still Waters (observing 8va in bb. 15–16): from *Future Hits for Alto or Baritone Saxophone* (Itchy Fingers Publications 056)
- 6 **James Rae** Waltz for Emily: from *Blue Saxophone* (Universal UE 19765: E $\flat$ /B $\flat$  edition)
- 7 **Andy Scott** Castanet. *Time Travels for Saxophone*, arr. Buckland and Scott (Astute Music: E $\flat$  piano accomp. published separately)
- 8 **Philip Sparke** Alladale Aria. No. 10 from *Skilful Solos for Alto Saxophone*, arr. Sparke (Anglo Music AMP 190-400)
- 9 **Ros Stephen** Roda de Choro: No. 11 from *E $\flat$  Saxophone Globetrotters* (OUP: piano accomp. printable from companion CD)

#### LIST C

- 1 **Alan Bullard** Scaly Sax or Thoughtful Sax: No. 23 or No. 24 from *Sixty for Sax* (ABRSM)
- 2 **Paul Harris** Tango. No. 22 from } *80 Graded Studies for Saxophone*, Book 1 (Faber)
- 3 **Langey** Study in A minor. No. 23 from }
- 4 **Mike Mower** Out of Plaiice: from *The Good-Tempered Saxophone* (Itchy Fingers Publications 057)
- 5 **James Rae** Spinnaker Jig or Pot Luck: No. 9 or No. 13 from *36 More Modern Studies for Solo Saxophone* (Universal UE 21613)
- 6 **Soussmann** Moderato. *Repertoire Explorer for Alto Saxophone* or *Repertoire Explorer for Tenor Saxophone* (Universal UE 21486 or UE 21612)
- 7 **Karen Street** Phish and Chips or Domain Reason. No. 6 or No. 13 from *Double Click!! for Solo Saxophone* (Gumbles Publications)

### SOPRANO AND TENOR SAXOPHONE IN B $\flat$ :

#### LIST A

- 1 **C. P. E. Bach** March (from *Anna Magdalena's Notebook*) } *Time Travels for Saxophone*, arr. Buckland and Scott
- 2 **MacDowell** To a Wild Rose } (Astute Music: B $\flat$  piano accomp. published separately)
- 3 **Grieg** Morning (from *Peer Gynt Suite*). *Classic Experience Collection for Tenor Saxophone*, arr. Lanning (Cramer)
- 4 **Jacob** A Christmas Tune } *Time Pieces for B $\flat$  Saxophone*, Vol. 1, arr.
- 5 **Mozart** Marche funèbre del Signor Maestro Contrapunto (K. 453a) } Denley (ABRSM)
- 6 **Vaughan Williams** Linden Lea }
- 7 **Mussorgsky** Promenade (from *Pictures at an Exhibition*) } *Selected Solos for Soprano/Tenor Saxophone*, Grades
- 8 **Vivaldi** Cantabile (from *Il Cordellino*) } 1–3 (Faber)
- 9 **Philip Sparke** Waltz with Variations. No. 13 from *Skilful Solos for Tenor Saxophone*, arr. Sparke (Anglo Music AMP 368-400)

## Saxophone GRADE 3

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### LIST B

- 1 **Coward** My Horse has Cast a Shoe (from *Pacific 1860*). *Time Pieces for B♭ Saxophone, Vol. 1, arr. Denley (ABRSM)*
- 2 **Paul Harris** Showtime
- 3 **Pam Wedgwood** Rosie or Plaza de Toros } *Selected Solos for Soprano/Tenor Saxophone, Grades 1–3 (Faber)*
- 4 **Mike Mower** Still Waters (*observing 8va in bb. 15–16*); from *Future Hits for Tenor or Soprano Saxophone (Itchy Fingers Publications 060)*
- 5 **James Rae** Waltz for Emily: from *Blue Saxophone (Universal UE 19765: Eb/B♭ edition)*
- 6 **Andy Scott** Castanet. *Time Travels for Saxophone, arr. Buckland and Scott (Astute Music: B♭ piano accomp. published separately)*
- 7 **Philip Sparke** Alladale Aria. No. 10 from *Skilful Solos for Tenor Saxophone, arr. Sparke (Anglo Music AMP 368-400)*
- 8 **Ros Stephen** Roda de Choro: No. 11 from *B♭ Saxophone Globetrotters (OUP: piano accomp. printable from companion CD)*
- 9 **Pam Wedgwood** Survivor: from *After Hours for Tenor Saxophone (Faber)*

**LIST C:** as List C on p. 76

**AURAL TESTS FOR THE GRADE\*:** see pp. 88 and 90

**SCALES AND ARPEGGIOS\*:** from memory, to be played both slurred and tongued in the following keys:

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

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

**Chromatic Scale:** starting on G (one octave)

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

**SIGHT-READING\*:** a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this grade, with the addition of low C#. See also p. 9.

## Saxophone GRADE 4

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C. (For related instrument option, see note at top of p. 72):

### ALTO AND BARITONE SAXOPHONE IN E $\flat$ :

#### LIST A

- 1 **Bizet** Habanera. No. 4 from *Play Latin for Alto Saxophone*, arr. Gout and Calland (Faber)
- 2 **Dvořák** Grandpa Dances with Grandma (No. 2 from *Two Little Pearls*) } *Time Pieces for E $\flat$  Saxophone*, Vol. 2,
- 3 **Fučík** Entry of the Gladiators (Op. 68) } arr. Denley (ABRSM)
- 4 **Elgar** Chanson de Matin } *The Classic Experience for Alto Saxophone*, arr. Lanning
- 5 **Mozart** Turkish Rondo (from Piano Sonata in A) } (Cramer)
- 6 **Prokofiev** Two Themes from *Peter and the Wolf*. *Classic Experience Encores for Alto Saxophone*, arr. Lanning (Cramer)
- 7 **Schubert** Marche militaire. No. 16 from } *Skilful Solos for Alto Saxophone*, arr. Sparke (Anglo Music AMP
- 8 **Vivaldi** Largo from 'Winter'. No. 12 from } 190-400)
- 9 **Singelée** Allegro vivace (from *Premier Quatuor*, Op. 53). *Concert Repertoire for Alto Saxophone*, arr. Harris and Calland (Faber)

#### LIST B

- 1 **Gershwin** Summertime (from *Porgy and Bess*). *The Jazz Sax Collection for Alto or Baritone Saxophone*, arr. Bennett (Faber)
- 2 **Christopher Gunning** Poirot. *Concert Repertoire for Alto Saxophone*, arr. Harris and Calland (Faber)
- 3 **Antonio Jobim & Newton Mendonça** Desafinado. *First Repertoire for Alto Saxophone*, arr. Harris and Calland (Faber)
- 4 **Richard Kershaw** Lengthening Shadows or End of a Perfect Day: from *Latin Nights for Alto Saxophone* (Hunt Edition HE90)
- 5 **Christopher Norton** Dixie or I Saw Three Ships: No. 5 or No. 10 from *The Christopher Norton Concert Collection for Alto Saxophone* (Boosey & Hawkes)
- 6 **James Rae** Rachel and the Boys: from *Blue Saxophone* (Universal UE 19765: E $\flat$ /B $\flat$  edition)
- 7 **Philip Sparke** Scales of Justice. No. 11 from *Skilful Solos for Alto Saxophone*, arr. Sparke (Anglo Music AMP 190-400)
- 8 **Ros Stephen** A Nacht in Nyu York: No. 5 from *E $\flat$  Saxophone Globetrotters* (OUP: piano accomp. printable from companion CD)
- 9 **Weill** Tango-Ballade (from *The Threepenny Opera*). *Time Pieces for E $\flat$  Saxophone*, Vol. 2, arr. Denley (ABRSM)

#### LIST C

- 1 **C. Baermann** Study in C. No. 32 from } *80 Graded Studies for Saxophone, Book 1* (Faber)
- 2 **Gariboldi** Study in B $\flat$ . No. 31 from }
- 3 **Alan Bullard** Plaintive Sax or Show-Stopping Sax: No. 29 or No. 32 from *Sixty for Sax* (ABRSM)
- 4 **Robin Grant** On the Line: from *Mambo Merengue for Saxophone* (Brass Wind: E $\flat$  or B $\flat$  edition)
- 5 **Mike Mower** Drifting Off: from *The Good-Tempered Saxophone* (Itchy Fingers Publications 057)
- 6 **James Rae** Coastal Route or February March: No. 17 or No. 19 from *36 More Modern Studies for Solo Saxophone* (Universal UE 21613)
- 7 **Karen Street** Standby for Action! No. 15 from *Double Click!! for Solo Saxophone* (Gumbles Publications)

### SOPRANO AND TENOR SAXOPHONE IN B $\flat$ :

#### LIST A

- 1 **Bizet** Habanera. } *Selected Solos for Soprano/Tenor Saxophone*,
- 2 **Singelée** Allegro vivace (from *Premier Quatuor*, Op. 53) } *Grades 4–6* (Faber)
- 3 **Dvořák** Grandpa Dances with Grandma (No. 2 from *Two Little Pearls*) } *Time Pieces for B $\flat$  Saxophone*, Vol. 2,
- 4 **Fučík** Entry of the Gladiators (Op. 68) } arr. Denley (ABRSM)
- 5 **Elgar** Chanson de Matin } *Classic Experience Collection for Tenor Saxophone*,
- 6 **Mozart** Turkish Rondo (from Piano Sonata in A) } arr. Lanning (Cramer)
- 7 **Prokofiev** Two Themes from *Peter and the Wolf* }
- 8 **Schubert** Marche militaire. No. 16 from } *Skilful Solos for Tenor Saxophone*, arr. Sparke (Anglo Music AMP
- 9 **Vivaldi** Largo from 'Winter'. No. 12 from } 368-400)

## Saxophone GRADE 4

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### LIST B

- 1 **Gershwin** Summertime (from *Porgy and Bess*). *The Jazz Sax Collection for Tenor or Soprano Saxophone*, arr. Bennett (Faber)
  - 2 **Antonio Jobim & Newton Mendonça** Desafinado. *Selected Solos for Soprano/Tenor Saxophone, Grades 4–6* (Faber)
  - 3 **Richard Kershaw** Lengthening Shadows or End of a Perfect Day: from *Latin Nights for Tenor Saxophone* (Hunt Edition HE91)
  - 4 **Christopher Norton** Dixie or I Saw Three Ships: No. 5 or No. 10 from *The Christopher Norton Concert Collection for Tenor Saxophone* (Boosey & Hawkes)
  - 5 **James Rae** Rachel and the Boys: from *Blue Saxophone* (Universal UE 19765: E♭/B♭ edition)
  - 6 **Philip Sparke** Scales of Justice. No. 11 from *Skilful Solos for Tenor Saxophone*, arr. Sparke (Anglo Music AMP 368-400)
  - 7 **Ros Stephen** A Nacht in Nyu York: No. 5 from *B♭ Saxophone Globetrotters* (OUP: piano accomp. printable from companion CD)
  - 8 **Pam Wedgwood** The Friends: from *After Hours for Tenor Saxophone* (Faber)
  - 9 **Weill** Tango-Ballade (from *The Threepenny Opera*). *Time Pieces for B♭ Saxophone, Vol. 2*, arr. Denley (ABRSM)
- LIST C:** as List C on p. 78

**AURAL TESTS FOR THE GRADE\*:** see pp. 88 and 90

**SCALES AND ARPEGGIOS\*:** from memory, to be played both slurred and tongued in the following keys:

- A major (one octave)
- F major; F♯, G minors (a twelfth)
- C, D, E♭ majors; B, C, D minors (two octaves)

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

**Chromatic Scales:** starting on C and D (two octaves)

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

**Dominant Seventh:** in the key of G (two octaves)

**SIGHT-READING\*:** a short piece in simple or compound time within the keys, notes and overall range of the scale requirements set up to and including this grade. See also p. 9.

## Saxophone GRADE 5

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C. (For related instrument option, see note at top of p. 72):

### ALTO AND BARITONE SAXOPHONE IN E $\flat$ :

#### LIST A

- 1 **Anon.** Spanish Love Song. *Concert Repertoire for Alto Saxophone, arr. Harris and Calland (Faber)*
- 2 **J. S. Bach** Sinfonia (from Cantata No. 156) } *Time Pieces for E $\flat$  Saxophone, Vol. 2, arr. Denley (ABRSM)*
- 3 **Bizet** Orchestral solo (from *L'arlésienne*, Suite 1) }
- 4 **Bizet** Chanson bohème (from *Carmen*). *The Classic Experience for Alto Saxophone, arr. Lanning (Cramer)*
- 5 **Glinka** Danse. *Six pièces russes, Vol. 1, arr. Ivanov (alto saxophone) (Lemoine 26201)*
- 6 **Grieg** Solveig's Song (from *Peer Gynt*). *Klassische Saxophon-Soli, arr. Both (alto saxophone) (Schott ED 7331)*
- 7 **Purcell** Rondeau (from *Abdelazar*). *Take Another Ten for Saxophone, arr. Rae (Universal UE 21170: E $\flat$ /B $\flat$  edition)*
- 8 **Tchaikovsky** Waltz (from *The Sleeping Beauty*). *Classic Experience Encores for Alto Saxophone, arr. Lanning (Cramer)*
- 9 **Jeffery Wilson** Arioso: from *Saxploration (Brass Wind: E $\flat$  edition)*

#### LIST B

- 1 **József Balogh** Palotás and Friss (*observing cadenza*) } *The Light Touch for Alto Saxophone, Book 1 (Stainer & Bell)*
- 2 **Jim Parker** Mam'selle à l'anche (*observing cadenza*) } *H387*
- 3 **Ned Bennett** An Urge to Splurge } *The Jazz Sax Collection for Alto or Baritone Saxophone, arr. Bennett (Faber)*
- 4 **Gershwin** But Not for Me }
- 5 **Joplin** New Rag. *Concert Repertoire for Alto Saxophone, arr. Harris and Calland (Faber)*
- 6 **Richard Kershaw** Tango till You Drop!: from *Latin Nights for Alto Saxophone (Hunt Edition HE90)*
- 7 **Lutosławski** March (from *Three Youthful Pieces*). *Time Pieces for E $\flat$  Saxophone, Vol. 2, arr. Denley (ABRSM)*
- 8 **Christopher Norton** Turkey in the Straw: No. 1 from *The Christopher Norton Concert Collection for Alto Saxophone (Boosey & Hawkes)*
- 9 **Regner** Animato: 3rd movt from Sonatine for alto saxophone (*Schott ED 20345*)

#### LIST C

- 1 **C. Baermann** Study in E $\flat$ . No. 38 from } *80 Graded Studies for Saxophone, Book 1 (Faber)*
- 2 **Paul Harris** Study in D. No. 40 from }
- 3 **Alan Bullard** Saxophone Stomp or Samba Sax: No. 39 or No. 41 from *Sixty for Sax (ABRSM)*
- 4 **Robin Grant** Diminishing Returns: from *Mambo Merengue for Saxophone (Brass Wind: E $\flat$  or B $\flat$  edition)*
- 5 **Chris Gumbley** Icon See Clearly Now. No. 16 from *Double Click!! for Solo Saxophone (Gumbles Publications)*
- 6 **Mike Mower** Small Town Swing or Bucolic Bounce: from *The Good-Tempered Saxophone (Itchy Fingers Publications 057)*
- 7 **James Rae** One O'clock Shuffle or Beth's Bossa: No. 21 or No. 25 from *36 More Modern Studies for Solo Saxophone (Universal UE 21613)*

### SOPRANO AND TENOR SAXOPHONE IN B $\flat$ :

#### LIST A

- 1 **Anon.** Spanish Love Song } *Selected Solos for Soprano/Tenor Saxophone, Grades 4–6 (Faber)*
- 2 **G. M. Rodríguez** La Cumparsita }
- 3 **J. S. Bach** Sinfonia (from Cantata No. 156) } *Time Pieces for B $\flat$  Saxophone, Vol. 2, arr. Denley (ABRSM)*
- 4 **Bizet** Orchestral solo (from *L'arlésienne*, Suite 1) }
- 5 **Bizet** Farandole (from *L'arlésienne*, Suite 2). *Classic Experience Collection for Tenor Saxophone, arr. Lanning (Cramer)*
- 6 **Grieg** Solveig's Song (from *Peer Gynt*). *Klassische Saxophon-Soli, arr. Both (tenor or soprano saxophone) (Schott ED 7330)*
- 7 **Mussorgsky** Larme. *Six pièces russes, Vol. 2, arr. Ivanov (tenor or soprano saxophone) (Lemoine 26507)*
- 8 **Purcell** Rondeau (from *Abdelazar*). *Take Another Ten for Saxophone, arr. Rae (Universal UE 21170: E $\flat$ /B $\flat$  edition)*
- 9 **Jeffery Wilson** Arioso: from *Saxploration (Brass Wind: B $\flat$  edition)*

**LIST B**

- 1 **Ned Bennett** An Urge to Splurge }  
2 **Gershwin** But Not for Me } *The Jazz Sax Collection for Tenor or Soprano Saxophone, arr. Bennett (Faber)*  
3 **Paul Harris** Saxsequential. *Selected Solos for Soprano/Tenor Saxophone, Grades 4–6 (Faber)*  
4 **Richard Kershaw** Tango till You Drop!: from *Latin Nights for Tenor Saxophone (Hunt Edition HE91)*  
5 **Lutoslawski** March (from *Three Youthful Pieces*). *Time Pieces for B♭ Saxophone, Vol. 2, arr. Denley (ABRSM)*  
6 **Christopher Norton** Turkey in the Straw: No. 1 from *The Christopher Norton Concert Collection for Tenor Saxophone (Boosey & Hawkes)*  
7 **Trad. Irish** The Londonderry Air (Danny Boy). *No. 1 from Songs of the British Isles, arr. Rickards (Saxtet Publications: E♭/B♭ edition)*  
8 **Pam Wedgwood** Come Dance with Me: from *After Hours for Tenor Saxophone (Faber)*  
9 **Nigel Wood** Silver Chalice (*Saxtet Publications: E♭/B♭ edition*)

**LIST C:** as List C on p. 80

**AURAL TESTS FOR THE GRADE\*:** see pp. 88 and 91

**SCALES AND ARPEGGIOS\*:** from memory, to be played both slurred and tongued in the following keys:

- G, A♭, A majors; F, F♯, A minors (a twelfth)  
B♭, D, E♭, E majors; B, C♯, E minors (two octaves)

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

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

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

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

**Diminished Seventh:** starting on D (two octaves)

**SIGHT-READING\*:** see p. 9.

**PREREQUISITE FOR ENTRY:** Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C. (For related instrument option, see note at top of p. 72):

## ALTO AND BARITONE SAXOPHONE IN E♭:

### LIST A

- 1 **Bizet** Intermezzo (from *L'arlésienne* Suite). *Klassische Saxophon-Soli, arr. Both (alto saxophone) (Schott ED 7331)*
- 2 **Handel** Largo and Allegro: 3rd and 4th movts from Sonata No. 3, trans. Rascher for alto saxophone (*Hal Leonard-Faber*)
- 3 **Kalinnikov** Chanson triste. *Six pièces russes, Vol. 1, arr. Ivanov (alto saxophone) (Lemoine 26201)*
- 4 **Koechlin** Pour la douceur des attaques: No. 4 from *Études* for alto saxophone (*Billaudot EFM1008*). Also available as: No. 9 from *Koechlin 15 études, Op. 188 (Billaudot GB7810)*
- 5 **Massenet** Meditation (from *Thaïs*). *The Classic Experience for Alto Saxophone, arr. Lanning (Cramer)*
- 6 **Paule Maurice** La Boumiano: No. 3 from *Tableaux de Provence* for alto saxophone (*Lemoine 23953*)
- 7 **Rachmaninov** Vocalise, Op. 34 No. 14, trans. Harle for alto saxophone (*Boosey & Hawkes*)
- 8 **Saint-Saëns** Andantino: 1st movt from Sonata, Op. 166, trans. Rainford for alto saxophone (*Forton Music FMI34*)
- 9 **Philip Sparke** Little Overture: No. 1 from *Super Solos for Alto Saxophone (Anglo Music AMP 263-400)*

### LIST B

- 1 **József Balogh** Gipsy Songs (*observing quasi cadenza*). *The Light Touch for Alto Saxophone, Book 2 (Stainer & Bell H388)*
- 2 **Binge** Romance: 2nd movt from Concerto for alto saxophone (*Weinberger*)
- 3 **John Robert Brown** Altango for alto saxophone (*Warwick Music*)
- 4 **Rob Buckland** Travellin' Light. No. 5 from *Café Europa for Alto Saxophone (Astute Music)*
- 5 **P. M. Dubois** À pas de loup for E♭ saxophone (*Durand*)
- 6 **Paul Harris** Music of the Spheres. *Concert Repertoire for Alto Saxophone, arr. Harris and Calland (Faber)*
- 7 **Milhaud** Modéré: 2nd movt from *Scaramouche* for alto saxophone (*Salabert*)
- 8 **Christopher Norton** Black Sheep of the Family: No. 14 from *The Christopher Norton Concert Collection for Alto Saxophone (Boosey & Hawkes)*
- 9 **Andy Scott** And Everything is Still... for alto saxophone (*Astute Music*)

### LIST C

- 1 **C. Baermann** Study in D. No. 61 from } *80 Graded Studies for Saxophone, Book 2*
- 2 **Ferling** Study in D or Study in F# minor. No. 58 or No. 65 from } (*Faber*)
- 3 **Alan Bullard** Expressive Sax or Impetuous Sax: No. 46 or No. 47 from *Sixty for Sax (ABRSM)*
- 4 **P. M. Dubois** Paso-doble: No. 13 from *17 Études dansantes* for solo saxophone (*Billaudot GB5740*)
- 5 **Chris Gumbley** Tongue Twister: No. 9 from *15 More Crazy Jazz Studies for Solo Saxophone (Gumbles Publications)*
- 6 **James Rae** Return Flight or Breakaway: No. 26 or No. 31 from *36 More Modern Studies for Solo Saxophone (Universal UE 21613)*
- 7 **Andy Scott** Henry's Banquet. *Changing Times for Solo Saxophone (Astute Music)*

**SOPRANO AND TENOR SAXOPHONE IN B $\flat$ :**

**LIST A**

- 1 **Granados** *Playera*, Op. 5 No. 5. No. 7 from } *Solos for the Tenor Saxophone Player*, arr. Teal
- 2 **Schumann** *Romance No. 1* (from Op. 94). No. 13 from } (G. Schirmer GS33057)
- 3 **Handel** *Allegro* (from *Violin Sonata in A*). *Klassische Saxophon-Soli*, arr. Both (tenor or soprano saxophone)  
(Schott ED 7330)
- 4 **Ravel** *Bolero*. No. 1 from *Saxophone Solos for B $\flat$  Tenor*, Vol. 2, arr. Harvey (Chester CH55208)
- 5 **Philip Sparke** *Little Overture: No. 1* from *Super Solos for Tenor Saxophone* (Anglo Music AMP 369-400)
- 6 **Telemann** *Siciliana* (Andante) and *Spiritoso, or Andante and Vivace: 1st and 2nd movts, or 3rd and 4th movts*  
from *Sonata in C minor* (TWV 41:a3), trans. Londeix for soprano saxophone (Leduc AL 25864)
- 7 **Tchaikovsky** *Perce-Neige*. *Six pièces russes*, Vol. 2, arr. Ivanov (tenor or soprano saxophone) (Lemoine 26507)
- 8 **Vivaldi** *Allegro: 3rd movt* from *Concerto in A minor* (RV 461), trans. Kynaston for soprano saxophone  
(Leduc AL 28950)
- 9 **Vivaldi** *Andante and Allegro: 3rd and 4th movts* from *Sonata in C minor*, RV 53, trans. Leonard for soprano  
or tenor saxophone (Christina Leonard Publications CLP034)

**LIST B**

- 1 **John Robert Brown** *Tangram* for tenor saxophone (Warwick Music)
- 2 **Rob Buckland** *Travellin' Light*. No. 5 from *Café Europa for Tenor Saxophone* (Astute Music)
- 3 **Colin Cowles** *Bala Breeze and Bala Bounce* (Nos 1 and 3 from *Three Sketches from Bala*). No. 4 from *Saxophone Solos for B $\flat$  Tenor*, Vol. 2, arr. Harvey (Chester CH55208)
- 4 **Martin Ellerby** *Richmond and Wymondham: 1st and 4th movts* from *Albion Dances* for tenor saxophone  
(Studio Music)
- 5 **Paul Harris** *Music of the Spheres*. *Selected Solos for Soprano/Tenor Saxophone, Grades 4–6* (Faber)
- 6 **Christopher Norton** *Black Sheep of the Family: No. 14* from *The Christopher Norton Concert Collection for Tenor Saxophone* (Boosey & Hawkes)
- 7 **Andy Scott** *And Everything is Still...* for soprano or tenor saxophone (Astute Music)
- 8 **Andy Scott** *Zebra Crossing* for tenor saxophone (Astute Music)
- 9 **Trad.** *Amazing Grace or The Ash Grove*. No. 2 or No. 4 from *Songs of the British Isles*, arr. Richards (Saxtet Publications: E $\flat$ /B $\flat$  edition)

**LIST C:** as List C on p. 82

**AURAL TESTS FOR THE GRADE\*:** see pp. 88 and 91

**SCALES AND ARPEGGIOS\*:** from memory, to be played both slurred and tongued in the following keys:

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

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

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

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

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

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

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

**SIGHT-READING\*:** see p. 9.



## Saxophone GRADE 7

**PREREQUISITE FOR ENTRY:** Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C. (For related instrument option, see note at top of p. 72):

### ALTO AND BARITONE SAXOPHONE IN E $\flat$ :

#### LIST A

- 1 **J. S. Bach** Allegro: 1st movt from Sonata in G minor, BWV 1020, trans. Harle (*Universal UE 17774: E $\flat$ /B $\flat$  edition*)
- 2 **Bozza** Aria for alto saxophone (*Leduc AL 19714*)
- 3 **Koechlin** Pour les traits rapides: No. 1 from *Études* for alto saxophone (*Billaudot EFM1008*). Also available as: No. 1 from *Koechlin 15 études, Op. 188* (*Billaudot GB7810*)
- 4 **Paule Maurice** Farandoulo di chatouno or Dis Alyscamps l'amo souspire: No. 1 or No. 4 from *Tableaux de Provence* for alto saxophone (*Lemoine 23953*)
- 5 **Saint-Saëns** Ad libitum–Allegretto: 2nd movt from Sonata, Op. 166, trans. Rainford for alto saxophone (*Forton Music FM134*)
- 6 **Singelée** 5<sup>e</sup> Solo de concert for alto saxophone, Op. 91 (*observing cadenza*) (*Lemoine 26259: published with Opp. 78 and 83*)
- 7 **Philip Sparke** Moto Perpetuo: No. 6 from *Super Solos for Alto Saxophone* (*Anglo Music AMP 263-400*)
- 8 **Vinci** Adagio and Allegro (from Sonata No. 1). No. 10 from *John Harle's Sax Album To Baker Street and Bach... for alto saxophone* (*Boosey & Hawkes*)
- 9 **Vivaldi** Largo and Allegro: 3rd and 4th movts from Sonata in G minor, RV 28, trans. Leonard for alto saxophone (*Christina Leonard Publications CLP005*)

#### LIST B

- 1 **Binge** Rondo: 3rd movt from Concerto for alto saxophone (*Weinberger*)
- 2 **Armando Ghidoni** Paysages... (*observing cadenza*) (*Leduc AL 29729: E $\flat$ /B $\flat$  edition*)
- 3 **Michel Mériot** Sicilienne et danse for alto saxophone (*observing cadenza*) (*Leduc AL 29585*)
- 4 **Amy Quate** Passion (*observing cadenza*) and Faith: 2nd and 3rd movts from *Light of Sothis* for alto saxophone (*Leduc AL 27190*)
- 5 **James Rae** Toccata Latino: 1st movt from Sonatina for alto saxophone (*Reedimensions RD002*)
- 6 **Ravel** Pièce en forme de Habanera, trans. Viard for alto saxophone (*Leduc AL 17680*)
- 7 **Ned Rorem** Vermouth and Bal Musette: Nos 4 and 3 from *Picnic on the Marne* for alto saxophone (*Boosey & Hawkes*). Also available as: No. 5 from *John Harle's Sax Album To Baker Street and Bach... for alto saxophone* (*Boosey & Hawkes*)
- 8 **Jeanine Rueff** Chanson et Passepiéd for alto saxophone (*Leduc AL 20919*)
- 9 **Ulrich Schultheiss** Witch Hunt for alto saxophone (*Saxtet Publications*)

#### LIST C

- 1 **J. S. Bach** Courante: from Suite No. 1 for solo saxophone, trans. Londeix (*Lemoine 24054*)
- 2 **Ned Bennett** Oxford Street. *The Jazz Sax Collection for Alto or Baritone Saxophone, arr. Bennett* or *The Jazz Sax Collection for Tenor or Soprano Saxophone, arr. Bennett* (*Faber*)
- 3 **Alan Bullard** Saxophone Comique or Reflective Sax: No. 50 or No. 55 from *Sixty for Sax* (*ABRSM*)
- 4 **P. M. Dubois** Polka: No. 7 from *17 Études dansantes* for solo saxophone (*Billaudot GB5740*)
- 5 **Ferling** Study in E minor or Study in B $\flat$ . No. 68 or No. 69 from *80 Graded Studies for Saxophone, Book 2* (*Faber*)
- 6 **Chris Gumbley** Hopscotch: No. 11 from *15 More Crazy Jazz Studies for Solo Saxophone* (*Gumbles Publications*)
- 7 **James Rae** Scale Force or Hocus Pocus: No. 28 or No. 34 from *36 More Modern Studies for Solo Saxophone* (*Universal UE 21613*)

**SOPRANO AND TENOR SAXOPHONE IN B $\flat$ :**

**LIST A**

- 1 **J. C. Bach** Sinfonia in B $\flat$  (Andante and Presto). *Klassische Saxophon-Soli, arr. Both (tenor or soprano saxophone) (Schott ED 7330)*
- 2 **J. S. Bach** Allegro: 1st movt from Sonata in G minor, BWV 1020, trans. Harle (*Universal UE 17774: Eb/Bb edition*)
- 3 **Glinka** Nocturne 'La Séparation'. *Six pièces russes, Vol. 2, arr. Ivanov (tenor or soprano saxophone) (Lemoine 26507)*
- 4 **Saint-Saëns** Allegro Appassionato, Op. 43. *No. 11 from Solos for the Tenor Saxophone Player, arr. Teal (G. Schirmer GS33057)*
- 5 **Jean Sichler** La Fleur et l'oiseau (*observing cadenza*) (*Leduc AL 29596: Eb/Bb edition*)
- 6 **Singlée** Caprice for soprano saxophone, Op. 80 (*Lemoine 27156: published with Opp. 89 and 102*)
- 7 **Philip Sparke** Moto Perpetuo: No. 6 from *Super Solos for Tenor Saxophone (Anglo Music AMP 369-400)*
- 8 **Vivaldi** Allegro: 1st movt from Concerto in A minor (RV 461), trans. Kynaston for soprano saxophone (*Leduc AL 28950*)
- 9 **Vivaldi** Adagio and Allegro: 1st and 2nd movts from Sonata in C minor, RV 53, trans. Leonard for soprano or tenor saxophone (*Christina Leonard Publications CLP034*)

**LIST B**

- 1 **Armando Ghidoni** Paysages... (*observing cadenza*) (*Leduc AL 29729: Eb/Bb edition*)
- 2 **Morton Gould** Serenades and Airs, or Ballads and Lovenotes: 2nd or 4th movt from *Diversions* for tenor saxophone (*G. Schirmer GS82055*)
- 3 **Luc Grethen** Bon Voyage! for soprano saxophone (*observing cadenza*) (*Accolade ACC.1252*)
- 4 **Paul Harvey** Rue Maurice-Berteaux. *No. 5 from Saxophone Solos for B $\flat$  Tenor, Vol. 2, arr. Harvey (Chester CH55208)*
- 5 **Piazzolla** Café 1930: from *Histoire du Tango*, trans. Isoda for soprano saxophone (*Lemoine 26820*)
- 6 **Amy Quate** Laguna Madre for soprano saxophone (*observing cadenza*) (*Leduc AL 29622*)
- 7 **Ravel** Pièce en forme de Habanera, trans. Viard for soprano saxophone (*Leduc AL 17679*)
- 8 **Andy Scott** Fujiko for soprano or tenor saxophone (*Astute Music*)
- 9 **Villa-Lobos** Lent: 2nd movt from *Fantasia* for soprano or tenor saxophone (*Peermusic Classical*)

**LIST C:** as List C on p. 84

**AURAL TESTS FOR THE GRADE\*:** see pp. 88 and 92

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

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

All other keys, major and minor (two octaves)

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

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

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

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

**Diminished Sevenths:** starting on B $\flat$ , B and C (two octaves)

**SIGHT-READING\*:** see p. 9.

**PREREQUISITE FOR ENTRY:** Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C. (For related instrument option, see note at top of p. 72):

## ALTO AND BARITONE SAXOPHONE IN E♭:

### LIST A

- 1 **Absil** Allegro *or* Vivo: 1st *or* 3rd movt from Sonata for alto saxophone, Op. 115 (*observing cadenzas*) (Lemoine 24063)
- 2 **J. S. Bach** Adagio *and* Allegro: 2nd *and* 3rd movts from Sonata in G minor, BWV 1020, trans. Harle (*Universal UE 17774: E♭/B♭ edition*)
- 3 **Büsser** Asturias for alto saxophone, Op. 84 (*observing cadenza*) (Leduc AL 21145)
- 4 **Grolez** Sarabande et Allegro for alto saxophone (Leduc AL 23218)
- 5 **Koechlin** Pour la longueur de la respiration: No. 9 from *Études* for alto saxophone (Billaudot EFM1008). Also available as: No. 7 from *Koechlin 15 études, Op. 188* (Billaudot GB7810)
- 6 **Paule Maurice** Lou Cabridan (*observing cadenza*): No. 5 from *Tableaux de Provence* for alto saxophone (Lemoine 23953)
- 7 **Gary Schocker** Allegro moderato: 1st movt from Sonata for alto saxophone (Presser)
- 8 **Singelée** Concertino for alto saxophone, Op. 78 (Lemoine 26259; published with *Opp. 83 and 91*)
- 9 **Tcherepnine** Mi temps (*observing cadenza*) *and* Course: 2nd *and* 3rd movts from *Sonatine Sportive* for alto saxophone (Leduc AL 20090)
- 10 **Vivaldi** Adagio *and* Vivace: 1st *and* 2nd movts from Sonata in G minor, RV 28, trans. Leonard for alto saxophone (Christina Leonard Publications CLP005)

### LIST B

- 1 **R. R. Bennett** Samba Triste: 1st movt from *Three Piece Suite* for alto saxophone (Novello NOV120804)
- 2 **John Carmichael** Obsession (Habanera) *and* Bahama Rhumba (The Caribbean): Nos 2 *and* 3 from *Latin American Dances* for alto saxophone (Emerson E486)
- 3 **Roderick Elms** Cygncoptions for alto or tenor saxophone (Camden Music CM258: E♭/B♭ edition)
- 4 **Francaix** Any three dances (*observing repeats in No. 1*): from *Cinq danses exotiques* for alto saxophone (Schott ED 4745)
- 5 **Bill Holcombe** Allegro (*observing cadenza*) (*last two notes of movt may be played an 8ve lower*) *or* Allegro con brio: 1st *or* 3rd movt from *Blues Concerto* for alto saxophone (Musicians Publications)
- 6 **Trevor Hold** Tango *and* Charleston for alto saxophone (*observing cadenza*) (Thames TH978351)
- 7 **Wolfgang Jacobi** Allegro ma non troppo: 1st movt from Sonata for alto saxophone (*Bourne*)
- 8 **Duncan Lamont** More Brothers. *The Light Touch for Alto Saxophone, Book 2* (Stainer & Bell H388)
- 9 **James Rae** Gymnopedie Bleu *and* East Coast Mainline: 2nd *and* 3rd movts from *Sonatina* for alto saxophone (*Reedimensions RD002*)
- 10 **Nigel Wood** Schwarzer Tänzer for saxophone (*Saxtet Publications: E♭/B♭ edition*)

### LIST C

- 1 **Chris Allen** Allegretto (scherzando): 3rd movt from *Sonatina* for solo saxophone (Emerson E589)
- 2 **J. S. Bach** Menuet 1, Menuet 2 *and* Gigue: from Suite No. 1 for solo saxophone, trans. Londeix (Lemoine 24054)
- 3 **Rob Buckland** Abstraction. *Changing Times for Solo Saxophone* (Astute Music)
- 4 **Alan Bullard** Wandering Sax *or* Sax Polonaise: No. 59 *or* No. 60 from *Sixty for Sax* (ABRSM)
- 5 **P. M. Dubois** Tango: No. 14 from *17 Études dansantes* for solo saxophone (Billaudot GB5740)
- 6 **Graham Fitkin** Jim *and* Pam *and* Pam *and* Jim for solo instrument (Fitkin)
- 7 **Kreutzer** Study in E. No. 80 from *80 Graded Studies for Saxophone, Book 2* (Faber)
- 8 **James Rae** Devil's Brew: No. 36 from *36 More Modern Studies for Solo Saxophone* (Universal UE 21613)

**SOPRANO AND TENOR SAXOPHONE IN B $\flat$ :**

**LIST A**

- 1 **J. S. Bach** Andante and Allegro: 3rd and 4th movts from Sonata da Gamba (No. 2 in D, BWV 1028), trans. Nichols for tenor saxophone (*Saxtet Publications*)
- 2 **J. S. Bach** Adagio and Allegro: 2nd and 3rd movts from Sonata in G minor, BWV 1020, trans. Harle (*Universals UE 17774: E $\flat$ /B $\flat$  edition*)
- 3 **Demersseman** Premier Solo (Andante et Boléro) for tenor saxophone (*Lemoine 27683*)
- 4 **Fiocco** Allègre: 1st movt from Concerto, arr. Bazelaire/Londeix for tenor saxophone (*Schott SF 9260*)
- 5 **Guilhaud** First Concertino, trans. Voxman for tenor saxophone (*observing cadenza*) (*Rubank*)
- 6 **B. Marcello** Allegro moderato and Adagio, or Adagio and Allegro: 1st and 2nd movts, or 2nd and 3rd movts from Concerto in C minor for soprano saxophone, arr. Joosen (*Molenaar*)
- 7 **Singelée** Concerto for tenor saxophone, Op. 57 (*observing coda*) (*Lemoine 26258: published with Opp. 84, 92 and 75*)
- 8 **Singelée** Fantaisie pastorale for tenor saxophone, Op. 56 (*observing cadenza*) (*Lemoine 27929*)
- 9 **Burnet Tuthill** Andante and Fast: 2nd and 3rd movts from Sonata for tenor saxophone, Op. 56 (*Southern Music*)

**LIST B**

- 1 **Alan Bullard** Workout for tenor or soprano saxophone (*Colne Edition*)
- 2 **Colin Cowles** Of Spain for tenor saxophone (*Studio Music*)
- 3 **Martin Ellerby** Northampton and Attleborough: 3rd and 5th movts from *Albion Dances* for tenor saxophone (*Studio Music*)
- 4 **Roderick Elms** Cygncoptions for alto or tenor saxophone (*observing lower line in ossias*) (*Camden Music CM258: E $\flat$ /B $\flat$  edition*)
- 5 **Morton Gould** Recitatives and Prelude (*observing cadenza*), or Rags and Waltzes, or Quicksteps and Trios: 1st or 3rd or 5th movt from *Diversions* for tenor saxophone (*slap-tongue & flutter-tongue optional*) (*G. Schirmer GS82055*)
- 6 **Pedro Iturralde** Kalamatianos and Funky (*as written, ignoring improvisation option*): from *Suite hellénique* (*Lemoine 26054: E $\flat$ /B $\flat$  edition*)
- 7 **Piazzolla** Night-club 1960 (*last note may be played an 8ve lower*): from *Histoire du Tango*, trans. Isoda for soprano saxophone (*Lemoine 26820*)
- 8 **James Rae** Barcarolle and Toccata: 2nd and 3rd movts from Sonatina for soprano saxophone (*Reedimensions RD087*)
- 9 **Villa-Lobos** Animé: 1st movt from *Fantasia* for soprano or tenor saxophone (*Peermusic Classical*)
- 10 **Nigel Wood** Schwarzer Tänzer for saxophone (*Saxtet Publications: E $\flat$ /B $\flat$  edition*)

**LIST C:** as List C on p. 86

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

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

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

All other keys, major and minor (two octaves)

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

**Scales in Thirds:** C and D majors (over two octaves), as example given on p. 94

**Chromatic Scales:** starting on B $\flat$  (two and a half octaves), F $\sharp$ , G, A $\flat$  and A (a twelfth) and any other note (two octaves)

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

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

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

**Diminished Sevenths:** starting on any note B $\flat$ –F (two octaves)

**SIGHT-READING\*:** see p. 9.

## **AURAL TESTS: included in the Practical exams for all subjects**

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

### **In the exam**

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

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

### **Assessment**

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

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

### **Minor modifications (from 2011)**

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

### **Specimen tests**

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

### **Deaf or hearing-impaired candidates**

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

## Aural Tests GRADE 1

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

## Aural Tests GRADE 2

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

### Aural Tests GRADE 3

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

### Aural Tests GRADE 4

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



## Aural Tests GRADE 5

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

## Aural Tests GRADE 6

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



## Aural Tests GRADE 7

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

## Aural Tests GRADE 8

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