

## PRACTICAL MUSIC GRADES



## WOODWIND

### Syllabus

from 2022



# Qualification Specification: Practical Grades Woodwind from 2022

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# 1. Introduction

## About ABRSM

At ABRSM we aim to support learners and teachers in every way we can. One way we do this is through the provision of high quality and respected music qualifications. These exams provide clear goals, reliable and consistent marking, and guidance for future learning. They are a tried and tested way to inspire musical achievement and, with backing from four Royal Schools of Music in the UK, are valued and trusted around the world.

We offer a comprehensive portfolio of qualifications and assessments for a range of instruments (including singing) and genres, as well as for Music Theory and Practical Musicianship. Our syllabuses are based on core musical skills – listening, performing, reading, writing, musical knowledge and understanding, and improvising. Together these skills give learners a good foundation for their musical development and a range of different musical activities.

Taking an exam is an exciting challenge with many benefits for learners. There's the boost to motivation which comes from working towards an exam. There's an opportunity to discover and perform some fantastic music and to build new skills. And there's the sense of achievement which comes from successfully reaching a musical goal.

We do everything we can to make the exam experience positive and rewarding. We work closely with specialists, teachers and examiners to provide syllabuses of the highest quality with a wide variety of pieces and songs to choose from. We train our friendly, expert examiners to ensure that all candidates are rewarded and recognised for their musical achievements during the assessment. Using our clear, easy-to-understand marking criteria examiners can assess all candidates reliably, objectively and consistently. Finally, candidates receive a mark form containing valuable feedback, with a celebratory certificate for everyone who passes.

Whether you're a learner or teacher, we hope our syllabuses inspire and support your music learning or teaching. We wish you every success for your musical journey!

### **Our mission**

ABRSM's mission is to inspire musical achievement. We do this in partnership with four Royal Schools of Music: Royal Academy of Music, Royal College of Music, Royal Northern College of Music and Royal Conservatoire of Scotland.

We are passionate about music, its value as an art form and the importance of music education. We believe that being involved with music gives people unique, positive experiences with life-long benefits.

Through our world-leading assessments, books and resources we provide people worldwide with the tools they need to teach, learn, make and enjoy music. Our scholarships, donations, sponsorship and partnerships create opportunities for people of all ages to discover music and fulfil their potential. Everything we do is designed to support learners and teachers on their musical journey.

### **Who we are**

We are the Associated Board of the Royal Schools of Music (ABRSM), a company registered in England and Wales (company registration number 1926395) and a registered charity (charity registration number 292182). Our registered office is at 4 London Wall Place, London EC2Y 5AU.

Find out more at [www.abrsm.org](http://www.abrsm.org).

## About this qualification specification

### What it covers

This specification provides all the relevant requirements and information teachers, candidates, parents and organisations need in order to prepare for the following qualifications in the subjects and grades covered in Section 3:

- ABRSM Entry Level Award in Practical Music (Initial Grade) (Entry 3)
- ABRSM Level 1 Award in Practical Music (Grades 1, 2 and 3)
- ABRSM Level 2 Certificate in Practical Music (Grades 4 and 5)
- ABRSM Level 3 Certificate in Practical Music (Grades 6, 7 and 8).

It also provides information on how the exams will be assessed, their learning outcomes, and regulated qualification details.

Further details, as well as administrative information about the exams, are given in ABRSM's Exam Regulations ([www.abrsm.org/examregulations](http://www.abrsm.org/examregulations)) which should be read before making an exam booking.

### Validity of this specification

This specification is valid from 1 January 2022 until further notice.

We may update this specification from time to time, but will not make changes to the syllabus (Section 3) other than in exceptional circumstances. In such cases, advance notice of any changes will be posted on our website, as will advance notice of any planned syllabus refreshes. The latest version of this specification will be available from [www.abrsm.org/exams](http://www.abrsm.org/exams).

## About our Practical Music qualifications

### Qualification objectives

Our Practical Music qualifications are designed for learners to demonstrate a combination of performance and other all-round musical skills and knowledge. Each grade is progressive and represents a new challenge for the learner, providing motivation and structure to develop and hone their musical skills.

Exams allow learners to receive formal recognition of the level of mastery they have achieved, and feedback to support their learning journey. Practical Music qualifications further allow learners to be rewarded and recognised for their skills in performing pieces as well as technique, notation, listening and musical perception.

### Who the qualifications are for

These qualifications are intended for learners who are interested in developing and demonstrating their all-round musical skills. Candidates may be entered at any age, but those entering for Grades 6 to 8 must fulfil the prerequisite detailed on page 10.

Every effort has been made to feature a broad range of repertoire to suit and appeal to candidates of different ages, backgrounds and interests. We are committed to providing fair access to our assessments by putting in place access arrangements and reasonable adjustments for candidates with specific needs.

### Structure

Each Practical Music qualification has been carefully designed to assess all-round musical skills – technique, notation reading, listening and musical perception – as well as knowledge,

understanding and creativity. At all grades, these creative skills are demonstrated through playing of repertoire and by completing the supporting tests. Collectively, these skills enable candidates to progress to higher grades, further education, employment and other qualifications in the creative arts sector.

Candidates are required to play three Pieces from set repertoire lists and a selection of technical work, and to respond to an unseen Sight-reading test and a series of Aural tests. Marks for each component are differently weighted (the three Pieces are the same) and are awarded to each component individually.

### **Progression route**

ABRSM Practical Music qualifications are available from Grade 1 to Grade 8, and in some subjects from Initial Grade. Each grade progresses from the previous in their level of demand. The syllabus in Section 3 of this specification details the grades available for individual subjects. It is not a requirement for any candidate to complete one grade before moving on to the next although there is a prerequisite for entering a Grade 6, 7 or 8 exam (see below).

Practical Music qualifications embed from the earliest grades the importance of developing a wide range of musicianship skills, including performing repertoire and technical work, and responding to previously unseen Sight-reading and Aural tests.

Practical Music candidates may, during their learning journey, wish to focus on their performance skills and progress across to our Music Performance suite of qualifications. These new qualifications are designed for learners to demonstrate a combination of key performance-related skills such as instrumental technique and control, musical interpretation, communication, and delivery. Each grade is progressive and represents a new challenge for the learner, providing motivation and structure to hone and refine their performance skills. Music Performance qualifications further allow learners to be rewarded and recognised for their skills in delivering a whole performance, communicating musically over a sustained programme.

The nature of both sets of qualifications makes them an ideal platform from which to progress to ABRSM's diploma offer, beginning with the performance-only ARSM. ARSM gives candidates greater flexibility and responsibility in programme building as well as providing further opportunity to develop performance technique and interpretative skills while extending their repertoire.

Through a combination of live and written components, candidates at DipABRSM (Music Performance), and the higher LRSM and FRSM levels, demonstrate their performance, communication and research skills, as well as their musical knowledge and understanding. DipABRSM progresses to LRSM level and LRSM to FRSM. Further details of these can be found in Section 6 of this specification and at [www.abrsm.org/diplomas](http://www.abrsm.org/diplomas).

### **Prerequisite**

We believe that a thorough understanding of the elements of music is essential for a full and satisfying performance at the higher grades. Our Music Theory graded exams assess candidates on their ability to identify, use and manipulate musical symbols, to study extracts and to answer questions about the elements of music. We also offer Practical Musicianship exams where, in developing their musicianship skills, candidates gain the understanding as well as the expressive and interpretative skills needed to master the musical language of the repertoire they are learning. A pass at ABRSM Grade 5 or above is required in either Music Theory, Practical Musicianship or any Practical Music solo Jazz instrument before learners can enter for a Grade 6, 7 or 8 Practical Music or Music Performance exam.

## Regulation and UCAS points (UK)

### Our regulators

ABRSM Practical Music, Music Performance and Music Theory grades, and higher-level qualifications (diplomas) are regulated in the UK by:

- Office of Qualifications and Examinations Regulation (Ofqual)
- Qualifications Wales
- Council for Curriculum, Examinations and Assessment (CCEA Regulation)

For further information, see [www.abrsm.org/regulation](http://www.abrsm.org/regulation).

### The Regulated Qualifications Framework (RQF)

All our regulated qualifications can be found on the RQF. There are nine qualification levels in the framework, labelled in order of difficulty from Entry Level to Level 8. For further information, visit <https://register.ofqual.gov.uk>.

### Entry to higher education

In the UK, ABRSM's Grades 6 to 8 in Practical Music and Music Performance can contribute towards entry into higher education through the allocation of UCAS points; the table below shows the UCAS Tariff value of these grades. For further information visit [www.ucas.com](http://www.ucas.com).

Qualification/Level	Pass	Merit	Distinction
Grade 6	8	10	12
Grade 7	12	14	16
Grade 8	18	24	30

## Regulated qualification details

### Qualification titles

The table below shows the regulated titles and qualification numbers of our Practical Music qualifications. Further information can be found at <https://register.ofqual.gov.uk>.

Qualification Number	Qualification Title
603/6405/1	ABRSM Entry Level Award in Practical Music (Initial Grade) (Entry 3)
603/6406/3	ABRSM Level 1 Award in Practical Music (Grade 1)
603/6407/5	ABRSM Level 1 Award in Practical Music (Grade 2)
603/6408/7	ABRSM Level 1 Award in Practical Music (Grade 3)
603/6409/9	ABRSM Level 2 Certificate in Practical Music (Grade 4)
603/6410/5	ABRSM Level 2 Certificate in Practical Music (Grade 5)
603/6411/7	ABRSM Level 3 Certificate in Practical Music (Grade 6)
603/6412/9	ABRSM Level 3 Certificate in Practical Music (Grade 7)
603/6413/0	ABRSM Level 3 Certificate in Practical Music (Grade 8)

### Qualification size

The table below describes the size of the Practical Music qualifications by showing the amount of time that a candidate would typically need to spend preparing for them:

- Under the guidance of a teacher (Guided Learning Hours);
- Under the guidance of a teacher and time spent preparing independently (Total Qualification Time);

and:

- The assigned credit value (which denotes the size of the qualification).

Level	Guided Learning Hours* (GLH)	Total Qualification Time* (TQT)	Credits
Initial Grade	8	40	4
Grade 1	12	60	6
Grade 2	18	90	9
Grade 3	18	120	12
Grade 4	24	150	15
Grade 5	24	180	18
Grade 6	36	220	22
Grade 7	48	270	27
Grade 8	54	320	32

\* The Guided Learning Hours and Total Qualification Time are estimates of the average amount of time that it might take a candidate to prepare for these qualifications, and should be used as guidance only; it is recognised that there will be variance dependent on each individual's level of experience and ability.



## Regulation (Europe)

The European Qualifications Framework (EQF) is an overarching framework that links the qualifications of different countries together and allows for comparison and translation. The EQF has eight levels across which qualifications can be mapped. The levels do not correspond directly with the UK's Regulated Qualifications Framework (RQF), although they are similar.

The following table shows the level of each of ABRSM's Practical Music qualifications on the RQF and the EQF.

Qualification	RQF Level	EQF Level
Initial Grade	Entry Level (Level 3)	Level 1
Grade 1		
Grade 2	Level 1	Level 2
Grade 3		
Grade 4		
Grade 5	Level 2	Level 3
Grade 6		
Grade 7	Level 3	Level 4
Grade 8		

## Regulation (Rest of world)

Information on how ABRSM exams are recognised in individual countries can be found at [www.abrsm.org/regulation](http://www.abrsm.org/regulation).

## Qualification title referencing

The qualifications covered by this specification are:

- ABRSM Entry Level Award in Practical Music (Initial Grade) (Entry 3)
- ABRSM Level 1 Award in Practical Music (Grades 1, 2 and 3)
- ABRSM Level 2 Certificate in Practical Music (Grades 4 and 5)
- ABRSM Level 3 Certificate in Practical Music (Grades 6, 7 and 8).

For ease of reading, 'Practical Grade(s)' is used in place of the full qualification titles throughout the remainder of this document. Similarly, when referring to our other, new, suite of graded performance exams, 'Performance Grade(s)' is used in place of the full qualification titles.

## 2. Practical Grades

### Syllabuses

#### Syllabus validity

The Woodwind Practical Grades Syllabus is valid for exams from 1 January 2022 until further notice.

#### Syllabus amendments

Any updates to the syllabus – e.g. changes to publication details or other minor corrections or clarifications – will be posted at [www.abrsm.org/syllabuscorrections](http://www.abrsm.org/syllabuscorrections).

#### Syllabus overlap

In the first year of any revised Practical Grades syllabus, we offer an overlap period where candidates may play specific requirements from the preceding syllabus. Information on the length of the overlap period and the requirements that it applies to is given at [www.abrsm.org/overlap](http://www.abrsm.org/overlap).

Woodwind candidates worldwide may play their three pieces from the 2018–2021 Woodwind syllabus until 31 December 2022. All pieces must be from the same syllabus – candidates may not present a mixture from old and new syllabuses.

#### The next syllabus

At the time of publication of this document, the next revision of the Woodwind Practical Grades Syllabus had not been scheduled. Advance notice of any planned changes to the Woodwind Syllabus (including syllabus overlap information) will be posted at [www.abrsm.org/syllabusupdates](http://www.abrsm.org/syllabusupdates).

### Exam Regulations

When preparing for an exam, it is important to read ABRSM's Exam Regulations, which set out the rules for completing the exams listed in this specification. This information is available at [www.abrsm.org/examregulations](http://www.abrsm.org/examregulations).

### Malpractice and maladministration

We are committed to inspiring achievement in music. Our qualifications are used by thousands of people to support their music learning or teaching. Many people also use them when applying to study at further and higher education institutions. It is therefore vital that our qualifications remain a valuable and reliable measure of a candidate's skills and knowledge. We take any form of malpractice or maladministration very seriously.

- **Malpractice** is defined as any act that compromises or is an attempt to compromise the assessment process, the integrity of any qualification or the validity of a result or certificate. This also includes any act that damages our reputation or credibility as an awarding organisation.
- **Maladministration** is defined as any act that breaches the regulations through a mismanagement of administrative processes, particularly where such a breach could compromise the integrity of a qualification or assessment.

Applicants and candidates must follow the requirements set out in the relevant specification, Exam Regulations and all other ABRSM policies about the delivery of our exams. In cases where applicants or candidates have committed malpractice, a sanction or penalty may be given. Further information about our Malpractice and Maladministration Policy can be found at [www.abrsm.org/policies](http://www.abrsm.org/policies).

## Entry requirements

There are eight grades of Practical Grades exams for each woodwind instrument (Descant Recorder, Grades 1 to 5 only). Candidates may be entered for any grade at any age. They do not need to have taken any earlier grade(s) in the same instrument. To enter for a Grade 6, 7 or 8 exam, candidates must already have passed one of the following:

- ABRSM Grade 5 (or above) in Music Theory
- ABRSM Grade 5 (or above) in Practical Musicianship
- ABRSM Grade 5 in any Practical Grades solo Jazz instrument

For full details, including a list of accepted alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

## 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).

## Access (for candidates with specific needs)

We are committed to providing fair access to our assessments for candidates with specific needs by putting in place access arrangements and reasonable adjustments. There are a range of alternative tests and formats for Practical Grades as well as guidelines for candidates with specific needs (see [www.abrsm.org/specificneeds](http://www.abrsm.org/specificneeds) for full details). Where a candidate's needs are not covered by the guidelines, each case is considered individually. Further information is available from the Access Co-ordinator ([accesscoordinator@abrsm.ac.uk](mailto:accesscoordinator@abrsm.ac.uk)) or from [www.abrsm.org/specificneeds](http://www.abrsm.org/specificneeds).

## Exam content

Practical Grades for woodwind consist of six components – three Pieces, Scales and arpeggios, Sight-reading and Aural tests. Information on how marks are allocated is given on page 155.

## In the exam

### Examiners

Generally, there will be one examiner in the exam room for Practical Grades; however a second examiner may be present for training or quality assurance purposes.

Examiners may ask to look at the candidate's or accompanist's (where applicable) copy of the music before or after the performance of a piece; a separate copy is not required.

Examiners may stop the performance of a piece when they have heard enough to make a judgment.

### Order of the exam

The individual Practical Grades exam components may be taken in any order, at the candidate's choice, although it is preferable for accompanied pieces/duets (where applicable) to be performed consecutively at the beginning of the exam.

### Tuning

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

### Music stands

ABRSM Public Venues 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.

### Instruments

ABRSM Public Venues provide an upright or grand piano. Candidates, other than pianists, must provide their own instrument (and any other equipment, e.g. footstools). Further detail on instruments is given in Section 3 of this specification.

### Exam timings

The timings in the table below show the approximate length of each Practical Grades woodwind exam in minutes, including the candidate's entry and exit, and time for the examiner to finish the mark form between exams. Examiners may take more or less time than the given timings.

Grade	Initial Grade*	Grade 1	Grades 2 & 3	Grades 4 & 5	Grade 6	Grade 7	Grade 8
<b>Time (in mins)</b>	12	12	14	17	20	25	30

\* Initial Grade not available for woodwind

## Special consideration

Special consideration is given to candidates who suffer temporary illness, injury or indisposition, or adverse circumstances at or near the time of the assessment that are beyond the candidate's control. This will not result in an adjustment to marks and will not change the assessment criteria applied by the examiner for the exam. Please refer to our Special Consideration Policy at [www.abrsm.org/policies](http://www.abrsm.org/policies).

## 3. Woodwind Practical Grades Syllabus from 2022

### Introducing the syllabus

A number of changes have been made in the 2022 Woodwind Practical Grades Syllabus:

- The repertoire lists for all instruments have been refreshed with a mixture of new and retained pieces.
- The lists are now defined by musical characteristics, encouraging candidates to play a balanced selection of pieces and demonstrate a range of skills.
- Unaccompanied solos are now optional. They are included across the lists, according to their musical characteristics, and candidates may choose to perform up to two of them.
- A duet option is offered at Grades 1 to 3.
- Greater flexibility is now available for recorder players to play pieces on a different recorder.
- A new Adapted Instruments Policy has been introduced; instruments adapted for beginners can now be used in exams at any grade, as long as all the exam requirements can be met.

Some key exam information has also been updated or clarified.

The Scales and arpeggios, Sight-reading and Aural test requirements stay the same as the preceding syllabus.

### Practical Grades: requirements and information

***This syllabus is valid from 1 January 2022 until further notice.***

This section provides a summary of the most important points that teachers and candidates need to know when taking ABRSM Practical Grades for woodwind. Further details, as well as administrative information about the exams, are given in ABRSM's Exam Regulations (available at [www.abrsm.org/examregulations](http://www.abrsm.org/examregulations)) which should be read before making an exam booking.

### Instruments

The Practical Grades syllabus requirements have been designed for the standard instruments covered. ABRSM recognise that many learners start their musical journey by using an instrument specially adapted for younger/smaller players. We welcome the use of these instruments in our graded exams in accordance with the details set out in our Adapted Instruments Policy, available at [www.abrsm.org/policies](http://www.abrsm.org/policies).

Please note that using an adapted instrument sounding in a key different to the standard instrument may restrict options in the Aural Tests at Grades 4 to 8 (see pages 146-150).

Other information about certain instruments covered by this syllabus is as follows.

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

**Related instrument option:**

- *Descant Recorder:* Candidates may play *one* of their three pieces on a tenor recorder *or* on a treble recorder (chosen from the corresponding grade of the Treble Recorder syllabus). If choosing a piece from the Treble Recorder syllabus, candidates must make sure that the requirement to play one piece from each of the three lists (A, B and C) is met.
- *Treble Recorder:* At Grades 1 to 5, candidates may play *one* of their three pieces on a descant recorder (chosen from the corresponding grade of the Descant Recorder syllabus). If choosing a piece from the Descant Recorder syllabus, candidates must make sure that the requirement to

play one piece from each of the three lists (A, B and C) is met. At Grades 6 to 8, candidates may play one of their three pieces on a different recorder (sopranino, descant, tenor or bass), where indicated in the Lists. Any pieces that require candidates to switch instruments are labelled with a plus (e.g. **TREBLE+DESCANT**) and do not count as taking the related instrument option.

There is no advantage to be gained over other candidates in taking this option, and all the other requirements must be played using the recorder on which the candidate has entered.

**Clarinet:** The majority of the pieces in this syllabus are published for clarinet in B $\flat$ ; some pieces may be offered on a clarinet in A where the syllabus indicates a published edition for this instrument. Some pieces are published with an accompaniment for clarinet in C and these are indicated in the repertoire lists.

**Bassoon:** Some pieces are published with transposed accompaniments for bassoon sounding a fourth or fifth above concert pitch 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 one piece (from any list) 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.

## Pieces

Musicians learn to play an instrument to explore and perform repertoire, which is why pieces are at the core of the exam – candidates are asked to present three at each grade. The syllabus repertoire is organised into three lists that explore different traditions and styles, dating from the Renaissance period to the present day.

Choosing one piece from each list gives candidates the opportunity to play a balanced selection and demonstrate a range of skills. In this syllabus, the pieces are broadly grouped into lists by the characteristics of the music:

- List A pieces are generally faster moving and require technical agility (focus mostly on fingerwork and articulation)
- List B pieces are more lyrical and invite expressive playing (focus mostly on breath control/support and the sound made)
- List C pieces reflect a wide variety of musical traditions, styles and characters.

Most of the pieces require an accompaniment, as interacting with other musicians is an important musical skill, but there are also opportunities to choose solo pieces and develop confidence with unaccompanied playing.

We hope that by offering this variety in the syllabus, candidates will find inspiring music that they enjoy learning and performing.

**Programme planning:** Candidates must choose one piece from each of the three lists (A, B and C). In the exam, they should inform the examiner which pieces they are performing, and they are welcome to use the form on page 167 for this purpose.

Every effort has been made to feature a broad range of repertoire to suit and appeal to candidates of different ages, backgrounds and interests. Certain pieces may not be suitable for every candidate for technical reasons, other pieces may not be suitable because of wider context (historical, cultural, subject matter, lyrics if an arrangement of a song, etc.). Pieces should be carefully considered for their appropriateness to each individual, which may need consultation between teachers and parents/carers. Teachers and parents/carers should also exercise caution when allowing younger candidates to research pieces online: [www.nspcc.org.uk/onlinesafety](http://www.nspcc.org.uk/onlinesafety).

The repertoire lists are the same as for ABRSM Performance Grades. Candidates intending on taking both qualifications at the same grade may find their musical development benefits from preparing different pieces for each.

**Accompaniment/Duets:** A live piano or woodwind (where the option is listed) accompaniment is required for all pieces, except those that are published as studies or unaccompanied works.

At Grades 1 to 3, candidates may choose to perform a duet for some or all of their pieces. The pieces that are published as duets are marked **DUET** in the repertoire list and the candidate must play the part specified.

Some recorder duets are published with upper and lower parts for different recorders and these are marked **MIXED DUET** in the repertoire lists. Some bassoon duets and saxophone duets are published with optional upper or lower parts for a different bassoon or saxophone respectively. For further details see [www.abrsm.org/syllabusclarifications](http://www.abrsm.org/syllabusclarifications).

Pieces that are published with both woodwind and piano accompaniment options are marked

**DUET/PIANO** in the repertoire list, and may be performed with either accompaniment in the exam.

Candidates must provide their own accompanist(s), who can only be in the exam room while accompanying. The candidate's teacher may accompany (examiners will not). If necessary, an accompanist may simplify any part of the accompaniment, as long as the result is musical. Recorded accompaniments are not allowed.

**Solos:** Unaccompanied solos are marked **SOLO** in the repertoire lists. Candidates are not required to play a solo in the exam, but may play up to two.

**Exam music & editions:** Wherever the syllabus includes an arrangement or transcription (appearing as 'arr.' or 'trans.' in the repertoire lists), the edition listed in the syllabus must be used in the exam. For all other pieces, editions are listed for guidance only and candidates may use any edition of their choice. This includes editions that are downloaded. Information on sourcing exam music is given on page 16.

**Interpreting the score:** Printed editorial suggestions such as fingering, metronome marks, realisation of ornaments, etc. do not need to be strictly observed. Whether the piece contains musical indications or not, candidates are encouraged to interpret the score in a musical and stylistic way. Examiners' marking will be determined by how control of pitch, time, tone, shape and performance contributes to the overall musical outcome.

**Repeats:** Unless the syllabus specifies differently, all da capo and dal segno indications must be followed but other repeats (including first-time bars) should not be played unless they are very short (i.e. a few bars).

**Ossias:** Where an ossia (alternative musical line or note) occurs in the music, candidates may play either option unless the syllabus specifies differently.

**Cadenzas & tuttis:** Cadenzas should not be played unless the syllabus specifies differently. Accompanists should cut lengthy orchestral tutti sections.

**Performing from memory:** Candidates may perform any of their pieces from memory; if doing so, they must make sure that a copy of the music is available for the examiner to refer to. No extra 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. Candidates may use an extra copy of the music or a photocopy of a section of the piece (but see 'Photocopies' below) to help with page-turns. Candidates at Grades 6 to 8 may bring a page-turner to the exam if there is no solution to a particularly awkward page-turn (prior permission is not required; the turner may be the candidate's teacher). Similarly, an accompanist for a Grade 6 to 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 & downloads:** Performing from unauthorised photocopies (or other kinds of copies) or illegal downloads of copyright music is not allowed. 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/mpa-guidelines](http://www.mpaonline.org.uk/mpa-guidelines). In all other cases, application should be made to the copyright holder before any copy is made, and evidence of permission should be brought to the exam.

Candidates and Applicants are expected to act within the law with regard to copyright. ABRSM may withhold the exam result where we have evidence of an illegal copy (or copies) being used.



**Sourcing exam music:** Exam music is available from music retailers and online, including at the ABRSM music shop: [www.abrsm.org/shop](http://www.abrsm.org/shop). Every effort has been made to make sure that the publications listed will be available for the duration of the syllabus. We advise candidates to get their music well before the exam in case items are not kept in stock by retailers. Non-exam related questions 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).

## Scales and arpeggios

Playing scales and arpeggios is important for building strong technical skills such as reliable finger movement and fluency. It also helps to develop tone, pitch and interval awareness, and familiarity with keys and their related patterns. This leads to greater confidence and security when sight-reading, learning new pieces and performing – from a score or from memory, as a solo musician or with others.

**Memory:** All requirements must be played from memory.

**Range:** All requirements must be played from the lowest possible tonic/starting note unless the syllabus specifies differently.\* They must ascend and descend according to the specified range (and pattern).

**Rhythm:** All requirements must be played in even notes.

**Patterns:** Arpeggios and dominant sevenths are required in root position only. All dominant sevenths must finish by resolving on the tonic. Examples of scale/arpeggio etc. patterns specified in this syllabus are given on pages 19–22.

**Articulation:** Slurred requirements must be legato throughout. The choice of breathing place is left to the candidate's discretion, but the flow should be maintained as much as possible.

**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.

**In the exam:** Examiners will usually ask for at least one of each scale/arpeggio (etc.) type. Where applicable, they will ask for majors followed by minors within each type and will also ask to hear a balance of articulations across the requests as a whole. When asking for requirements, examiners will specify:





























- the key<sup>†</sup> (including minor form – harmonic *or* melodic – in the Grades 6 to 8 scales) or the starting note
- the articulation

**Supporting publications:** Books of the requirements are published for all woodwind instruments by ABRSM. Purchasing these books is not a requirement.

\* Not including low B available to flutes with foot-joints.

† Where keys at Grades 6 to 8 are listed enharmonically – D $\flat$ /C $\sharp$  and A $\flat$ /G $\sharp$  – the examiner will use the flat spelling when asking for major keys and the sharp spelling for minor keys.

**Speed:** The following speeds are given as a general guide:

	Grade/Speed								
	pattern	1	2	3	4	5	6	7	8
<b>Scales</b> (including chromatic, extended-range & whole-tone)		 = 50	 = 56	 = 63	 = 72	 = 84	 = 96	 = 112	 = 132
<b>Arpeggios</b> (excluding extended-range)		 = 72	 = 84	 = 96	 = 108	 = 126	 = 48	 = 54	 = 63
<b>Dominant &amp; diminished 7ths; Extended-range arpeggios</b>					 = 54	 = 63	 = 72	 = 80	 = 96
<b>Scales in 3rds</b>							 = 88	 = 100	 = 120

## Sight-reading

Sight-reading is a valuable skill with many benefits. Learning to sight-read helps to develop quick recognition of keys, tonality and common rhythm patterns. Strong sight-reading skills make learning new pieces quicker and easier, and also help when making music with others, so that playing in an ensemble becomes more rewarding and enjoyable.

**About the test:** Candidates will be asked to play a short unaccompanied piece of music that they have not seen before. They will be given half a minute to look through and, if they wish, try out all or any part of the test before they are asked to play it for assessment.

**Parameters:** The tables on pages 23–24 show the elements that are introduced at each grade.

**Supporting publications:** For practice purposes, sample sight-reading tests are published by ABRSM. Purchasing these books is not a requirement.

**Blind or partially-sighted candidates:** Blind or partially-sighted candidates may choose an alternative test (Braille memory or Aural repetition) in place of the standard test, if requested at the time of booking the exam. Further information is available at [www.abrsm.org/specificneeds](http://www.abrsm.org/specificneeds).

## Aural tests

Listening lies at the heart of music-making and the ability to hear how music works helps with all aspects of musical development. Aural skills help with gauging the sound and balance of playing, keeping in time and playing with a sense of rhythm and pulse. These skills also help to develop a sense of pitch, musical memory and the ability to spot mistakes.

**About the test:** The requirements are the same for all woodwind instruments. Full details of the Aural tests are given on pages 143–150.

**Supporting publications:** For practice purposes, sample Aural tests are published by ABRSM. Examples of the tests are given in *Specimen Aural Tests* and *Aural Training in Practice*. Purchasing these books is not a requirement.

**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 booking the exam. Further information, including the syllabus for the alternative tests, is available at [www.abrsm.org/specificneeds](http://www.abrsm.org/specificneeds).

## Scale and arpeggio patterns

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

### All instruments

#### Scales and arpeggios

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



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



#### Scales in thirds

one octave (and similarly, two or three octaves)



to a twelfth



*Bassoon: ending for Bb major*

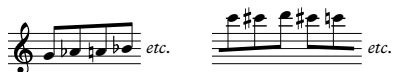


*Treble recorder: ending for F major*



#### Chromatic scales

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



#### Dominant sevenths (resolving on tonic)

one octave (and similarly, two or three octaves)



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



#### Diminished sevenths

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



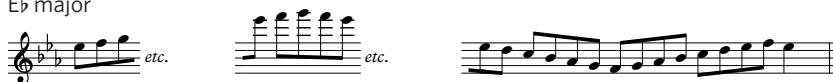
## Treble Recorder

### Extended-range scales

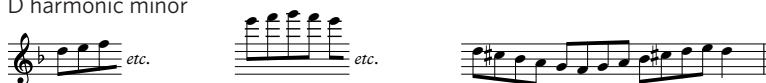
B $\flat$  major



E $\flat$  major



D harmonic minor



### Extended-range arpeggios

E $\flat$  major



D minor



## Flute

### Extended-range scales

F major



G major



F harmonic minor



### Extended-range arpeggios

G major



F minor



## Oboe

### Extended-range scales

G major

A $\flat$  major

D harmonic minor

### Extended-range arpeggios

A $\flat$  major

D minor

## Clarinet

### Extended-range scales

C major

A major

E harmonic minor

### Extended-range arpeggios

A major

E minor

## Bassoon

### Extended-range scales

E major

Three staves of musical notation for the E major scale on Bassoon. The first staff shows the scale ascending in bass clef with a key signature of two sharps (F# and C#) and the word "etc." to the right. The second staff shows the scale ascending in alto clef with a key signature of two sharps and the word "etc." to the right. The third staff shows the scale ascending in bass clef with a key signature of two sharps.

A $\flat$  major

Three staves of musical notation for the A-flat major scale on Bassoon. The first staff shows the scale ascending in bass clef with a key signature of three flats (Bb, Eb, Ab) and the word "etc." to the right. The second staff shows the scale ascending in alto clef with a key signature of three flats and the word "etc." to the right. The third staff shows the scale ascending in bass clef with a key signature of three flats.

A harmonic minor

Three staves of musical notation for the A harmonic minor scale on Bassoon. The first staff shows the scale ascending in bass clef with a key signature of one flat (F) and the word "etc." to the right. The second staff shows the scale ascending in alto clef with a key signature of one flat and the word "etc." to the right. The third staff shows the scale ascending in bass clef with a key signature of one flat.

### Extended-range arpeggios

A $\flat$  major

Two staves of musical notation for the A-flat major arpeggio on Bassoon. The first staff shows the arpeggio ascending in bass clef with a key signature of three flats. The second staff shows the arpeggio descending in bass clef with a key signature of three flats.

A minor

Two staves of musical notation for the A minor arpeggio on Bassoon. The first staff shows the arpeggio ascending in bass clef with a key signature of one flat. The second staff shows the arpeggio descending in bass clef with a key signature of one flat.

## Saxophone

### Extended-range scales

E $\flat$  major

Three staves of musical notation for the E-flat major scale on Saxophone. The first staff shows the scale ascending in treble clef with a key signature of three flats and the word "etc." to the right. The second staff shows the scale ascending in treble clef with a key signature of three flats and the word "etc." to the right. The third staff shows the scale ascending in treble clef with a key signature of three flats.

A $\flat$  major

Three staves of musical notation for the A-flat major scale on Saxophone. The first staff shows the scale ascending in treble clef with a key signature of three flats and the word "etc." to the right. The second staff shows the scale ascending in treble clef with a key signature of three flats and the word "etc." to the right. The third staff shows the scale ascending in treble clef with a key signature of three flats.

A harmonic minor

Three staves of musical notation for the A harmonic minor scale on Saxophone. The first staff shows the scale ascending in bass clef with a key signature of two sharps (F# and C#) and the word "etc." to the right. The second staff shows the scale ascending in alto clef with a key signature of two sharps and the word "etc." to the right. The third staff shows the scale ascending in bass clef with a key signature of two sharps.

### Extended-range arpeggios

A $\flat$  major





Two staves of musical notation for the A-flat major arpeggio on Saxophone. The first staff shows the arpeggio ascending in treble clef with a key signature of three flats. The second staff shows the arpeggio descending in treble clef with a key signature of three flats.

A minor

Two staves of musical notation for the A minor arpeggio on Saxophone. The first staff shows the arpeggio ascending in treble clef with a key signature of one flat. The second staff shows the arpeggio descending in treble clef with a key signature of one flat.

## Sight-reading parameters

The following tables show the elements that are introduced at each grade. These parameters are presented cumulatively, i.e. once introduced they apply for all later grades (gradually progressing in difficulty). See also page 18.

	Length (bars)	Time	Other features that may be included
<b>Grade 1</b>	4	4/4	<ul style="list-style-type: none"> <li>•  note values; <math>\zeta</math> rests</li> <li>• notes tongued or with simple two-note slurs</li> </ul>
		3/4	
	6	2/4	<ul style="list-style-type: none"> <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>
<b>Grade 2</b>	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>
<b>Grade 3</b>		3/8	<ul style="list-style-type: none"> <li>• accidentals (within minor keys only)</li> <li>• ; simple semiquaver patterns; <math>\gamma</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>
<b>Grade 4</b>	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>
<b>Grade 5</b>	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>
<b>Grade 6</b>	c. 12-16	9/8	<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>: <i>swung</i> style</li> <li>• <i>Bassoon</i>: tenor clef</li> </ul>
		5/8	
		5/4	
<b>Grade 7</b>	c. 16-20	7/8 7/4	
<b>Grade 8</b>	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

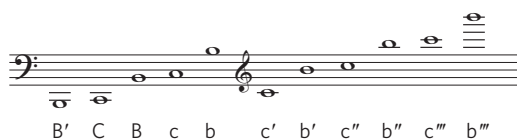
MAJORS minors *	Descant Recorder	Treble Recorder	Flute	Oboe	Clarinet	Bassoon	Saxophone
<b>Grade 1</b>	C, F	F, B $\flat$	G, F	G, F	G, F	G, F	G, F
<b>Grade 2</b>	D d	C g	C e	C d	C a	C e	C d
<b>Grade 3</b>	a	d	a	a	d	a	a
<b>Grade 4</b>	G e	G a	B $\flat$ d	D e	B $\flat$ g	D d	D b
<b>Grade 5</b>	A, B $\flat$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

	Descant Recorder	Treble Recorder	Flute	Oboe	Clarinet	Bassoon	Saxophone
<b>Grade 1</b>	d'-d''	g'-g''	e'-f''	d'-d''	a-a'	G-g	f'-g''
<b>Grade 2</b>	c'-f''	f'-b $\flat$ ''	e'-g''	d'-g''	f-b $\flat$ '	E-b	e'-a''
<b>Grade 3</b>	c'-a''	f'-d'''	d'-c'''	d'-b''	f-g''	E-c'	d'-c'''
<b>Grade 4</b>	c'-b''	f'-e'''	d'-f'''	c'-c'''	f-b $\flat$ ''	D-f'	c'-c'''
<b>Grade 5</b>	c'-b''	f'-e'''	c'-g'''	c'-d'''	e-d'''	C-g'	c'-d'''
<b>Grade 6</b>	—	f'-f'''	c'-a'''	b-e'''	e-e $\flat$ '''	B $\flat$ '-a'	c'-e $\flat$ '''
<b>Grade 7</b>	—	f'-g''' (excl. f $\sharp$ ''')	c'-b $\flat$ '''	b $\flat$ -e'''	e-e'''	B $\flat$ '-b $\flat$ '	b-f'''
<b>Grade 8</b>	—	f'-g''' (excl. f $\sharp$ ''')	c'-b'''	a $\sharp$ -f'''	e-f'''	B $\flat$ '-c''	a $\sharp$ -f'''

<sup>†</sup> 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**; for further details see pages 14–16

Candidates may play *one* of their three pieces on another recorder. See pages 12–13 for further information.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Anon.	Marche gay, arr. Kretschmann <i>upper part</i> <b>DUET</b>	Duets for Fun: Descant Recorder (Schott)
	2 Finger	Menuett, arr. Kretschmann <i>upper part</i> <b>DUET</b>	Duets for Fun: Descant Recorder (Schott)
	3 J. S. Bach	Mir hahn en neue Oberkeet (from <i>Peasant Cantata</i> , BWV 212), arr. Bowman	Baroque Recorder Anthology for Soprano Recorder, Vol. 1 (Schott)
	4 van Eyck	Onder de Linde groene (from <i>Der Fluyten Lust-hof</i> ) <i>theme only</i> <b>SOLO</b>	van Eyck: Der Fluyten Lust-hof: The Beginners' Collection (XYZ)
	5 Gastoldi	Questa dolce sirena, arr. Yeo	Renaissance Recorder Anthology for Soprano (Descant) Recorder, Vol. 1 (Schott)
	6 Handel	Gavotte, arr. Adams	First Repertoire for Descant Recorder (Faber)
	7 T. Morley	Now is the month of Maying, arr. Bennetts & Bowman	Time Pieces for Descant/Soprano Recorder, Vol. 1 (ABRSM)
	8 Schumann	Soldiers' March (No. 2 from <i>Album for the Young</i> , Op. 68), arr. Bennetts & Bowman	Time Pieces for Descant/Soprano Recorder, Vol. 1 (ABRSM)
	9 Trad. English	Portsmouth, arr. Sebba & Moses	Recorder Magic, Book 3 (Collins Music) <b>III</b>
	10 Trad. Welsh	Men of Harlech, arr. Lawrance <b>SOLO</b>	Winner Scores All for Descant Recorder (Brass Wind)
<b>B</b>	1 Sally Adams	Cherry Blossom Breeze	Descant Recorder Medley, Book 2 (Cramer)
	2 Bonsor	Legend	The Really Easy Recorder Book (Faber)
	3 Isabel Morrison	Lonely River (from <i>A Pastoral Trilogy</i> )	Isabel Morrison: A Pastoral Trilogy (Warwick Music)
	4 David Moses	Deep Dark Waters	Recorder Magic, Book 3 (Collins Music) <b>III</b>
	5 Purcell	Fairest Isle (from <i>King Arthur</i> ), arr. Bennetts & Bowman	Time Pieces for Descant/Soprano Recorder, Vol. 1 (ABRSM)
	6 Trad. English	Spanish Ladies, arr. Bullard	Time Pieces for Descant/Soprano Recorder, Vol. 1 (ABRSM)
	7 Karel van Steenhoven	Zauberwalzer (Magic Waltz) <i>upper part</i> <b>DUET</b>	Duets for Fun: Descant Recorder (Schott)
	8 Trad. American	Amazing Grace, arr. Haughton	Don't You Just Love These Tunes for Descant Recorder (Kevin Mayhew)
	9 Sarah Watts	The Doris Waltz (from <i>Razzamajazz Duets and Trios for Recorder</i> ) <i>upper part</i> <b>MIXED DUET</b>	Sarah Watts: Razzamajazz Duets and Trios for Recorder (Kevin Mayhew)
	10 Pam Wedgwood	Dreaming (from <i>Really Easy Jazzin' About for Descant Recorder</i> )	Pam Wedgwood: Really Easy Jazzin' About for Descant Recorder (Faber)
<b>C</b>	1 Bonsor	Scherzino	The Really Easy Recorder Book (Faber)
	2 Doris da Costa	Bermuda Baroque	Descant Recorder Medley, Book 2 (Cramer)
	3 Dave Gale	The Ending's Well (from <i>JazzFX for Descant Recorder</i> ) <i>upper part</i> <b>DUET/SOLO</b>	Dave Gale: JazzFX for Descant Recorder (Brass Wind)
	4 Gilkyson	The Bare Necessities (from <i>The Jungle Book</i> ), arr. Lawrance	Winner Scores All for Descant Recorder (Brass Wind) <b>III</b>
	5 R. & R. Sherman	Supercalifragilisticexpialidocious (from <i>Mary Poppins</i> ), arr. Lawrance <b>SOLO</b>	Winner Scores All for Descant Recorder (Brass Wind)
	6 Trad. Australian	Waltzing Matilda, arr. Lawrance <b>SOLO</b>	Winner Scores All for Descant Recorder (Brass Wind)
	7 Joplin	Easy Winners, arr. Lawrance	Easy Winners for Descant Recorder (Brass Wind) <b>III</b>
	8 Elena Malycheva	Tanz der Hühner (Chicken Dance)	Dancing Recorder (Doblinger)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Trad. Spiritual	No. 45, arr. Papp <i>upper part</i> <b>DUET</b>	The Merry Pipers: 55 Easy Duets for Descant Recorders (EMB Zeneműkiadó)
10 Sarah Watts	Full On Fizzy (from <i>Razzamajazz Recorder, Book 3</i> )	Sarah Watts: Razzamajazz Recorder, Book 3 (Kevin Mayhew)

**SCALES AND ARPEGGIOS:** from memory; for further details see pages 16–17

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

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 144

## GRADE 2

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

Candidates may play *one* of their three pieces on another recorder. See pages 12–13 for further information.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Anon.	Contredance, arr. Bowman	Baroque Recorder Anthology for Soprano Recorder, Vol. 1 (Schott)
	2 Hook	Menuet and Trio (from <i>Sonata in G</i> ) <i>without DC</i>	Baroque Recorder Anthology for Soprano Recorder, Vol. 1 (Schott)
	3 Bonsor	The Merry-Go-Round	The Really Easy Recorder Book (Faber)
	4 E. P. Chédeville	Musette I (La sincère), arr. Kretschmann <i>upper part; trills optional</i> <b>DUET</b>	Duets for Fun: Descant Recorder (Schott)
	5 van Eyck	Prins Robbert Masco (from <i>Der Fluyten Lust-hof</i> ) <i>upper part; theme only</i> <b>DUET</b>	Duets for Fun: Descant Recorder (Schott)
	6 Chevalier de Saint-Georges	Menuetto (from <i>Sonata for the Harp - with obbligato Flute</i> ), arr. Talbot-Howard	Chevalier de Saint-Georges: Menuetto from Sonata for the Harp - with obbligato Flute, for Descant Recorder (ABRSM) ☉
	7 van Eyck	Al hebben de Princen haren (from <i>Der Fluyten Lust-hof</i> ) <i>Theme and Modo 2 (Var. 1)</i> <b>SOLO</b>	van Eyck: Der Fluyten Lust-hof: The Beginners' Collection (XYZ) or No.19 from 50 Graded Studies for Recorder (Faber)
	8 Playford	The Quaker's Grace <b>SOLO</b>	No.14 from 50 Graded Studies for Recorder (Faber)
	9 M. Praetorius	Volte (from <i>Terpsichore</i> ), arr. Bullard	Time Pieces for Descant/Soprano Recorder, Vol. 1 (ABRSM)
	10 Trad. Provençal	Marcho di Rei, arr. Bullard	Time Pieces for Descant/Soprano Recorder, Vol. 1 (ABRSM)
<b>B</b>	1 Hans-Günther Allers	Wiegenlied (No. 4 from <i>Petite Suite</i> , Op. 74)	Hans-Günther Allers: Petite Suite, Op. 74 (Dohr)
	2 Anon., arr. Copland	Simple Gifts (from <i>Old American Songs 1</i> ), arr. Bennetts & Bowman	Time Pieces for Descant/Soprano Recorder, Vol. 1 (ABRSM)
	3 Humperdinck	Evening Prayer (from <i>Hänsel und Gretel</i> ), arr. Bullard	Time Pieces for Descant/Soprano Recorder, Vol. 1 (ABRSM)
	4 Attaingnant	Pavane, arr. Yeo	Renaissance Recorder Anthology for Soprano (Descant) Recorder, Vol. 1 (Schott)
	5 Bartók	Ne menj el! (Don't Leave Me), trans. Márton <i>upper part</i> <b>DUET</b>	Bartók: Duets for Descant Recorders from the Children's and Female Choruses (EMB Zeneműkiadó)
	6 Will Jennings & James Horner	Titanic Theme, arr. Lawrance <i>upper part</i> <b>DUET</b>	Winners Galore Duets for Descant Recorder, Book 1 (Brass Wind)
	7 Isabel Morrison	Bluebells in May (from <i>A Pastoral Trilogy</i> )	Isabel Morrison: A Pastoral Trilogy (Warwick Music)
	8 Schubert	Briar-Rose (Heidenröslein), arr. Lawrance	Winner Scores All for Descant Recorder (Brass Wind) <b>!!!</b>
	9 Telemann	Andante (from <i>Partita No.1</i> ), arr. Bergmann	First Repertoire for Descant Recorder (Faber)
10 Sarah Watts	Mellow Meadow (from <i>Razzamajazz Recorder, Book 3</i> )	Sarah Watts: Razzamajazz Recorder, Book 3 (Kevin Mayhew)	
<b>C</b>	1 Sally Adams	The Cowboy Sat on the Cactus <i>upper part</i> <b>MIXED DUET</b>	Music Medals Gold Recorder Ensemble Pieces (ABRSM)
	2 Sally Adams	Russian Around	Descant Recorder Medley, Book 2 (Cramer)
	3 Burt Bacharach	Raindrops Keep Falling on My Head (from <i>Butch Cassidy and the Sundance Kid</i> ), arr. Lawrance	Winner Scores All for Descant Recorder (Brass Wind) <b>!!!</b>
	4 Trad. American	Buffalo Girls, arr. Lawrance <b>SOLO</b>	Winner Scores All for Descant Recorder (Brass Wind)
	5 Kathryn Bennetts	Pip's Pedal <b>SOLO</b>	Time Pieces for Descant/Soprano Recorder, Vol. 1 (ABRSM)

**!!!** Piano accompaniment published separately

☉ Digital only edition, available from publisher's website

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
6 Bonsor	Caribbean	The Really Easy Recorder Book (Faber)
7 Elizabeth Cooper	Diddledum Ducks (No.5 from <i>The Woodpecker and Friends</i> ) <b>SOLO/PIANO</b>	Elizabeth Cooper: The Woodpecker and Friends (Kirklees Music)
8 Dave Gale	Rico Town (from <i>JazzFX for Descant Recorder</i> ) <i>upper part</i> <b>DUET/SOLO</b>	Dave Gale: JazzFX for Descant Recorder (Brass Wind)
9 Rainer Lischka	Easygoing (from <i>In a Groovy Mood</i> )	Rainer Lischka: In a Groovy Mood (Girolamo Musikverlag)
10 Pam Wedgwood	Cat Walk (from <i>Easy Jazzin' About for Descant Recorder</i> )	Pam Wedgwood: Easy Jazzin' About for Descant Recorder (Faber)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
D major	1 oct.	
F major	◆	
C major	a 12th	tongued / slurred
D, A minors (natural or harmonic or melodic, at candidate's choice)	1 oct.	
<b>ARPEGGIOS</b>		
D major	1 oct.	
F major	◆	
C major	a 12th	tongued / slurred
D, A minors	1 oct.	

◆ one octave and down to the dominant

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 145

## GRADE 3

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

Candidates may play *one* of their three pieces on another recorder. See pages 12–13 for further information.

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b> 1	Anon. Marsch in F, arr. Kretschmann <i>upper part</i> <b>DUET</b>	Duets for Fun: Descant Recorder (Schott)
2	Byrd Wolsey's Wilde, arr. Yeo	Renaissance Recorder Anthology for Soprano (Descant Recorder, Vol. 2 (Schott))
3	Elizabeth Cooper Cheeky Sparrow (No. 8 from <i>The Woodpecker and Friends</i> ) <b>SOLO/PIANO</b>	Elizabeth Cooper: The Woodpecker and Friends (Kirklees Music)
4	van Eyck Janneman en Alemoer (from <i>Der Fluyten Lust-hof</i> ) <i>complete</i> <b>SOLO</b>	van Eyck: Der Fluyten Lust-hof: The Beginners' Collection (XYZ)
5	van Eyck Philis schoon Herderinne (no. 2) (from <i>Der Fluyten Lust-hof</i> ) <i>Theme only; upper part</i> <b>DUET</b>	van Eyck: Der Fluyten Lust-hof, Vol. 2 (XYZ or Amadeus)
6	Gossec Tambourin, arr. Griffiths	World Famous Classics for Recorder (Fentone) <b>!!!</b>
7	Handel Bourrée (from <i>The Fireworks Music</i> ), arr. Lawrance	Easy Winners for Descant Recorder (Brass Wind) <b>!!!</b>
8	Prokofiev March (No.10 from <i>Musiques d'enfants</i> , Op. 65), arr. Bennetts & Bowman	Time Pieces for Descant/Soprano Recorder, Vol. 1 (ABRSM)
9	Susato Basse danse bergeret (from <i>Musyck Boexken</i> ), arr. Bullard	Time Pieces for Descant/Soprano Recorder, Vol. 1 (ABRSM)
10	Telemann Presto, arr. Kostujak	Baroque Recorder Anthology for Soprano Recorder, Vol. 2 (Schott)
<b>B</b> 1	Paolo Conte At Sunset, arr. Adams	First Repertoire for Descant Recorder (Faber)
2	Haydn Pastorale (1st movt from <i>Partie</i> ), arr. Bergmann	First Repertoire for Descant Recorder (Faber)
3	Gluck Aria (from <i>Orfeo ed Euridice</i> ), arr. Lawrance	Winner Scores All for Descant Recorder (Brass Wind) <b>!!!</b>
4	Andrew Lloyd Webber The Music of the Night (from <i>Phantom of the Opera</i> ), arr. Lawrance	Winner Scores All for Descant Recorder (Brass Wind) <b>!!!</b>
5	Peter Hope Bonny at Morn (No. 2 from <i>Geordie Tunes</i> )	Peter Hope: Geordie Tunes (Forsyth)
6	Bryan Kelly Lament (No. 5 from <i>Globe Theatre Suite</i> )	Bryan Kelly: Globe Theatre Suite (Stainer & Bell)
7	Rainer Lischka Marianne and the Blue Notes (from <i>In a Groovy Mood</i> )	Rainer Lischka: In a Groovy Mood (Girolamo Musikverlag)
8	Sasha Johnson Manning Asleep in a Boat (No. 4 from <i>A Birthday Garland</i> )	Sasha Johnson Manning: A Birthday Garland (Forsyth)
9	Trad. Irish The Londonderry Air, arr. A. & J. Oosthuizen <i>upper part</i> <b>DUET</b>	Easy Duets from Around the World for Descant (Soprano) Recorders (Wild Music Publications)
10	Sarah Watts So There (from <i>Razzamajazz Duets and Trios for Recorder</i> ) <i>upper part</i> <b>MIXED DUET</b>	Sarah Watts: Razzamajazz Duets and Trios for Recorder (Kevin Mayhew)
<b>C</b> 1	L. Bernstein America (from <i>West Side Story</i> ), arr. Lawrance	Winner Scores All for Descant Recorder (Brass Wind) <b>!!!</b>
2	Tchaikovsky Dance of the Sugar-Plum Fairy (from <i>The Nutcracker</i> ), arr. Lawrance	Winner Scores All for Descant Recorder (Brass Wind) <b>!!!</b>
3	Douglas Coombes Gimcracke (from <i>Music for a Cartoon</i> )	Douglas Coombes: Music for a Cartoon (Brass Wind)
4	Doris da Costa Birdsong	Descant Recorder Medley, Book 2 (Cramer)
5	Alan Davis Pentacle <i>upper part</i> <b>MIXED DUET</b>	A Journey from the Middle Ages to the Present Day (Bärenreiter Praha) <b>⊕</b>
6	Dave Gale Stop and Guiro (from <i>JazzFX for Descant Recorder</i> ) <i>upper part</i> <b>DUET/SOLO</b>	Dave Gale: JazzFX for Descant Recorder (Brass Wind)
7	Alan Haughton Seven Seas Hornpipe (from <i>Fun Club for Descant Recorder, Grade 2-3</i> )	Alan Haughton: Fun Club for Descant Recorder, Grade 2-3: Student Copy (Kevin Mayhew) <b>!!!</b>
8	Playford 'Twas within a Furlong of Edinburgh Town <b>SOLO</b>	No. 23 from 50 Graded Studies for Recorder (Faber)

**!!!** Piano accompaniment published separately

**⊕** Piano accompaniment printable separately, see [www.abrsm.org/syllabusclarifications](http://www.abrsm.org/syllabusclarifications)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Russell-Smith	Warm and Cosy (from <i>Easy Blue Recorder</i> )	Russell-Smith: Easy Blue Recorder (Universal)
10 Sarah Watts	Study in Orange (from <i>Fresh Air for Descant Recorder</i> ) <b>SOLO</b>	Sarah Watts: Fresh Air for Descant Recorder (Kevin Mayhew)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

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

◆ one octave and down to the dominant

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 145

## GRADE 4

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

Candidates may play *one* of their three pieces on another recorder. See pages 12–13 for further information.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Aubert	Le Moulinet I <b>and</b> Le Moulinet II, arr. Kostujak	Baroque Recorder Anthology for Soprano Recorder, Vol. 2 (Schott)
	2 Babel	Boree, arr. Kostujak	Baroque Recorder Anthology for Soprano Recorder, Vol. 2 (Schott)
	3 Johann Fischer	Gigue, arr. Kostujak	Baroque Recorder Anthology for Soprano Recorder, Vol. 2 (Schott)
	4 J. S. Bach	Rondeau (from <i>Suite No. 2</i> , BWV 1067), arr. Robinson	J. S. Bach: Suite No. 2: The Seven Dances of BWV 1067 for Descant Recorder (Peacock Press)
	5 Geminiani	Vivace (4th movt from <i>Sonata in E minor</i> )	Geminiani: Sonata in E minor (Bärenreiter)
	6 Kabalevsky	Scherzo (from <i>30 Pieces for Children</i> , Op. 27), arr. Bennetts & Bowman	Time Pieces for Descant/Soprano Recorder, Vol. 2 (ABRSM)
	7 Lichner	Zu Hause, Op.134 No. 6, arr. Bennetts & Bowman	Time Pieces for Descant/Soprano Recorder, Vol. 2 (ABRSM)
	8 John Loeillet	Vivace (from <i>Trio Sonata</i> , Op. 2 No. 5), arr. Rosenberg	First Repertoire Pieces for Recorder (Descant/Soprano) (Boosey & Hawkes)
	9 Telemann	Siciliana <b>and</b> Allegro (1st <b>and</b> 2nd movts from <i>Partita No. 2 in G</i> , TWV 41:G2)	First Repertoire Pieces for Recorder (Descant/Soprano) (Boosey & Hawkes) or Telemann: Die kleine Kammermusik: 6 Partiten (Amadeus or Bärenreiter)
	10 Pepusch	Adagio <b>and</b> Allegro (1st <b>and</b> 2nd movts from <i>Sonata in G</i> )	Pepusch: Sonata in G for Descant Recorder (Schott) or Concert Collection for Soprano Recorder (Schott)
<b>B</b>	1 Kathryn Bennetts	Waltz for Anna <b>SOLO</b>	Time Pieces for Descant/Soprano Recorder, Vol. 2 (ABRSM)
	2 Bonsor	Waltz for Mo (No. 5 from <i>Jazzy Recorder 2</i> )	Bonsor: Jazzy Recorder 2 (Universal)
	3 Benjamin Burrows	Pastorale (2nd movt from <i>Suite for Descant Recorder</i> )	Benjamin Burrows: Suite for Descant Recorder (Schott)
	4 Caix d'Hervelois	Muzette, arr. Kostujak	Baroque Recorder Anthology for Soprano Recorder, Vol. 2 (Schott)
	5 Alan Davis	Bees' Knees	A Journey from the Middle Ages to the Present Day (Bärenreiter Praha) ☉
	6 Tilmann Dehnhard	Turquoise Turtle (from <i>16 Miniatures for Soprano Recorder</i> )	Tilmann Dehnhard: 16 Miniatures for Soprano Recorder (Universal)
	7 van Eyck	Doen Daphne d'over schoone Maeght (from <i>Der Fluyten Lust-hof</i> ) Theme <b>and</b> Modo 2 <b>SOLO</b>	van Eyck: Der Fluyten Lust-hof: The Beginners' Collection (XYZ)
	8 Fauré	Pavane, Op. 50, arr. Cowles	World Famous Classics for Recorder (Fentone) 🎹
	9 Stölzel & J. S. Bach	Bist du bei mir, arr. Cowles	World Famous Classics for Recorder (Fentone) 🎹
	10 O'Finn	A Lament, arr. Bowman <b>SOLO</b>	Irish Folk Tunes for Descant Recorder (Schott)
<b>C</b>	1 Sally Adams	Fred's Frolic <b>SOLO</b>	No. 29 from 50 Graded Studies for Recorder (Faber)
	2 Playford	Lumps of Pudding <b>SOLO</b>	No. 32 from 50 Graded Studies for Recorder (Faber)
	3 Hans-Günther Allers	Rondino Kurioso (No. 3 from <i>Petite Suite</i> , Op. 74)	Hans-Günther Allers: Petite Suite, Op. 74 (Dohr)
	4 Douglas Coombes	Night Song (from <i>Music for a Cartoon</i> )	Douglas Coombes: Music for a Cartoon (Brass Wind)
	5 Peter Hope	Go to Berwick, Johnny (No. 1 from <i>Geordie Tunes</i> )	Peter Hope: Geordie Tunes (Forsyth)
	6 Joplin	Maple Leaf Rag, arr. Davis	A Journey from the Middle Ages to the Present Day (Bärenreiter Praha) ☉

🎹 Piano accompaniment published separately

☉ Piano accompaniment printable separately, see [www.abrsm.org/syllabusclarifications](http://www.abrsm.org/syllabusclarifications)



COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7 Sasha Johnson Manning	The Pipe and Drum (No.1 from <i>A Birthday Garland</i> )	Sasha Johnson Manning: A Birthday Garland (Forsyth)
8 Russell-Smith	Fred 'n' Ginger (No.2 from <i>Jazzy Recorder 1</i> )	Russell-Smith: Jazzy Recorder 1 (Universal)
9 Althea Talbot-Howard	The Walmer Beach Reel (from <i>Vallum Mare: an Adventure Suite</i> ) <b>SOLO/PIANO</b>	Althea Talbot-Howard: The Walmer Beach Reel for Descant Recorder (ABRSM) ©
10 Sarah Watts	Coffee Bean Carnival! <b>SOLO</b>	First Repertoire for Descant Recorder (Faber)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
B♭ major	1 oct.	
F, A majors	◆	
C, D majors	a 12th	
G minor (harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
A minor (harmonic or melodic, at candidate's choice)	◆	
D, E minors (harmonic or melodic, at candidate's choice)	a 12th	
<b>CHROMATIC SCALE</b>		
starting on D	a 12th	tongued / slurred
<b>ARPEGGIOS</b>		
B♭ major	1 oct.	
F, A majors	◆	
C, D majors	a 12th	tongued / slurred
G minor	1 oct.	
A minor	◆	
D, E minors	a 12th	
<b>DOMINANT SEVENTH (resolving on tonic)</b>		
in the key of C	1 oct.	tongued / slurred

◆ one octave and down to the dominant

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 146

## GRADE 5

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

Candidates may play *one* of their three pieces on another recorder. See pages 12–13 for further information.

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b> 1	J. S. Bach Bourée 1 <b>and</b> Bourée 2 (from <i>Suite No. 2</i> , BWV 1067), arr. Robinson <i>DC Bourée 1</i>	J. S. Bach: <i>Suite No. 2: The Seven Dances of BWV 1067 for Descant Recorder</i> (Peacock Press)
2	Boismortier Rondeau <b>SOLO</b>	No. 40 from <i>50 Graded Studies for Recorder</i> (Faber)
3	Benjamin Burrows <i>Allegro moderato</i> (3rd movt from <i>Suite for Descant Recorder</i> )	Benjamin Burrows: <i>Suite for Descant Recorder</i> (Schott)
4	Corelli La follia, arr. Heyens <i>complete</i>	<i>Concerto: Easy Concert Pieces for Descant Recorder</i> (Schott)
5	Corelli Vivace <b>and</b> <i>Allegro</i> (from <i>Concerto grosso</i> , 'Christmas Concerto', Op. 6 No. 8), arr. Bennetts & Bowman	<i>Time Pieces for Descant/Soprano Recorder, Vol. 2</i> (ABRSM)
6	van Eyck De France Courant (from <i>Der Fluyten Lust-hof</i> ) <i>complete</i> <b>SOLO</b>	van Eyck: <i>Der Fluyten Lust-hof: The Beginners' Collection</i> (XYZ)
7	van Eyck Kits Almande (from <i>Der Fluyten Lust-hof</i> ) <i>Theme and Modo 3</i> <b>SOLO</b>	van Eyck: <i>Der Fluyten Lust-hof, Vol. 2</i> (XYZ or Amadeus)
8	Handel <i>Air and</i> Variations 1–3, arr. Wilson & Jones <i>with repeats</i>	Handel: <i>The Harmonious Blacksmith Variations</i> (Schott) or <i>Concert Collection for Soprano Recorder</i> (Schott)
9	Senailié <i>Allegro</i> (4th movt from <i>Sonata in D minor</i> ), arr. Beechey	Senailié: <i>Sonata in D minor for Descant Recorder</i> (Schott)
10	Telemann Aria 3: Vivace <b>and</b> Aria 5: Vivace (4th <b>and</b> 6th movts from <i>Partita No. 5 in E minor</i> , TWV 41:e1)	Telemann: <i>Die kleine Kammermusik: 6 Partiten</i> (Amadeus or Bärenreiter)
<b>B</b> 1	Bigaglia <i>Adagio</i> (1st movt from <i>Sonata in A minor</i> )	Bigaglia: <i>Sonata in A minor</i> (Schott)
2	Bonsor <i>Reverie</i> (No. 4 from <i>Jazzy Recorder 2</i> )	Bonsor: <i>Jazzy Recorder 2</i> (Universal)
3	Alan Bullard <i>Best Bonnet Waltz</i> (No. 7 from <i>Hat Box</i> )	Alan Bullard: <i>Hat Box</i> (Forsyth)
4	Alan Bullard <i>By River...</i> (No. 2 from <i>Three Diversions</i> )	Alan Bullard: <i>Three Diversions</i> (Forsyth)
5	Earl of Kelly <i>Largo</i>	<i>Thistle &amp; Minuet</i> (Schott)
6	Philip Lane <i>Courtly Dance</i> (No. 2 from <i>Suite ancienne</i> )	Philip Lane: <i>Suite ancienne</i> (Forsyth)
7	Russell-Smith <i>Blue for a Girl</i> (No. 5 from <i>Jazzy Recorder 1</i> )	Russell-Smith: <i>Jazzy Recorder 1</i> (Universal)
8	Althea Talbot-Howard <i>Prelude: The Seafront</i> (from <i>Vallum Mare: an Adventure Suite</i> ) <i>with repeats; with printed cadenza</i>	Althea Talbot-Howard: <i>Prelude: The Seafront for Descant Recorder</i> (ABRSM) ☺
9	Telemann <i>Dolce</i> (4th movt from <i>Sonata in C</i> , TWV 41:C3)	Telemann: <i>Methodical Sonatas, Vol. 6</i> (Bärenreiter) or <i>Telemann: 12 Methodical Sonatas, Vol. 4</i> (Amadeus)
10	John Turner <i>Aubade</i> (No. 3 from <i>Four Diversions</i> )	John Turner: <i>Four Diversions</i> (Forsyth)
<b>C</b> 1	Hans-Günther Allers <i>Akrobatik</i> (No. 5 from <i>Petite Suite</i> , Op. 74)	Hans-Günther Allers: <i>Petite Suite</i> , Op. 74 (Dohr)
2	Chopin <i>Mazurka</i> , Op. 30 No. 1, arr. Bullard	<i>Time Pieces for Descant/Soprano Recorder, Vol. 2</i> (ABRSM)
3	Joannes Collette <i>Leggiero</i> (No. 8 from <i>12 Melodious Exercises</i> ) <b>SOLO</b>	Joannes Collette: <i>12 Melodious Exercises</i> (Universal)
4	Douglas Coombes <i>Music for a Cartoon</i> (from <i>Music for a Cartoon</i> )	Douglas Coombes: <i>Music for a Cartoon</i> (Brass Wind)
5	Paul Harris Oswald's Frolick <b>SOLO</b>	No. 44 from <i>50 Graded Studies for Recorder</i> (Faber)
6	Joplin <i>Elite Syncopations</i> , arr. Robinson	Joplin: <i>Rags, Book 1 for Descant Recorder</i> (Peacock Press)
7	Bryan Kelly <i>Rigadoon</i> (No. 8 from <i>Globe Theatre Suite</i> ) <i>gliss optional</i>	Bryan Kelly: <i>Globe Theatre Suite</i> (Stainer & Bell)
8	Sasha Johnson Manning <i>A Dance</i> (No. 6 from <i>A Birthday Garland</i> )	Sasha Johnson Manning: <i>A Birthday Garland</i> (Forsyth)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 N. Paganini	Caprice, arr. A. & J. Oosthuizen <i>complete</i> <b>SOLO</b>	50+ Greatest Intermediate Classics for Descant (Soprano) Recorder (Wild Music Publications)
10 Russell-Smith	A Little Latin (No. 4 from <i>Jazzy Recorder 1</i> )	Russell-Smith: Jazzy Recorder 1 (Universal)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
A $\flat$ , B $\flat$ majors	◆	
E $\flat$ , E majors	a 12th	
C major	2 oct.	
G, B minors (harmonic or melodic, at candidate's choice)	◆	tongued / slurred
C $\sharp$ , D, E minors (harmonic or melodic, at candidate's choice)	a 12th	
<b>CHROMATIC SCALES</b>		
starting on B	1 oct.	
starting on C	a 12th	tongued / slurred
<b>ARPEGGIOS</b>		
A $\flat$ , B $\flat$ majors	◆	
E $\flat$ , E majors	a 12th	
C major	2 oct.	tongued / slurred
G, B minors	◆	
C $\sharp$ , D, E minors	a 12th	
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the key of D	1 oct.	
in the key of F	a 12th	tongued / slurred
<b>DIMINISHED SEVENTH</b>		
starting on G	1 oct.	tongued / slurred

◆ *one octave and down to the dominant*

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 147

### GRADE 1

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

Candidates may play *one* of their three pieces on another recorder. See pages 12–13 for further information.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Dieupart	Gavotte (from <i>Suite No.1 in C</i> )	Dieupart: Suite No.1 in C for Alto Recorder (Moeck)
	2 Handel	Gavotte, arr. Bergmann	Concert Repertoire for Recorder (Faber)
	3 Naudot	Babiole, arr. Bergmann	Concert Repertoire for Recorder (Faber)
	4 J. Paisible	Minuet, arr. Bergmann	Concert Repertoire for Recorder (Faber) or First Book of Treble/Alto Recorder Solos (Faber)
	5 Purcell	Boree	No.1 from From Old England (Schott) ©
	6 Shield	The Ploughboy (from <i>The Farmer</i> ), arr. Bullard	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
	7 Trad.	Give Me Joy in My Heart, arr. Lawrance <b>SOLO</b>	Winners Galore for Treble Recorder (Brass Wind)
	8 Trad. English	All in a Garden Green, arr. Tambling <b>upper part DUET</b>	Tunes for Two for Flutes or Treble Recorders (Kevin Mayhew)
	9 Vivaldi	Spring, arr. Tambling <b>upper part DUET</b>	Tunes for Two for Flutes or Treble Recorders (Kevin Mayhew)
	10 Trad. Welsh	Men of Harlech, arr. Lawrance <b>SOLO</b>	Winner Scores All for Treble Recorder (Brass Wind)
<b>B</b>	1 Boismortier	Sarabande (from <i>Suite No.3 in C</i> ) <b>upper part; ornaments optional DUET</b>	Duets for Fun: Treble Recorder (Schott)
	2 Alan Haughton	The Secret Garden (from <i>Fun Club for Treble Recorder, Grade 0-1</i> )	Alan Haughton: Fun Club for Treble Recorder, Grade 0-1 (Kevin Mayhew)
	3 Haydn	Poco adagio (from <i>String Quartet, 'Emperor', Op.76 No.3</i> ), arr. Bennetts & Bowman	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
	4 Lully	Minuet, arr. Bullard	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
	5 Schubert	Entr'acte (from <i>Rosamunde, D.797</i> ), arr. Bennetts & Bowman	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
	6 Schumann	Melody (No.1 from <i>Album for the Young, Op.68</i> ), arr. Bullard <b>with repeats</b>	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
	7 Trad. Japanese	Sakura, Sakura, arr. Bullard <b>accompanied</b>	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
	8 Paul McCartney	We All Stand Together, arr. Lawrance	Winner Scores All for Treble Recorder (Brass Wind) <b>!!!</b>
	9 Papp	Angel from Heaven, arr. János <b>upper part DUET</b>	Duets for Treble Recorders (EMB Zeneműkiadó)
	10 Trad. Welsh	All Through the Night, arr. da Costa <b>with repeat</b>	Treble Recorder Medley (Cramer)
<b>C</b>	1 Kathryn Bennetts	Chalk and Cheese <b>SOLO</b>	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
	2 Walter Bergmann	Pony Trot	Concert Repertoire for Recorder (Faber)
	3 Dave Gale	The Ending's Well (from <i>JazzFX for Treble Recorder</i> ) <b>upper part DUET/SOLO</b>	Dave Gale: JazzFX for Treble Recorder (Brass Wind)
	4 Gilkyson	The Bare Necessities (from <i>The Jungle Book</i> ), arr. Lawrance	Winner Scores All for Treble Recorder (Brass Wind) <b>!!!</b>
	5 R. & R. Sherman	Truly Scrumptious (from <i>Chitty Chitty Bang Bang</i> ), arr. Lawrance	Winner Scores All for Treble Recorder (Brass Wind) <b>!!!</b>
	6 Tchaikovsky	Dance of the Mirlitons (from <i>The Nutcracker</i> ), arr. Lawrance	Winner Scores All for Treble Recorder (Brass Wind) <b>!!!</b>
	7 Alan Haughton	The Race (from <i>Fun Club for Treble Recorder, Grade 0-1</i> )	Alan Haughton: Fun Club for Treble Recorder, Grade 0-1 (Kevin Mayhew)
	8 Barbara Heller	Tango (No. 84 from <i>Hundertmelodienbuch</i> ) <b>SOLO</b>	Barbara Heller: Hundertmelodienbuch (Schott)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Trad. Danish	Bohemian Dance, arr. Lambert <i>lower part; without DC</i> <b>MIXED DUET</b>	Plain and Fancy (Forsyth)
10 Trad. English	Drunken Sailor, arr. Lawrance	Winners Galore for Treble Recorder (Brass Wind) <b>!!!</b>

**SCALES AND ARPEGGIOS:** from memory; for further details see pages 16–17

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

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 144

## GRADE 2

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

Candidates may play *one* of their three pieces on another recorder. See pages 12–13 for further information.

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b> 1	Anon. La rocha el fuso, arr. Bullard	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
2	Mozart Allegro, K. 3, arr. Bennetts & Bowman	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
3	G. Bingham Air: Adagio (from <i>Airs Anglois</i> ) <i>upper part</i> <b>DUET</b>	No. 22 from 50 <i>Airs Anglois</i> (UT Orpheus)
4	Bizet Prelude (from <i>L'Arlesienne</i> ), arr. Lawrance	Winners Galore for Treble Recorder (Brass Wind) <b>!!!</b>
5	Chevalier de Saint-Georges Menuetto (from <i>Sonata for the Harp - with obbligato Flute</i> ), arr. Talbot-Howard	Chevalier de Saint-Georges: Menuetto from Sonata for the Harp - with obbligato Flute, for Treble Recorder (ABRSM) ©
6	Holborne The Choise, arr. Rosenberg	First Repertoire Pieces for Recorder (Treble/Alto) (Boosey & Hawkes)
7	Hook Rondo: Allegretto (3rd movt from <i>Sonatina No.1 in F</i> ), arr. Salkeld	Hook: <i>Sonatina No.1 in F</i> (Schott)
8	Jean Hotteterre Bourrée, arr. Kostujak	Baroque Recorder Anthology for Alto Recorder, Vol. 3 (Schott)
9	Mozart Wer ein Liebchen hat gefunden (from <i>Die Entführung aus dem Serail</i> ), arr. Weinzierl <i>upper part; ornaments optional</i> <b>DUET</b>	Classic Hits for Two Treble Recorders (Bärenreiter)
10	Playford The Merry Milkmaids (from <i>The Dancing Master</i> )	The Renaissance Recorder (Treble) (Boosey & Hawkes)
<b>B</b> 1	Barret Air: Largo (from <i>Airs Anglois</i> ) <i>upper part</i> <b>DUET</b>	No. 30 from 50 <i>Airs Anglois</i> (UT Orpheus)
2	Kathryn Bennetts Fancy <b>SOLO</b>	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
3	MacDowell To a Wild Rose (from <i>Woodland Sketches</i> , Op. 51), arr. Bennetts & Bowman	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
4	Machaut Douce dame jolie <b>SOLO/PIANO</b>	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
5	Bricusse & Newley Pure Imagination (from <i>Willy Wonka and the Chocolate Factory</i> ), arr. Lawrance	Winner Scores All for Treble Recorder (Brass Wind) <b>!!!</b>
6	Handel Lascia Ch'io Pianga (from <i>Rinaldo</i> ), arr. Lawrance	Winner Scores All for Treble Recorder (Brass Wind) <b>!!!</b>
7	Purcell Song Tune	No. 17 from <i>From Old England</i> (Schott) ©
8	Susato Pavane - Si par souffrir, arr. Rosenberg or arr. Robinson	First Repertoire Pieces for Recorder (Treble/Alto) (Boosey & Hawkes) or Susato: <i>Danserye: Selected Dances</i> (Peacock Press)
9	Telemann Andante (from <i>Partita No. 1</i> ), arr. Bergmann	Concert Repertoire for Recorder (Faber)
10	Trad. Spiritual Steal Away, arr. Tambling <i>upper part</i> <b>DUET</b>	Tunes for Two for Flutes or Treble Recorders (Kevin Mayhew)
<b>C</b> 1	Burt Bacharach Raindrops Keep Falling on My Head (from <i>Butch Cassidy and the Sundance Kid</i> ), arr. Lawrance	Winner Scores All for Treble Recorder (Brass Wind) <b>!!!</b>
2	Trad. American Buffalo Girls, arr. Lawrance <b>SOLO</b>	Winner Scores All for Treble Recorder (Brass Wind)
3	Walter Bergmann Scherzando	First Book of Treble/Alto Recorder Solos (Faber)
4	Elizabeth Cooper Sly Fox <b>and</b> Boasting Baboon (Nos 4 <b>and</b> 5 from <i>Animal Antics for Treble Recorder</i> ) <b>SOLO/PIANO</b>	Elizabeth Cooper: <i>Animal Antics for Treble Recorder</i> (Peacock Press)
5	Corrette Gigue (2nd movt from <i>Suite in G</i> , Op. 5 No. 3) <i>upper part</i> <b>DUET</b>	Duets for Fun: Treble Recorder (Schott)
6	Daly Postman Pat, arr. Lawrance	Winners Galore for Treble Recorder (Brass Wind) <b>!!!</b>
7	V. Ellis & Grey Spread a Little Happiness, arr. Lawrance	Winners Galore for Treble Recorder (Brass Wind) <b>!!!</b>

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COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8 Dave Gale	Rico Town (from <i>JazzFX for Treble Recorder</i> ) <i>upper part</i> <b>DUET/SOLO</b>	Dave Gale: JazzFX for Treble Recorder (Brass Wind)
9 Alan Haughton	Groovy Baby (from <i>Fun Club for Treble Recorder, Grade 2-3</i> )	Alan Haughton: Fun Club for Treble Recorder, Grade 2-3 (Kevin Mayhew)
10 Trad. Irish	Saddle the Pony, arr. Robinson <b>SOLO</b>	Traditional Irish Music for Treble Recorder (Peacock Press)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16-17 & 19

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
G major	1 oct.	tongued / slurred
B♭ major	◆	
F major	a 12th	
G, D minors (natural or harmonic or melodic, at candidate's choice)	1 oct.	
<b>ARPEGGIOS</b>		
G major	1 oct.	tongued / slurred
B♭ major	◆	
F major	a 12th	
G, D minors	1 oct.	

◆ *one octave and down to the dominant*

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23-24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 145

## GRADE 3

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

Candidates may play *one* of their three pieces on another recorder. See pages 12–13 for further information.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Anon. C17th English	Old Dance	No. 4 from From Old England (Schott) ©
	2 Anon.	Wilson's Love, arr. Rosenberg	The Renaissance Recorder (Treble) (Boosey & Hawkes) or First Repertoire Pieces for Recorder (Treble/Alto) (Boosey & Hawkes)
	3 G. Bingham	Air: Allegro (from <i>Airs Anglois</i> ) <i>upper part</i> <b>DUET</b>	No. 26 from 50 Airs Anglois (UT Orpheus)
	4 Byrd	La volta, arr. Bullard	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
	5 M.-A. Charpentier	Prelude (from <i>Te Deum</i> , H.146), arr. Bennetts & Bowman	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
	6 Byrd	Wolsey's Wilde, arr. Hand	Music for Treble Recorder, Book 1 (Kevin Mayhew)
	7 de Lavigne	Le chèvrefeuille (from <i>Les fleurs</i> ) <i>upper part</i> <b>DUET</b>	Duets for Fun: Treble Recorder (Schott)
	8 B. Marcello	Gavotta <b>and</b> Minuet (4th <b>and</b> 5th movts from <i>Sonata in B♭</i> , Op. 2 No. 7) <i>without DC</i>	B. Marcello: Sonatas for Treble Recorder (Flute, Violin), Op. 2, Vol. 3 (Bärenreiter) or B. Marcello: 12 Sonatas for Flute, Op. 2, Vol. 2 (EMB Zeneműkiadó) or No.12 from Dances of the Baroque Era (EMB Zeneműkiadó)
	9 Mozart	Andante	Recorder Music for Beginners, Vol. 2 (EMB Zeneműkiadó)
10 Schickhardt	Air, arr. Bergmann	Concert Repertoire for Recorder (Faber)	
<b>B</b>	1 Anon.	The King's Mistress, arr. Rosenberg	The Renaissance Recorder (Treble) (Boosey & Hawkes) or First Repertoire Pieces for Recorder (Treble/Alto) (Boosey & Hawkes)
	2 J. S. Bach	Air (on the G String), arr. Lawrance	Winner Scores All for Treble Recorder (Brass Wind) <b>III</b>
	3 Gluck	Aria (from <i>Orfeo ed Euridice</i> ), arr. Lawrance	Winner Scores All for Treble Recorder (Brass Wind) <b>III</b>
	4 Dave Gale	The Latin Eighth (from <i>JazzFX for Treble Recorder</i> ) <i>upper part</i> <b>DUET/SOLO</b>	Dave Gale: JazzFX for Treble Recorder (Brass Wind)
	5 Gautier	La tendresse	Recorder Music for Beginners, Vol. 2 (EMB Zeneműkiadó)
	6 Genzmer	Tranquillo <i>upper part</i> <b>DUET</b>	Duets for Fun: Treble Recorder (Schott)
	7 Grieg	Solveig's Song (from <i>Peer Gynt</i> ), arr. Bennetts & Bowman	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
	8 Barbara Heller	Lyrisch (No. 3 from <i>Frühlingsrufe</i> ) <i>play b. 5 as written</i> <b>SOLO</b>	Barbara Heller: Frühlingsrufe (Schott)
	9 W. Leigh	Air	Recital Pieces, Vol. 2 (Forsyth)
10 Rubinstein	Melody in F, arr. Hand	Music for Treble Recorder, Book 1 (Kevin Mayhew)	
<b>C</b>	1 Sally Adams	Study No. 35: Swing It! <b>SOLO</b>	Treble Recorder Studies, Book 1 (Cramer)
	2 Walter Bergmann	Hornpipe	Concert Repertoire for Recorder (Faber) or First Book of Treble/Alto Recorder Solos (Faber)
	3 Doris da Costa	Scribbles	Treble Recorder Medley (Cramer)
	4 Dave Gale	Stop and Guiro (from <i>JazzFX for Treble Recorder</i> ) <i>upper part</i> <b>DUET/SOLO</b>	Dave Gale: JazzFX for Treble Recorder (Brass Wind)
	5 Alan Haughton	The Snake Charmer (from <i>Fun Club for Treble Recorder, Grade 2–3</i> )	Alan Haughton: Fun Club for Treble Recorder, Grade 2–3 (Kevin Mayhew)
	6 Joplin	The Entertainer, arr. Lawrance	Winners Galore for Treble Recorder (Brass Wind) <b>III</b>
	7 Kid Ory	Muskrat Ramble, arr. Bullard	Time Pieces for Treble/Alto Recorder, Vol. 1 (ABRSM)
	8 Tchaikovsky	Dance of the Sugar-Plum Fairy (from <i>The Nutcracker</i> , Op. 71), arr. Lawrance	Winner Scores All for Treble Recorder (Brass Wind) <b>III</b>

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COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Trad. Yiddish	Das freyleche Schnayderl, arr. Goden <i>upper part</i> <b>DUET</b>	Schabbes, Schabbes for Two Treble Recorders (Bärenreiter)
10 Sarah Watts	Study in Slide <b>SOLO</b>	Treble Recorder Hub (Kevin Mayhew)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

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

◆ *one octave and down to the dominant*

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 145

## GRADE 4

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

Candidates may play *one* of their three pieces on another recorder. See pages 12–13 for further information.

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b> 1	G. Bononcini Lento <b>and</b> Vivace (3rd <b>and</b> 4th movts from <i>Divertimento da camera No.1 in F</i> )	G. Bononcini: Divertimenti da camera, Vol. 1 (Schott)
2	Handel Adagio <b>and</b> Presto (3rd <b>and</b> 4th movts from <i>Sonata in G minor</i> , HWV 360, Op.1 No.2)	Handel: Sonata in G minor, HWV 360, Op.1 No.2 (Schott) or Handel: Complete Sonatas for Recorder (Faber or Bärenreiter) or First Repertoire Pieces for Recorder (Treble/Alto) (Boosey & Hawkes)
3	de Lavigne Gracieusement (from <i>Sonata in G 'La Persan'</i> , Op.2 No.5)	First Repertoire Pieces for Recorder (Treble/Alto) (Boosey & Hawkes)
4	Hook Allegretto (1st movt from <i>Sonatina No.1 in F</i> ), arr. Salkeld	Hook: Sonatina No.1 in F (Schott)
5	John Loeillet Allegro (4th movt from <i>Sonata in D minor</i> , Op.3 No.6)	John Loeillet: Sonata in D minor, Op.3 No.6 (Schott) or John Loeillet: Six Sonatas, Op.3, Vol. 2 (Amadeus) or Recorder Music for Beginners, Vol. 2 (EMB Zeneműkiadó)
6	Pepusch Prelude (from <i>The Compleat Flute Master</i> ) <b>SOLO</b>	No.30 from Altblockflöten-Solobuch (Schott)
7	H. Salter Mr. Fardinels ground (from <i>The Gentle Companion</i> ), arr. Hintermeier <b>SOLO</b>	No.13 from Altblockflöten-Solobuch (Schott)
8	Telemann Allegro (2nd movt from <i>Fantasia No.1 in C</i> , TWV 40:2), arr. Linde or arr. Harras or arr. Robinson <b>SOLO</b>	No.34 from Altblockflöten-Solobuch (Schott) or Telemann: 12 Fantasias for Treble Recorder (Bärenreiter) or P.21 from The Solo Recorder, Vol.1 (Peacock Press)
9	Schop Ballet, arr. Bullard	Time Pieces for Treble/Alto Recorder, Vol.2 (ABRSM)
10	Stanford Scherzino, arr. Hand	Music for Treble Recorder, Book 1 (Kevin Mayhew)
<b>B</b> 1	G. Bononcini Affettuoso (1st movt from <i>Divertimento da camera No.8 in G</i> )	Schott Recorder Library (Schott) or G. Bononcini: Divertimenti da camera, Vol. 4 (Schott)
2	Douglas Coombes Cool Aeolian Blue (from <i>Cool Aeolian Blue</i> )	Douglas Coombes: Cool Aeolian Blue (Brass Wind)
3	Viktor Fortin Blues (No.1 from <i>Jolly Joker</i> )	Viktor Fortin: Jolly Joker (Doblinger)
4	Handel Grave (1st movt from <i>Sonata in F</i> , HWV 369, Op.1 No.11)	Handel: Sonata in F, HWV 369, Op.1 No.11 (Schott) or Handel: Complete Sonatas for Recorder (Faber or Bärenreiter)
5	Jean Baptiste Loeillet Largo (1st movt from <i>Sonata in G</i> , Op.1 No.3)	First Repertoire Pieces for Recorder (Treble/Alto) (Boosey & Hawkes)
6	Milford Andantino (No.1 from <i>Three Airs</i> )	Milford: Three Airs (OUP)
7	Murrill Recitativo (3rd movt from <i>Sonata for Treble Recorder</i> )	Murrill: Sonata for Treble Recorder (Peacock Press)
8	En Shao A Little Piece	Recital Pieces, Vol. 2 (Forsyth)
9	Steele Song	Recital Pieces, Vol. 2 (Forsyth)
10	Vivaldi Largo (from <i>Concerto</i> , RV 94), arr. Robinson	Vivaldi: Slow Movements for Recorder (Treble) (Peacock Press)
<b>C</b> 1	Beethoven Capriccio, arr. Bergmann	Concert Repertoire for Recorder (Faber)
2	Peter Bowman Mexican Jumping Beans <b>SOLO</b>	Time Pieces for Treble/Alto Recorder, Vol. 2 (ABRSM)
3	Britten The Dove (from <i>Noye's Fludde</i> ), arr. Bennetts & Bowman <i>tremolos flutter-tongued or trilled</i>	Time Pieces for Treble/Alto Recorder, Vol. 2 (ABRSM)
4	Mozart Rondo (from <i>Viennese Sonatina No.4</i> ), arr. Bennetts & Bowman	Time Pieces for Treble/Alto Recorder, Vol. 2 (ABRSM)
5	Saint-Saëns The Elephant (from <i>The Carnival of the Animals</i> ), arr. Bennetts & Bowman	Time Pieces for Treble/Alto Recorder, Vol. 2 (ABRSM)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
6 Elizabeth Cooper	Proud Stag (No. 9 from <i>Animal Antics for Treble Recorder</i> ) SOLO/PIANO	Elizabeth Cooper: Animal Antics for Treble Recorder (Peacock Press)
7 Barbara Heller	Heiter (No.1 from <i>Frühlingsrufe</i> ) SOLO	Barbara Heller: Frühlingsrufe (Schott)
8 Jim Parker	Soldier, Soldier	The Music of Jim Parker for Treble Recorder (Brass Wind)
9 Althea Talbot-Howard	The Walmer Beach Reel (from <i>Vallum Mare: an Adventure Suite</i> ) SOLO/PIANO	Althea Talbot-Howard: The Walmer Beach Reel for Treble Recorder (ABRSM) ©
10 Trad. Irish	Heather Breeze, arr. Robinson SOLO	Traditional Irish Music for Treble Recorder (Peacock Press)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
E♭ major	1 oct.	
B♭, D majors	◆	
F, G majors	a 12th	
C minor (harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
D minor (harmonic or melodic, at candidate's choice)	◆	
G, A minors (harmonic or melodic, at candidate's choice)	a 12th	
<b>CHROMATIC SCALE</b>		
starting on G	a 12th	tongued / slurred
<b>ARPEGGIOS</b>		
E♭ major	1 oct.	
B♭, D majors	◆	
F, G majors	a 12th	tongued / slurred
C minor	1 oct.	
D minor	◆	
G, A minors	a 12th	
<b>DOMINANT SEVENTH (resolving on tonic)</b>		
in the key of F	1 oct.	tongued / slurred

◆ one octave and down to the dominant

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 146

## GRADE 5

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

Candidates may play *one* of their three pieces on another recorder. See pages 12–13 for further information.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Anon.	Hornpipe, arr. Degen	Baroque Recorder Anthology for Alto Recorder, Vol. 3 (Schott)
	2 Schickhardt	Allegro (2nd movt from <i>Sonata No.1 in C</i> )	Baroque Recorder Anthology for Alto Recorder, Vol. 3 (Schott) or Schickhardt: Six Easy Sonatas, Vol. 1 (Schott)
	3 Beethoven	Rondo (from <i>Sonata in G minor</i> , Op. 49 No.1), arr. Bullard	Time Pieces for Treble/Alto Recorder, Vol. 2 (ABRSM)
	4 Grieg	Gavotte <b>and</b> Musette (from <i>The Holberg Suite</i> ), arr. Bullard	Time Pieces for Treble/Alto Recorder, Vol. 2 (ABRSM)
	5 Bellinzani	Largo <b>and</b> Allegro (1st <b>and</b> 2nd movts from <i>Sonata No. 5 in F</i> , Op. 3)	Bellinzani: Sonata No. 5 in F, Op. 3 (Leduc)
	6 Handel	Alla Siciliana <b>and</b> Allegro (3rd <b>and</b> 4th movts from <i>Sonata in F</i> , HWV 369, Op.1 No.11)	Handel: Sonata in F, HWV 369, Op.1 No.11 (Schott) or Handel: Complete Sonatas for Recorder (Faber or Bärenreiter)
	7 Handel	Vivace (2nd movt from <i>Sonata in D minor (Fitzwilliam Sonata No. 3)</i> , HWV 367a)	Handel: Complete Sonatas for Recorder (Faber or Bärenreiter) or Handel: The Fitzwilliam Sonatas (Schott)
	8 B. Marcello	Adagio <b>and</b> Allegro (1st <b>and</b> 2nd movts from <i>Sonata in D minor</i> , Op. 2 No. 2)	B. Marcello: Sonatas for Treble Recorder, Op. 2, Vol. 1 (Bärenreiter) or B. Marcello: 12 Sonatas for Flute, Op. 2, Vol. 1 (EMB Zeneműkiadó) or First Repertoire Pieces for Recorder (Treble/Alto) (Boosey & Hawkes)
	9 Parcham	Poco allegro <b>and</b> Allegro (1st <b>and</b> 2nd movts from <i>Sonata in G</i> )	Sonatas by Old English Masters, Vol. 1 (Bärenreiter)
	10 Telemann	Largo <b>and</b> Vivace (3rd <b>and</b> 4th movts from <i>Sonata in B♭</i> , TWV 41:B3)	Telemann: Four Sonatas from Der getreue Musikmeister (Bärenreiter) or Telemann: Sonatas for Recorder (EMB Zeneműkiadó)
<b>B</b>	1 Braun	Lamenterole (No. 5 from <i>Pièces sans basse</i> ) <b>SOLO</b>	Braun: Pièces sans basse (Dolce Edition)
	2 Byrd	Fortune, arr. Yeo	Renaissance Recorder Anthology for Treble (Alto) Recorder, Vol. 3 (Schott)
	3 Dornel	Chaconne in C, arr. Bennetts & Bowman	Time Pieces for Treble/Alto Recorder, Vol. 2 (ABRSM)
	4 O'Carolan	Fanny Dillon, arr. Bennetts & Bowman <b>SOLO</b>	Time Pieces for Treble/Alto Recorder, Vol. 2 (ABRSM)
	5 Vaughan Williams	Fantasia on Greensleeves, arr. Bennetts & Bowman	Time Pieces for Treble/Alto Recorder, Vol. 2 (ABRSM)
	6 N. Fulton	Air (2nd movt from <i>Scottish Suite</i> )	N. Fulton: Scottish Suite (Schott)
	7 Jacob	Andantino semplice (1st movt from <i>Sonata for Treble Recorder</i> )	Jacob: Sonata for Treble Recorder (Musica Rara)
	8 Joplin	Solace, arr. Amandi	Joplin: Six Ragtimes for Treble Recorder (Heinrichshofen)
	9 Pitfield	Canzonetta (2nd movt from <i>Sonatina Pastorale</i> ) <b>SOLO</b>	Pieces for Solo Recorder, Vol. 2 (Forsyth)
	10 Althea Talbot-Howard	Prelude: The Seafront (from <i>Vallum Mare: an Adventure Suite</i> ) with repeats; with printed cadenza	Althea Talbot-Howard: Prelude: The Seafront for Treble Recorder (ABRSM) ©
<b>C</b>	1 Sally Adams	Study No. 9: Tyrol Tune <b>SOLO</b>	Treble Recorder Studies, Book 2 (Cramer)
	2 Bizet	Entr'acte (from <i>Carmen</i> ), arr. Bennetts & Bowman	Time Pieces for Treble/Alto Recorder, Vol. 2 (ABRSM)
	3 Alan Bullard	Rondino	Recital Pieces, Vol. 2 (Forsyth)
	4 Douglas Coombes	Where the Wild Thyme Blows (from <i>Cool Aeolian Blue</i> )	Douglas Coombes: Cool Aeolian Blue (Brass Wind)
	5 Elizabeth Cooper	Chattering Monkeys <b>and</b> Leaping Lambs (Nos 7 <b>and</b> 8 from <i>Animal Antics for Treble Recorder</i> ) <b>SOLO/PIANO</b>	Elizabeth Cooper: Animal Antics for Treble Recorder (Peacock Press)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
6 John Graves	Prelude (1st movt from <i>Divertimento</i> )	John Graves: Divertimento (Schott)
7 Barbara Heller	Kleine Etüde (No. 43 from <i>Hundertmelodienbuch</i> ) <b>SOLO</b>	Barbara Heller: Hundertmelodienbuch (Schott)
8 D. Ortiz	Recercada I	Recercada I and II (D. Ortiz) & Greensleeves to a Ground (Dowani)
9 Trad. Irish	Belfast Hornpipe, arr. Robinson <b>SOLO</b>	Traditional Irish Music for Treble Recorder (Peacock Press)
10 Giuseppe Valentini	Giga (4th movt from <i>Sonata in F</i> )	Giuseppe Valentini and Dreyer: 2 Sonaten (Giolamo Musikverlag)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
D♭, E♭ majors	◆	
A♭, A majors	a 12th	
F major	2 oct.	
C, E minors (harmonic or melodic, at candidate's choice)	◆	tongued / slurred
F♯, G, A minors (harmonic or melodic, at candidate's choice)	a 12th	
<b>CHROMATIC SCALES</b>		
starting on E	1 oct.	
starting on F	a 12th	tongued / slurred
<b>ARPEGGIOS</b>		
D♭, E♭ majors	◆	
A♭, A majors	a 12th	
F major	2 oct.	tongued / slurred
C, E minors	◆	
F♯, G, A minors	a 12th	
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the key of G	1 oct.	
in the key of B♭	a 12th	tongued / slurred
<b>DIMINISHED SEVENTH</b>		
starting on C	1 oct.	tongued / slurred

◆ one octave and down to the dominant

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 147

## GRADE 6

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. 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**; for further details see pages 14–16

Candidates may play one of their three pieces on another recorder where indicated in the lists. See pages 12–13 for further information.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 J. S. Bach	Rondeau <b>SOLO</b>	No.38 from Altblockflöten-Solobuch (Schott) or 15 Solos by Eighteenth-century Composers (Schott)
	2 Croft	Sonata in G <i>complete</i>	Sonatas by Old English Masters, Vol. 2 (Bärenreiter)
	3 Edmunds	Bourée (from <i>Pastorale &amp; Bourée</i> ) <b>DESCANT</b>	Edmunds: <i>Pastorale &amp; Bourée</i> (Peacock Press)
	4 van Eyck	Gabrielle Maditelle (from <i>Der Fluyten Lust-hof</i> ) <i>complete</i> <b>DESCANT/TENOR SOLO</b>	van Eyck: <i>Der Fluyten Lust-hof</i> , Vol. 2 (XYZ or Amadeus)
	5 Frescobaldi	Canzona detta La Bernardinia <b>DESCANT/TENOR</b>	Venetian Music about 1600 (Schott)
	6 Handel	Adagio <b>and</b> Allegro (2nd <b>and</b> 3rd movts from <i>Sonata in B♭</i> (Fitzwilliam Sonata No.1), HWV 377)	Handel: Complete Sonatas for Recorder (Faber or Bärenreiter) or Handel: The Fitzwilliam Sonatas (Schott)
	7 F. Mancini	Allegro (2nd movt from <i>Sonata No.1 in D minor</i> )	F. Mancini: <i>Sonata No.1 in D minor</i> (Peters) or Italian Baroque Music for Treble Recorder (Bärenreiter)
	8 Milford	Moderato (1st movt from <i>Sonatina in F</i> )	Milford: <i>Sonatina in F</i> (OUP)
	9 Telemann	Vivace <b>and</b> Largo (1st <b>and</b> 2nd movts from <i>Sonata in F</i> , TWV 41:F2)	Schott Recorder Library (Schott) or Telemann: <i>Sonata in F</i> , TWV 41:F2 (Schott) or Telemann: Four Sonatas from <i>Der getreue Musikmeister</i> (Bärenreiter) or Telemann: <i>Sonatas for Recorder</i> (EMB Zeneműkiadó)
	10 Telemann	Affettuoso (1st movt from <i>Fantasia No. 9 in G</i> , TWV 40:10), arr. Harris or arr. Robinson <b>SOLO</b>	Telemann: 12 Fantasias for Treble Recorder (Bärenreiter) or P.46 from <i>The Solo Recorder</i> , Vol. 1 (Peacock Press)
<b>B</b>	1 M. Arnold	Cantilena (1st movt from <i>Sonatina</i> , Op. 41)	M. Arnold: <i>Sonatina</i> , Op. 41 (Novello)
	2 J. S. Bach	Largo a dolce (from <i>Sonata in G</i> , BWV 1032)	J. S. Bach: <i>Sonata in G</i> , BWV 1032 for Treble Recorder (Heinrichshofen)
	3 Christopher Ball	A Summer Day	Christopher Ball: <i>A Summer Day</i> (Peacock Press)
	4 Alan Bullard	Coffee & Croissants (No.1 from <i>Recipes for Descant Recorder</i> ) <b>DESCANT accompanied</b>	Alan Bullard: <i>Recipes for Descant Recorder</i> (Forsyth)
	5 Golland	Blues (No. 2 from <i>New World Dances</i> , Op. 62) <i>flutter-tonguing optional</i>	Golland: <i>New World Dances</i> , Op. 62 (Forsyth)
	6 Hand	Plaint <b>TENOR</b>	Hand: <i>Plaint for Tenor Recorder</i> (Schott)
	7 W. Leigh	Allegretto (1st movt from <i>Sonatina for Treble Recorder</i> )	W. Leigh: <i>Sonatina for Treble Recorder</i> (Schott)
	8 Giuseppe Sammartini	2nd movt (from <i>Concerto in F</i> ) <b>DESCANT</b>	Giuseppe Sammartini: <i>Concerto in F for Descant Recorder</i> (Schott)
	9 Staeps	Immortelle <b>TREBLE/BASS</b>	Staeps: <i>Immortelle</i> (Doblinger)
	10 Vivaldi	Largo (from <i>Concerto</i> , RV 443 or RV 443a), arr. Robinson <b>TREBLE/SOPRANINO or DESCANT/TENOR</b>	No.14 or 14b from Vivaldi: <i>Slow Movements for Recorder</i> (Treble) (Peacock Press)
<b>C</b>	1 Sally Adams	Artemis Dances <b>DESCANT SOLO</b>	No. 48 from <i>50 Graded Studies for Recorder</i> (Faber)
	2 Alan Bullard	Mexican Hat Dance (No. 3 from <i>Hat Box</i> ) <b>DESCANT</b>	Alan Bullard: <i>Hat Box</i> (Forsyth)
	3 Elizabeth Cooper	Study in F (No. 2 from <i>10 Advanced Studies</i> ) <b>SOLO</b>	Elizabeth Cooper: <i>10 Advanced Studies</i> (Peacock Press)
	4 Dreyer	Allegro (1st movt from <i>Sonata in C</i> )	Giuseppe Valentini and Dreyer: <i>2 Sonaten</i> (Girolamo Musikverlag)
	5 N. Fulton	Prelude (1st movt from <i>Scottish Suite</i> )	N. Fulton: <i>Scottish Suite</i> (Schott)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
6 John Graves	Finale (5th movt from <i>Divertimento</i> )	John Graves: <i>Divertimento</i> (Schott)
7 Guus Haverkate	Butterflie (from <i>Jazzin' 1</i> ) <b>SOLO/PIANO</b>	Guus Haverkate: <i>Jazzin' 1</i> (Peacock Press)
8 Milford	Allegro moderato (No. 3 from <i>Three Airs</i> )	Milford: <i>Three Airs</i> (OUP)
9 Telemann	Son attaque des moulins à vent (2nd movt from <i>Don Quixote Suite</i> ), arr. Beechey <b>DESCANT</b>	Telemann: <i>Don Quixote Suite</i> for Descant Recorder (Schott)
10 Trad. Japanese	Sakurá, trans. Saunders <b>DESCANT/TENOR</b> <i>complete SOLO</i>	Eight Traditional Japanese Pieces for Tenor/Descant Recorder (Novello)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
B, D $\flat$ /C $\sharp$ majors and minors (minors harmonic <i>and</i> melodic)	◆	tongued / slurred
G, A, C majors and minors (minors harmonic <i>and</i> melodic)	a 12th	
<b>SCALE IN THIRDS</b>		
F major	1 oct.	tongued / slurred
<b>CHROMATIC SCALES</b>		
starting on B and C $\sharp$	1 oct.	tongued / slurred
starting on A	a 12th	
<b>ARPEGGIOS</b>		
B, D $\flat$ /C $\sharp$ majors and minors	◆	tongued / slurred
G, A, C majors and minors	a 12th	
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the keys of E and F $\sharp$	1 oct.	tongued / slurred
in the key of D	a 12th	
<b>DIMINISHED SEVENTHS</b>		
starting on B and C $\sharp$	1 oct.	tongued / slurred
starting on A	a 12th	

◆ one octave and down to the dominant

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 148

## GRADE 7

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. 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**; for further details see pages 14–16

Candidates may play one of their three pieces on another recorder where indicated in the lists. See pages 12–13 for further information.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 J. S. Bach	Courante (from <i>Suite No.1 in G</i> , BWV 1007), trans. Brüggen <b>TREBLE/BASS SOLO</b>	J. S. Bach: Cello Suites 1–3 for Alto Recorder (Zen-On), ♯ <sup>1</sup> edition
	2 Barsanti	Adagio <b>and</b> Allegro (1st <b>and</b> 2nd movts from <i>Sonata No.3 in G minor</i> )	Barsanti: Sonata No.3 in G minor (Schott) or Baroque Recorder Anthology for Alto Recorder, Vol. 4 (Schott)
	3 Baston	Allegro (1st movt from <i>Concerto No.5 in C</i> ) <b>DESCANT</b> recorder to play in tutti	Baston: Concerto No.5 in C for Descant Recorder (Schott)
	4 Chédeville (formerly attrib. Vivaldi)	Vivace <b>and</b> Fuga da cappella (1st <b>and</b> 2nd movts from <i>Sonata No.6 in G minor</i> )	Chédeville: Il Pastor Fido: Six Sonatas (Bärenreiter) or Italian Baroque Music for Treble Recorder (Bärenreiter)
	5 van Eyck	Malle Symen (Malsimmes) (from <i>Der Fluyten Lust-hof</i> ) <b>DESCANT/TENOR</b> complete <b>SOLO</b>	van Eyck: Der Fluyten Lust-hof, Vol. 1 (XYZ or Amadeus)
	6 Handel	Larghetto <b>and</b> Allegro (1st <b>and</b> 2nd movts from <i>Sonata in C</i> , HWV 365, Op.1 No.7)	Handel: Sonata in C, HWV 365, Op.1 No.7 (Schott) or Handel: Complete Sonatas for Recorder (Faber or Bärenreiter)
	7 Pope	Allegro molto moderato (1st movt from <i>Sonatina for Treble Recorder</i> )	Pope: Sonatina for Treble Recorder (Schott)
	8 Reizenstein	Entrada (1st movt from <i>Partita for Treble Recorder</i> )	Reizenstein: Partita for Treble Recorder (Schott)
	9 Giuseppe Sammartini	Allegro <b>and</b> Andante (1st <b>and</b> 2nd movts from <i>Sonata in G</i> , Sibley No.24/12)	G. Sammartini: Sonata in G, Sibley No.24 (Faber) or G. Sammartini: Sonata in G, Sibley No.12 (Nova) or G. Sammartini: Six Sonatas for Treble Recorder (Faber)
	10 Telemann	Adagio <b>and</b> Allegro (3rd <b>and</b> 4th movts from <i>Fantasia No.2 in C minor</i> , TWV 40:3), arr. Harras or arr. Robinson <b>SOLO</b>	Telemann: 12 Fantasias for Treble Recorder (Bärenreiter) or P.25 from The Solo Recorder, Vol. 1 (Peacock Press)
<b>B</b>	1 J. S. Bach	Sarabande (3rd movt from <i>Partita in C minor</i> , BWV 1013), arr. Harras or arr. Robinson <b>SOLO</b>	J. S. Bach: Partita in C minor, BWV 1013 (Bärenreiter) or P.88 from The Solo Recorder, Vol. 1 (Peacock Press)
	2 Y. Bowen	Moderato e semplice (1st movt from <i>Sonata</i> , Op.121)	Y. Bowen: Sonata (formerly Sonatina), Op.121 (Emerson)
	3 Brüggen	Molto adagio (No.4 from <i>Five Studies for Finger Control</i> ) <b>SOLO</b>	Brüggen: Five Studies for Finger Control (Broekmans & Van Poppel)
	4 Alan Bullard	Smokey Stetson Shuffle (No.4 from <i>Hat Box</i> ) <b>TENOR</b>	Alan Bullard: Hat Box (Forsyth)
	5 N. Fulton	Nocturne (4th movt from <i>Scottish Suite</i> )	N. Fulton: Scottish Suite (Schott)
	6 Jacob	Lament (3rd movt from <i>Suite for Treble Recorder</i> )	Jacob: Suite for Treble Recorder (Peacock Press)
	7 Krämer	Andantino (No.12 from <i>12 Divertimenti (1822)</i> ) <b>DESCANT SOLO</b>	Krämer: 12 Divertimenti (1822) for Descant Recorder (Moeck)
	8 Rubbra	Adagio mesto (2nd movt from <i>Sonatina for Treble Recorder</i> , Op.128) with printed cadenza	Rubbra: Sonatina for Treble Recorder, Op.128 (Lengnick)
	9 Swann	Part 1 (from <i>Rhapsody from Within</i> )	Swann: Rhapsody from Within (Peacock Press)
	10 Vivaldi	Largo (from <i>Concerto</i> , RV 444), arr. Robinson <b>TREBLE/SOPRANINO</b>	Vivaldi: Slow Movements for Recorder (Treble) (Peacock Press)
<b>C</b>	1 Anon.	Paul's Steeple	The Division Flute, Vol. 1 (Amadeus) or Paul's Steeple & Faronell's Ground (Follia) (Dowani)
	2 M. Arnold	Rondo (3rd movt from <i>Sonatina</i> , Op.41)	M. Arnold: Sonatina, Op.41 (Novello)



COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
3 Alan Bullard	Fish and Chips (No. 5 from <i>Recipes for Descant Recorder</i> ) <b>DESCANT</b>	Alan Bullard: <i>Recipes for Descant Recorder</i> (Forsyth)
4 Elizabeth Cooper	Capriccioso (1st movt from <i>Sonatina for Descant Recorder</i> ) <b>DESCANT</b>	Elizabeth Cooper: <i>Sonatina for Descant Recorder</i> (Peacock Press)
5 Genzmer	1st movt (from <i>Capriccio notturno</i> , GeWV 263) starting at <i>Allegro moderato b. 10</i>	Genzmer: <i>Capriccio notturno for Flute or Treble Recorder</i> (Schott)
6 Hand	Quickly and with precision (1st movt from <i>Sonatina for Treble Recorder</i> )	Hand: <i>Sonatina for Treble Recorder</i> (Peacock Press)
7 W. Leigh	<i>Allegro leggiero</i> (3rd movt from <i>Sonatina for Treble Recorder</i> )	W. Leigh: <i>Sonatina for Treble Recorder</i> (Schott)
8 Milford	<i>Vivo (non troppo)</i> (3rd movt from <i>Sonatina in F</i> )	Milford: <i>Sonatina in F</i> (OUP)
9 Pete Rose	The Kid from Venezuela <b>DESCANT</b> without optional introduction; cut piano bars in Sections G & H	Pete Rose: <i>The Kid from Venezuela</i> (Universal)
10 John Turner	Rain Dance <b>DESCANT</b> flutter-tonguing optional	John Turner: <i>Rain Dance for Descant Recorder</i> (Peacock Press)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17, 19 & 20

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
D, E♭ majors and minors (minors harmonic <i>and</i> melodic)	◆	
F♯, G, A♭/G♯ majors and minors (minors harmonic <i>and</i> melodic)	a 12th	legato-tongued / staccato / slurred
<b>EXTENDED-RANGE SCALE</b>		
B♭ major	see p. 20	legato-tongued / staccato / slurred
<b>SCALE IN THIRDS</b>		
C major	1 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on D and E♭	1 oct.	
starting on F♯ and G	a 12th	legato-tongued / staccato / slurred
<b>ARPEGGIOS</b>		
D, E♭ majors and minors	◆	
F♯, G, A♭/G♯ majors and minors	a 12th	legato-tongued / staccato / slurred
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of G and A♭	1 oct.	
in the keys of B and C	a 12th	legato-tongued / staccato / slurred
<b>DIMINISHED SEVENTHS</b>		
starting on D and E♭	1 oct.	
starting on F♯ and G	a 12th	legato-tongued / staccato / slurred

◆ one octave and down to the dominant

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 149

## GRADE 8

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. 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**; for further details see pages 14–16

Candidates may play *one* of their three pieces on another recorder where indicated in the lists. See pages 12–13 for further information.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 J. S. Bach	Prélude (from <i>Suite No. 2 in D minor</i> , BWV 1008), trans. Brügggen <b>TREBLE/BASS</b> <b>SOLO</b>	J. S. Bach: Cello Suites 1–3 for Alto Recorder (Zen-On), 9 <sup>th</sup> edition
	2 G. Bassano	Ricercata terza, arr. Hintermeier <b>SOLO</b>	No. 6 from <i>Altblockflöten-Solobuch</i> (Schott)
	3 L. Berkeley	Moderato (1st movt from <i>Sonatina</i> , Op.13)	L. Berkeley: <i>Sonatina</i> , Op.13 (Schott)
	4 Cima	Sonata in G minor <b>DESCANT/TENOR</b>	Cima: <i>Two Sonatas and Capriccio</i> (Amadeus)
	5 van Eyck	Comagain (from <i>Der Fluyten Lust-hof</i> ) <b>DESCANT/TENOR</b> <b>complete</b> <b>SOLO</b>	van Eyck: <i>Der Fluyten Lust-hof</i> , Vol. 1 ( <i>XYZ</i> or <i>Amadeus</i> )
	6 Glanville-Hicks	Lento recitativo <b>and</b> Vivace (2nd <b>and</b> 3rd movts from <i>Sonatina for Treble Recorder</i> )	Glanville-Hicks: <i>Sonatina for Treble Recorder</i> (Schott)
	7 Handel	Largo <b>and</b> Furioso [Presto] (1st <b>and</b> 3rd movts from <i>Sonata in D minor</i> (Fitzwilliam Sonata No.3), HWV 367a)	Handel: <i>Complete Sonatas for Recorder</i> (Faber or Bärenreiter) or <i>Handel: The Fitzwilliam Sonatas</i> (Schott)
	8 Giuseppe Sammartini	Allegro assai (3rd movt from <i>Concerto in F</i> ) <b>DESCANT</b> <i>recorder to play in tutti</i>	Giuseppe Sammartini: <i>Concerto in F for Descant Recorder</i> (Schott)
	9 Telemann	Adagio-Allegro (1st movt from <i>Sonata in C</i> , TWV 41:C5)	Telemann: <i>Four Sonatas from Der getreue Music-Meister</i> (Schott) or <i>Telemann: Sonatas for Recorder</i> (EMB Zeneműkiadó)
	10 Vivaldi	Allegro (1st movt from <i>Concerto in D</i> (II <i>Gardellino</i> ), Op.10 No. 3, RV 428) <b>TREBLE/SOPRANO</b>	Vivaldi: <i>Concerto in D</i> , RV 428 for Flute (Ricordi or EMB Zeneműkiadó)
<b>B</b>	1 Christopher Ball	Pagan Piper <b>TREBLE/TENOR</b> <b>SOLO</b>	Christopher Ball: <i>Pagan Piper for Treble or Tenor Recorder</i> (Peacock Press)
	2 Y. Bowen	Andante tranquillo (2nd movt from <i>Sonata</i> , Op.121)	Y. Bowen: <i>Sonata</i> (formerly <i>Sonatina</i> ), Op.121 (Emerson)
	3 Gordon Crosse	Barcarolle (2nd movt from <i>Watermusic</i> ) <b>TENOR</b>	Gordon Crosse: <i>Watermusic</i> (OUP archive)
	4 Genzmer	Abends (No.1 from <i>Klänge der Nacht</i> ) <b>TREBLE/TENOR</b> <b>SOLO</b>	Genzmer: <i>Klänge der Nacht</i> , for Treble or Tenor Recorder (Schott)
	5 Krähmer	Adagio con espressione (No.1 from 12 <i>Divertimenti</i> (1822)) <b>DESCANT</b> <b>SOLO</b>	Krähmer: 12 <i>Divertimenti</i> (1822) for Descant Recorder (Moeck)
	6 Jim Parker	Paean	Recital Pieces, Vol. 4 (Forsyth)
	7 Philippe Rombi	Nocturne No.1	Collection Panorama Flûte à bec alto, Vol. 2 (Billaudot)
	8 Rubbra	Meditazioni sopra 'Cœurs désolés', Op.67	Rubbra: <i>Meditazioni sopra 'Cœurs désolés'</i> , Op. 67 (Lengnick)
	9 Staeps	Langsam (3rd movt from <i>Sonata in Eb</i> ) <i>ignoring ossia</i>	Staeps: <i>Sonata in Eb</i> (Universal)
	10 Gillian Whitehead	Korimako <b>DESCANT</b> <b>SOLO</b>	<i>Pieces for Solo Recorder</i> , Vol. 4 (Forsyth)
<b>C</b>	1 Walter Bergmann	Largo assai <b>and</b> Rondo danzante <i>ending 21 bars after letter I</i> (1st <b>and</b> 2nd movts from <i>Sonata for Treble Recorder</i> )	Walter Bergmann: <i>Sonata for Treble Recorder</i> (Schott)
	2 Y. Bowen	Allegro giocoso (3rd movt from <i>Sonata</i> , Op.121) <b>DESCANT</b>	Y. Bowen: <i>Sonata</i> (formerly <i>Sonatina</i> ), Op.121 (Emerson)
	3 Alan Bullard	Top Hat Quadrille (No.1 from <i>Hat Box</i> ) <b>DESCANT</b>	Alan Bullard: <i>Hat Box</i> (Forsyth)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
4 Gordon Crosse	Hornpipe (3rd movt from <i>Watermusic</i> ) TREBLE+DESCANT+SOPRANINO	Gordon Crosse: <i>Watermusic</i> (OUP archive)
5 N. Fulton	Reel (5th movt from <i>Scottish Suite</i> )	N. Fulton: <i>Scottish Suite</i> (Schott)
6 Jacob	Allegro (1st movt from <i>Sonatina for Treble Recorder</i> )	Jacob: <i>Sonatina for Treble Recorder</i> (Studio Music)
7 Jacob	Tarantella (7th movt from <i>Suite for Treble Recorder</i> ) SOPRANINO/TREBLE	Jacob: <i>Suite for Treble Recorder</i> (Peacock Press)
8 Krähmer	Theme <b>and</b> Variations 4-8 (from <i>Introduction and Variations on an Original Theme</i> , Op. 32) DESCANT	Krähmer: <i>Introduction and Variations on an Original Theme</i> , Op. 32 (Dolce Edition)
9 Hans-Martin Linde	Rondo (3rd movt from <i>Sonata in D</i> )	Hans-Martin Linde: <i>Sonata in D</i> (Schott)
10 Telemann	Réjouissance (5th movt from <i>Suite in A minor</i> , TWV 55:a2)	Telemann: <i>Overture (Suite) in A minor</i> , TWV 55:a2 for Treble Recorder (Schott)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17, 19 & 20

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
E major	◆	
A, B♭ majors	a 12th	
F, A♭ majors	2 oct.	legato-tongued / staccato / slurred
E minor (harmonic <i>and</i> melodic)	◆	
G♯, A, B♭ minors (harmonic <i>and</i> melodic)	a 12th	
F minor (harmonic <i>and</i> melodic)	2 oct.	
<b>EXTENDED-RANGE SCALES</b>		
E♭ major	see p. 20	legato-tongued / staccato / slurred
D harmonic minor		
<b>SCALES IN THIRDS</b>		
D major	1 oct.	legato-tongued / staccato / slurred
G major	a 12th	
<b>CHROMATIC SCALES</b>		
starting on E	1 oct.	
starting on G♯, A and B♭	a 12th	legato-tongued / staccato / slurred
starting on F	2 oct.	
<b>WHOLE-TONE SCALES</b>		
starting on D♭	1 oct.	legato-tongued / staccato / slurred
starting on G	2 oct.	
<b>ARPEGGIOS</b>		
E major	◆	
A, B♭ majors	a 12th	
F, A♭ majors	2 oct.	legato-tongued / staccato / slurred
E minor	◆	
G♯, A, B♭ minors	a 12th	
F minor	2 oct.	
<b>EXTENDED-RANGE ARPEGGIOS</b>		
E♭ major	see p. 20	legato-tongued / staccato / slurred
D minor		
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the key of A	1 oct.	
in the keys of C♯, D and E♭	a 12th	legato-tongued / staccato / slurred
in the key of B♭	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on E	1 oct.	
starting on G♯, A and B♭	a 12th	legato-tongued / staccato / slurred
starting on F	2 oct.	

◆ one octave and down to the dominant

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 150

## GRADE 1

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Sally Adams	The Lollipop Trot <b>SOLO</b>	Flute Exam Pieces from 2022, Grade 1 (ABRSM)
	2 Haydn	Minuet (from <i>'Surprise' Symphony</i> , Hob. I:94, 3rd movt), arr. Blackwell	Flute Exam Pieces from 2022, Grade 1 (ABRSM)
	3 Sancho	Le douze de décembre (from <i>Minuets, Cotillons and Country Dances</i> )	Flute Exam Pieces from 2022, Grade 1 (ABRSM)
	4 Carol Barratt	Maggie's Musette	Bravo! Flute (Boosey & Hawkes)
	5 N. Chédeville	Fanfare, arr. Wastall <i>upper part</i> <b>DUET</b>	Grade by Grade, Flute Grade 1 (Boosey & Hawkes) or P. 27, No. 25 from <i>Learn as You Play Flute</i> (Boosey & Hawkes)
	6 Susato	Rondo VI, arr. Rosenberg	Grade by Grade, Flute Grade 1 (Boosey & Hawkes)
	7 Daquin	Noël, arr. McDowall	Harlequin, Book 1 (Cramer)
	8 Cecilia McDowall	Zig Zag	Harlequin, Book 1 (Cramer)
	9 James Rae	Snow Walk (No. 1 from <i>42 More Modern Studies for Solo Flute</i> ) <b>SOLO</b>	James Rae: 42 More Modern Studies for Solo Flute (Universal)
	10 Trad. English	The British Grenadiers, arr. Hellen <i>flute 1 part</i> <b>DUET</b>	Double Act - Flute (Kevin Mayhew)
<b>B</b>	1 Trad. Japanese	Sakura, arr. Gritton	Flute Exam Pieces from 2022, Grade 1 (ABRSM)
	2 R. & R. Sherman	Feed the Birds (from <i>Mary Poppins</i> ), arr. Iles	Flute Exam Pieces from 2022, Grade 1 (ABRSM)
	3 Trad. English	Golden Slumbers, arr. Bullard	Flute Exam Pieces from 2022, Grade 1 (ABRSM)
	4 Hywel Davies	Song	Folk Roots for Flute (Boosey & Hawkes)
	5 Andrew Lloyd Webber	Close Every Door to Me (from <i>Joseph and the Amazing Technicolor Dreamcoat</i> ), arr. Lawrance	Winner Scores All for Flute (Brass Wind) <b>!!!</b>
	6 Sholom Secunda	Donna Donna, arr. Lawrance <i>with repeat</i>	Winner Scores All for Flute (Brass Wind) <b>!!!</b>
	7 Cecilia McDowall	Moulin Rose	Harlequin, Book 1 (Cramer)
	8 R. & R. Sherman	Hushabye Mountain (from <i>Chitty Chitty Bang Bang</i> ) (arr.)	What Else Can I Play? Flute Grade 1 (Faber)
	9 Trad. Russian	Song of the Volga Boatmen, arr. Pollock <i>player 1</i> <b>DUET</b>	No. 24 from <i>Abacadabra Flute Technique</i> (HarperCollins)
	10 Sarah Watts	The Doris Waltz <i>upper part</i> <b>DUET</b>	Sarah Watts: Razzamajazz Duets And Trios For Flute (Kevin Mayhew)
<b>C</b>	1 Helen Long	Spooked	Flute Exam Pieces from 2022, Grade 1 (ABRSM)
	2 Mike Mower	Scrambled Egg and Chips <b>SOLO</b>	Flute Exam Pieces from 2022, Grade 1 (ABRSM)
	3 Jim Henson & Sam Pottle	The Muppet Show Theme, arr. Blackwell	Flute Exam Pieces from 2022, Grade 1 (ABRSM)
	4 Keith Amos	Caribbean Calypso (from <i>The First Amos Flute Album</i> )	The First Amos Flute Album (CMA Publications)
	5 Joplin	The Easy Winners, arr. Blackwell	Joplin: The Easy Winners (ABRSM) <b>⊗</b>
	6 Mark Nightingale	Click Here (No. 2 from <i>Jazz@Etudes for Flute</i> ) <b>SOLO</b>	Mark Nightingale: Jazz@Etudes for Flute (Warwick Music)
	7 Julian Nott	Theme (from <i>Wallace and Gromit</i> ), arr. Hammond	Ten Top Pops for Flute (Kevin Mayhew)
	8 Mark Tanner	The Pelican from Heligan (No. 1 from <i>Creature Comforts, Grades 1-3</i> )	Mark Tanner: Creature Comforts, Grades 1-3 (Spartan Press)

**!!!** Piano accompaniment published separately

**⊗** Digital only edition, available from publisher's website

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Trad. Jamaican	Linstead Market, arr. Hellen <i>flute 1 part</i> <b>DUET</b>	Double Act - Flute (Kevin Mayhew)
10 Pam Wedgwood	Fandango (a duet) (No.15 from <i>Up-Grade! Flute Grades 1-2</i> ) <i>instrument 1</i> <b>DUET</b>	Up-Grade! Flute Grades 1-2 (Faber)

**SCALES AND ARPEGGIOS:** from memory; for further details see pages 16–17

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

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 144

## GRADE 2

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Handel	Menuet II (from <i>Music for the Royal Fireworks</i> , HWV 351), arr. Litten	Flute Exam Pieces from 2022, Grade 2 (ABRSM)
	2 Soussmann	Study in D major (from <i>Complete Method for the Flute</i> , Part 1, Op. 53) <b>SOLO</b>	Flute Exam Pieces from 2022, Grade 2 (ABRSM)
	3 Trad. British sailor's song	The Arethusa, arr. Bullard	Flute Exam Pieces from 2022, Grade 2 (ABRSM)
	4 Alan Bullard	Dancing Flute (No.10 from <i>Fifty for Flute, Book 1</i> ) <b>SOLO</b>	Alan Bullard: Fifty for Flute, Book 1 (ABRSM)
	5 F. Couperin	Gavotte <b>SOLO</b>	Grade by Grade, Flute Grade 2 (Boosey & Hawkes)
	6 Devienne	Moderato, arr. Csupor <i>upper part</i> <b>DUET</b>	Flute Duos for Beginners 1 (EMB Zeneműkiadó)
	7 Mozart	Allegro (arr.) <i>upper part</i> <b>DUET</b>	Two's Company for Two Flutes (Cramer)
	8 Mozart	Papageno's Bell Tune (from <i>The Magic Flute</i> ), arr. McDowall	Harlequin, Book 1 (Cramer)
	9 Schickhardt	Vivace (7th movt from <i>Sonata in D</i> , Op. 30 No.11)	Baroque Flute Pieces, Book 1 (ABRSM)
	10 Schubert	Marche Militaire, D. 733 No.1, arr. Denley	Time Pieces for Flute, Vol. 2 (ABRSM)
<b>B</b>	1 Fauré	Theme from Berceuse (from <i>Dolly</i> , Op. 56), arr. Blackwell	Flute Exam Pieces from 2022, Grade 2 (ABRSM)
	2 Karen Tanaka	Once Upon a Time	Flute Exam Pieces from 2022, Grade 2 (ABRSM)
	3 Trad. American	Shaker Melody, arr. Gritton	Flute Exam Pieces from 2022, Grade 2 (ABRSM)
	4 Gershwin & I. Gershwin	Love Walked In (from <i>The Goldwyn Follies</i> ) <i>player 1</i> <b>DUET</b>	Abracadabra Flute Technique (HarperCollins)
	5 Paul Harris	Strawberry Sarabande (No. 5 from <i>Chocolate Box</i> )	Paul Harris: Chocolate Box (Novello)
	6 Hook	He Piped So Sweet, arr. Emerson	An English Garland, Vol. 1 (Emerson)
	7 Helen Madden	Silver Riddle (No. 6 from <i>20 Fantastic Flute Studies</i> ) <b>SOLO</b>	Helen Madden: 20 Fantastic Flute Studies (Spartan Press)
	8 Philip Sparke	Melody in C (No.17 from <i>Skilful Studies for Flute</i> ) <b>SOLO</b>	Philip Sparke: Skilful Studies for Flute (Anglo Music)
	9 Tchaikovsky	Ancient French Song, arr. McDowall	Harlequin, Book 1 (Cramer)
	10 Trad. Irish	Londonderry Air, arr. Lombardo <i>upper part</i> <b>DUET</b>	Folk Duets for the Contemporary Flutist (Alry Publications)
<b>C</b>	1 Arlen & Harburg	We're off to see the wizard (from <i>The Wizard of Oz</i> ), arr. Iles	Flute Exam Pieces from 2022, Grade 2 (ABRSM)
	2 Cecilia McDowall	Circus Rag	Flute Exam Pieces from 2022, Grade 2 (ABRSM)
	3 Pam Wedgwood	Cat Walk (from <i>Really Easy Jazzin' About</i> )	Flute Exam Pieces from 2022, Grade 2 (ABRSM)
	4 L. Bernstein	I Feel Pretty (from <i>West Side Story</i> ), arr. Lawrance	Easy Winners for Flute (Brass Wind) <b>III</b>
	5 Karen Gourlay	Fiesta (from <i>Dazzling Duos, Grade 2 Flute</i> ) <i>upper part</i> <b>DUET</b>	Karen Gourlay: Dazzling Duos, Grade 2 Flute (Forton Music)
	6 Duncan Lamont	Mr Benn (from <i>Mr Benn for Flute</i> )	Duncan Lamont: Mr Benn for Flute (Queen's Temple Publications)
	7 Mike Mower	Guava <i>upper part</i> <b>DUET</b>	Mike Mower: 12 Bite Size Pieces (Itchy Fingers Publications)
	8 Christopher Norton	A Walk by the Sea (from <i>The Microjazz Flute Collection 1</i> )	The Microjazz Flute Collection 1 (Boosey & Hawkes)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Billy Taylor	I wish I knew how it would feel to be free, arr. Bennett	YolanDa Brown Flute Collection (Faber)
10 Sarah Watts	Goings On (from <i>Razzamajazz Repertoire Flute</i> )	Sarah Watts: Razzamajazz Repertoire Flute (Kevin Mayhew)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16-17 & 19

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

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23-24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 145



## GRADE 3

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 M.-A. Charpentier	Prelude (from <i>Te Deum</i> , H.146)	Flute Exam Pieces from 2022, Grade 3 (ABRSM)
	2 Gariboldi	Study in F (No. 7 from 30 <i>Études faciles et progressives pour la flûte</i> ) <b>SOLO</b>	Flute Exam Pieces from 2022, Grade 3 (ABRSM)
	3 Sarah Watts	Tiptoe and Tango	Flute Exam Pieces from 2022, Grade 3 (ABRSM)
	4 J. S. Bach	Menuet (6th movt from <i>Suite in B minor</i> , BWV 1067) <i>with 1st repeat</i>	J. S. Bach: Suite No. 2 in B minor, BWV 1067 (Peters) or J. S. Bach: Overture (Orchestral Suite) in B minor, BWV 1067 (Bärenreiter)
	5 Haydn	Andante quasi Allegretto (from <i>Militär-Sinfonie</i> , Hob. I:100), arr. Drouet <i>upper part</i> <b>DUET</b>	Classic Hits for Two Flutes (Bärenreiter)
	6 Lepus	Study in D minor (from 30 <i>Mémoires gracieuses en forme d'études composées pour flûte seule</i> , Op.10) <b>SOLO</b>	No. 23 from The Flute Player's Companion, Vol. 1 (Chester)
	7 Mozart	Papageno's Aria (from <i>The Magic Flute</i> ), arr. Tambling <i>upper part</i> <b>DUET</b>	Tunes for Two for Flutes (Kevin Mayhew)
	8 Mozart	Symphony No. 40: 1st movement, arr. Wedgwood	Up-Grade! Flute Grades 2–3 (Faber)
	9 Offenbach	Champagne Song (from <i>La vie parisienne</i> ), arr. McDowall	Harlequin, Book 1 (Cramer)
	10 Telemann	Allegro (3rd movt from <i>Fantasy No.11 in G major</i> , TWV 40:12) <b>SOLO</b>	Telemann: 12 Fantasias for Flute Solo (Amadeus, Bärenreiter or Henle)
<b>B</b>	1 Grechaninov	Mazurka (No.10 from <i>Brimborions</i> , Op.138)	Flute Exam Pieces from 2022, Grade 3 (ABRSM)
	2 James Rae	Distant Shores (No. 6 from 42 <i>More Modern Studies for Solo Flute</i> ) <b>SOLO</b>	Flute Exam Pieces from 2022, Grade 3 (ABRSM)
	3 Trad. Maori, attrib. Tomoana	Pokarekare Ana, arr. Bullard	Flute Exam Pieces from 2022, Grade 3 (ABRSM)
	4 Arrieu	Chanson de la pastoure	Arrieu: Chanson de la pastoure (Amphion)
	5 Delibes	Flower Duet (from <i>Lakmé</i> ), arr. Hellen <i>upper part</i> <b>DUET</b>	Double Act - Flute (Kevin Mayhew)
	6 Guy-Claude Luypaerts	Cinq Sets (from <i>Deux pièces pour flûte et piano</i> )	Guy-Claude Luypaerts: Insouciance et Cinq Sets (Leduc)
	7 Alan Menken	A Whole New World (from <i>Aladdin</i> ), arr. Lawrance <i>with repeat</i>	Winner Scores All for Flute (Brass Wind) <b>!!!</b>
	8 Mercadante	Andante alla Siciliana (2nd movt from <i>Flute Concerto in D major</i> ), arr. Adams & Morley	First Repertoire for Flute (Faber)
	9 Schumann	Träumerei, Op.15 No. 7, arr. Köhler <i>upper part</i> <b>DUET</b>	Classic Hits for Two Flutes (Bärenreiter)
	10 Philip Sparke	Romany Song (No.18 from <i>Skilful Studies for Flute</i> ) <b>SOLO</b>	Philip Sparke: Skilful Studies for Flute (Anglo Music)
<b>C</b>	1 Octave Juste	Blanche-Neige au bois dormant (No. 5 from <i>Fantaisies</i> )	Flute Exam Pieces from 2022, Grade 3 (ABRSM)
	2 Turpin	The St Louis Rag, arr. Blackwell	Flute Exam Pieces from 2022, Grade 3 (ABRSM)
	3 Hans Zimmer, Klaus Badelt & Geoff Zanelli	He's a Pirate (from <i>Pirates of the Caribbean: The Curse of the Black Pearl</i> ), arr. Bullard	Flute Exam Pieces from 2022, Grade 3 (ABRSM)
	4 Keith Bartlett	Happy Go Lucky (from <i>Just for Fun! for Flute</i> )	Keith Bartlett: Just for Fun! for Flute (UMP)
	5 Zoë Booth	Voracious Velociraptors <i>upper part</i> <b>DUET/PIANO</b>	Zoë Booth: Dinosaurs for Flute (Pipeblower Publishing: flute or piano accompaniment editions)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
6 Gounod	Funeral March of a Marionette, arr. Potter <i>flute 1 part</i> <b>DUET</b>	Fun Flute Duets (Kevin Mayhew)
7 Grieg	Norwegian Dance, Op. 35 No. 2, arr. Lawrance	Winner Scores All for Flute (Brass Wind) <b>III</b>
8 Mark Nightingale	From Ragtime to Riches (No. 13 from <i>Lucky Dip for Flute</i> )	Mark Nightingale: Lucky Dip for Flute (Warwick Music)
9 Ros Stephen	'Hole in My Shoe' Blues <i>upper part</i> <b>DUET/PIANO</b>	Ros Stephen: Flute Globetrotters (OUP) <b>⊗</b>
10 John Williams	Hedwig's Theme <b>and</b> Mr Longbottom Flies (from <i>Harry Potter and the Sorcerer's/Philosopher's Stone</i> ), arr. Harris	Play Hollywood for Flute (Faber) <b>⊗</b>

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

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

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 145

## GRADE 4

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Hook	Allegretto (1st movt from <i>Sonata in C</i> , Op. 54 No. 5)	Flute Exam Pieces from 2022, Grade 4 (ABRSM)
	2 Wilhelmine von Bayreuth	Allegro (3rd movt from <i>Sonata in A minor</i> )	Flute Exam Pieces from 2022, Grade 4 (ABRSM)
	3 Hilary Taggart	Midwinter <b>SOLO</b>	Flute Exam Pieces from 2022, Grade 4 (ABRSM)
	4 Anon.	Lord Nelson's Hornpipe <b>SOLO</b>	No. 31 from More Graded Studies for Flute, Book 1 (Faber)
	5 L. Köhler	Chromatic Polka <b>SOLO</b>	No. 40 from More Graded Studies for Flute, Book 1 (Faber)
	6 J. S. Bach	Rondo (2nd movt from <i>Suite in B minor</i> , BWV 1067)	J. S. Bach: Suite No. 2 in B minor, BWV 1067 (Peters) or J. S. Bach: Overture (Orchestral Suite) in B minor, BWV 1067 (Bärenreiter)
	7 Handel	Allegro (4th movt from <i>Sonata in F</i> , HWV 369, Op. 1 No. 11)	Handel: 11 Sonatas for Flute (Bärenreiter)
	8 Mozart	Menuetto (from <i>Eine kleine Nachtmusik</i> , K. 525), arr. Lynch	Mozart: Eine kleine Nachtmusik, K. 525 for Flute (Schott)
	9 Rossini	Figaro's Aria (from <i>The Barber of Seville</i> ), arr. McDowall	Harlequin, Book 2 (Cramer)
	10 Weiner	Rókatánc, arr. Bántai & Kovács	No. 12 from Flute Music for Beginners 2 (EMB Zeneműkiadó)
<b>B</b>	1 Blavet	Siciliana (3rd movt from <i>Sonata in G minor</i> , Op. 2 No. 4 'La Lumague')	Flute Exam Pieces from 2022, Grade 4 (ABRSM)
	2 Roma Cafolla	Sea Horses (No. 5 from <i>Just Me!</i> , Book 4)	Flute Exam Pieces from 2022, Grade 4 (ABRSM)
	3 Drouet	Cantabile (2nd movt from <i>Sonata No. 2 in A minor</i> )	Flute Exam Pieces from 2022, Grade 4 (ABRSM)
	4 M. Arnold	Solitaire, arr. Harris	M. Arnold: Solitaire (Queen's Temple Publications)
	5 Paul Harris	Caramel Carousel (No. 8 from <i>Chocolate Box</i> )	Paul Harris: Chocolate Box (Novello)
	6 Paradis	Sicilienne, arr. Denley	Time Pieces for Flute, Vol. 3 (ABRSM)
	7 Popp	Piece No. 2 (from <i>12 Easy Pieces</i> , Op. 371)	First Repertoire Pieces for Flute (Boosey & Hawkes)
	8 Ravel	Sleeping Beauty's Pavane (from <i>Mother Goose</i> ), arr. De Smet	Ravel: Ravel Five Easy Pieces (Pan Educational Music)
	9 Sherwin & Maschwitz	A Nightingale Sang in Berkeley Square, arr. Ledbury	Big Chillers for Flute (Brass Wind)
	10 Pam Wedgwood	The Friends (from <i>After Hours for Flute</i> )	Pam Wedgwood: After Hours for Flute (Faber)
<b>C</b>	1 Tony Cliff	Holiday-Time (No. 1 from <i>Travels with My Flute</i> )	Flute Exam Pieces from 2022, Grade 4 (ABRSM)
	2 Oliver Ledbury	Ragged Robin (from <i>Flute Salad</i> ) <b>SOLO</b>	Flute Exam Pieces from 2022, Grade 4 (ABRSM)
	3 Valérie Rousse & Joël Littorie	Fantaisie Valse (No. 1 from <i>Couleurs Caraïbe</i> )	Flute Exam Pieces from 2022, Grade 4 (ABRSM)
	4 Keith Bartlett	Boogalí-Woogalí (No. 10 from <i>Just for Fun! for Flute</i> )	Keith Bartlett: Just for Fun! for Flute (UMP)
	5 Alan Bullard	Latin Flute (No. 23 from <i>Fifty for Flute, Book 1</i> ) <b>SOLO</b>	Alan Bullard: Fifty for Flute, Book 1 (ABRSM)
	6 J. Garland	In the Mood (arr.)	What Else Can I Play? Flute Grade 4 (Faber)
	7 Grieg	In the Hall of the Mountain King (arr.)	What Else Can I Play? Flute Grade 4 (Faber)
	8 Lerner & Loewe	I Could Have Danced All Night (from <i>My Fair Lady</i> ), arr. Ramskill	Latin Connections for Flute (Brass Wind)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Blaž Pucihar	Vanja in medved (from <i>Flavta se igra</i> )	Blaž Pucihar: Flute at Play (Pucihar Music)
10 Philip Sparke	Party Piece (No. 40 from <i>Skilful Studies for Flute</i> ) SOLO	Philip Sparke: Skilful Studies for Flute (Anglo Music)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

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

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 146

## GRADE 5

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Handel	Vivace (2nd movt from <i>Sonata in B minor</i> , Op.1 No. 9, HWV 367b)	Flute Exam Pieces from 2022, Grade 5 (ABRSM)
	2 C. A. Gibbs	Minuet (No. 2 from <i>Suite in A</i> , Op.144)	Flute Exam Pieces from 2022, Grade 5 (ABRSM)
	3 Holmès	Gigue (No. 3 from <i>Trois petites pièces</i> )	Flute Exam Pieces from 2022, Grade 5 (ABRSM)
	4 Blavet	Allemande-Allegro (2nd movt from <i>Sonata in G minor</i> , Op. 2 No. 4 'La Lumague')	Blavet: 6 Sonatas, Op. 2, Vol. 2 (Schott) or Flötenmusik, Vol. 1 (Henle)
	5 Demersseman	Allegro in G minor (from 50 <i>Études mélodiques</i> , Op. 4) <b>SOLO</b>	Repertoire Explorer for Flute, Book 2 (Universal)
	6 Drouet	Rondeau: Allegretto (3rd movt from <i>Sonata No. 2 in A minor</i> )	Drouet: Three Little Sonatas (Schott)
	7 Paul Harris	Dancing <b>SOLO</b>	No. 47 from More Graded Studies for Flute, Book 1 (Faber)
	8 E. Köhler	Study No.1 in C, Op.33 <b>SOLO</b>	E. Köhler: Progress in Flute Playing, Book 1 (Chester)
	9 Telemann	Vivace (1st movt from <i>Sonata in F</i> , TWV 41:F2)	Telemann: Four Sonatas from Der getreue Musikmeister (Bärenreiter)
	10 Verdi	Violetta's Aria (from <i>La traviata</i> ), arr. McDowall	Harlequin, Book 2 (Cramer)
<b>B</b>	1 Arrieu	Allegro moderato (1st movt from <i>Sonatine</i> )	Flute Exam Pieces from 2022, Grade 5 (ABRSM)
	2 Mascagni	Intermezzo (from <i>Cavalleria rusticana</i> ), arr. Bullard	Flute Exam Pieces from 2022, Grade 5 (ABRSM)
	3 Errollyn Wallen	Out Walking	Flute Exam Pieces from 2022, Grade 5 (ABRSM)
	4 Bock & Harnick	Sunrise, Sunset (from <i>Fiddler on the Roof</i> ), arr. Gorb	Roll Over Bach (Brass Wind)
	5 Debussy	The Girl with the Flaxen Hair, arr. Kolman	Repertoire Explorer for Flute, Book 2 (Universal)
	6 Gérard Meunier	Au Crépuscule	Gérard Meunier: Au Crépuscule (Lemoine)
	7 Peterson-Berger	Sommarsång (No.1 from <i>Frösöblomster</i> ), arr. Marcusson	Peterson-Berger: Frösöblomster (Just Flutes)
	8 Piazzolla	Ausencias, arr. Davies	Piazzolla: 25 Piazzolla Tangos for Flute and Piano (Boosey & Hawkes)
	9 Rabboni (& Vignoles)	Sonata No.10 in D minor	Rabboni: Sonatas for Flute and Piano, Book 1 (Kevin Mayhew)
	10 Andy Scott	Mountain Dreams	Rob Buckland & Andy Scott: Eight Pieces for Flute & Piano (Astute Music)
<b>C</b>	1 Abreu	Tico-tico no fubá, arr. Iles	Flute Exam Pieces from 2022, Grade 5 (ABRSM)
	2 Sally Adams	American Pye <b>SOLO</b>	Flute Exam Pieces from 2022, Grade 5 (ABRSM)
	3 Chopin	Mazurka, Op. 7 No.1, arr. Prill	Flute Exam Pieces from 2022, Grade 5 (ABRSM)
	4 Grieg	Anitra's Dance (No. 3 from <i>Peer Gynt, Suite No. 1</i> , Op. 46) with 8va in bb. 86–89	Festival for Flute, Book 1 (Kevin Mayhew)
	5 Bryan Kelly	Whistling Song (1st movt from <i>Caribbean Suite</i> )	Bryan Kelly: Caribbean Suite (Hunt Edition)
	6 John Kember	C'est la vie	Play Ballads for Flute (Faber)
	7 Cecilia McDowall	Hornpipe (from <i>Six Pastiches</i> )	Cecilia McDowall: Six Pastiches (Pan Educational Music)
	8 Popp	Spanish Dance, Op. 437 No. 4	Romantic Miniatures for Flute, Vol. 1 (Schott) or Popp for Flute: 7 European Salon Pieces (Schott)
	9 James Rae	Syncopation Rag (No. 25 from <i>42 More Modern Studies for Solo Flute</i> ) <b>SOLO</b>	James Rae: 42 More Modern Studies for Solo Flute (Universal)
	10 Hilary Taggart	Tappie Tourie (from <i>Recreations</i> )	Hilary Taggart: Recreations (Hunt Edition)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

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

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 147

## GRADE 6

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. 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**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 J. S. Bach	Bourrée anglaise (4th movt from <i>Partita in A minor</i> , BWV 1013) <b>SOLO</b>	Flute Exam Pieces from 2022, Grade 6 (ABRSM)
	2 Godard	Allegretto (No.1 from <i>Suite de trois morceaux</i> , Op.116)	Flute Exam Pieces from 2022, Grade 6 (ABRSM)
	3 Telemann	Cantabile <b>and</b> Allegro (1st <b>and</b> 2nd movts from <i>Sonata in C</i> , TWV 41:C2)	Flute Exam Pieces from 2022, Grade 6 (ABRSM)
	4 J. S. Bach	Polonaise and Double (5th movt from <i>Suite in B minor</i> , BWV 1067)	J. S. Bach: Suite No. 2 in B minor, BWV 1067 (Peters) or J. S. Bach: Overture (Orchestral Suite) in B minor, BWV 1067 (Bärenreiter)
	5 A. Bon	Allegro (3rd movt from <i>Sonata No. 2</i> , Op.1)	A. Bon: Sei Sonate da Camera Op.1 Vol. 1 (Furore Verlag)
	6 Cavallini	Theme and Variation <b>SOLO</b>	No. 59 from More Graded Studies for Flute, Book 2 (Faber)
	7 Drouet	Allegro moderato (1st movt from <i>Sonata No. 2 in A minor</i> )	Drouet: Three Little Sonatas (Schott)
	8 attrib. Gossec	Tambourin	Flute Favourites, Vol. 1 (Fentone) or The Chester Flute Anthology (Chester)
	9 Handel	Allegro (2nd movt from <i>Sonata in C</i> , HWV 365, Op.1 No. 7)	Handel: 11 Sonatas for Flute (Bärenreiter)
	10 Vivaldi	Allegro (1st movt from <i>Concerto in D</i> , RV 783) <i>flute to play in tutti</i>	Vivaldi: Concerto in D, RV 783 (Bärenreiter)
<b>B</b>	1 Baker	Nocturne (No. 6 from <i>Six Poèmes Noir</i> ) <i>tremolo and flutter-tonguing optional</i>	Flute Exam Pieces from 2022, Grade 6 (ABRSM)
	2 Mel Bonis	Une flûte soupire	Flute Exam Pieces from 2022, Grade 6 (ABRSM)
	3 Jacob	On a Summer Evening	Flute Exam Pieces from 2022, Grade 6 (ABRSM)
	4 Gaubert	Sicilienne	Gaubert: Sicilienne (Heugel)
	5 Geraldine Green	Nocturne	Vocalise (Astute Music)
	6 Harbach & Kern	Smoke Gets in Your Eyes (from <i>Roberta</i> ), arr. Iverson	Let's Face the Music for Flute (Brass Wind)
	7 John McLeod	Berceuse (No. 2 from <i>Le Tombeau de Poulenc</i> )	John McLeod: Le Tombeau de Poulenc (Griffin Music)
	8 Rabboni (& Vignoles)	Sonata No. 8 in C	Rabboni: Sonatas for Flute and Piano, Book 1 (Kevin Mayhew)
	9 John Rutter	Prelude (1st movt from <i>Suite antique</i> )	John Rutter: Suite Antique (OUP)
	10 Andy Scott	And Everything is Still...	Andy Scott: And Everything is Still... for Flute (Astute Music)
<b>C</b>	1 Büsser	Les écureuils (No. 2 from <i>Deux morceaux</i> )	Flute Exam Pieces from 2022, Grade 6 (ABRSM)
	2 Billy Mayerl	Bats in the Belfry, arr. Adams	Flute Exam Pieces from 2022, Grade 6 (ABRSM)
	3 Kwabena Nketia	Movement 1 (from <i>Repubic Suite</i> )	Flute Exam Pieces from 2022, Grade 6 (ABRSM)
	4 Alan Bullard	Comical Flute (No. 35 from <i>Fifty for Flute, Book 2</i> ) <b>SOLO</b>	Alan Bullard: Fifty for Flute, Book 2 (ABRSM)
	5 Dring	Polka	Dring: Polka (Arcadia)
	6 Paul Harris	With a Hint of Lime	Music Through Time, Flute Book 4 (OUP)
	7 Bryan Kelly	Prélude français <i>with repeat</i>	New Pieces for Flute, Book 2 (ABRSM)
	8 Oliver Ledbury	Imaginings (from <i>Flute Salad</i> ) <b>SOLO</b>	Oliver Ledbury: Flute Salad (Brass Wind)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Jim Parker	Whistling Blues	Jazzed Up Too for Flute (Brass Wind)
10 Russell Stokes	Con brio (No. 6 from <i>Jazz Singles</i> ) <b>SOLO</b>	Russell Stokes: Jazz Singles for Flute (Hunt Edition)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16-17 & 19

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

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23-24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 148



## GRADE 7

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. 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**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 A. Bon	Allegro moderato (1st movt from <i>Sonata in D</i> , Op.1 No.4)	Flute Exam Pieces from 2022, Grade 7 (ABRSM)
	2 Diabelli	Moderato (from <i>Cavatina from Rossini's The Barber of Seville</i> ) ornaments in bb. 31, 56, 81, 82 optional	Flute Exam Pieces from 2022, Grade 7 (ABRSM)
	3 E. Köhler	Insects' Dance (No.19 from 25 <i>romantische Etüden</i> , Op.66) SOLO	Flute Exam Pieces from 2022, Grade 7 (ABRSM)
	4 attrib. C. P. E. Bach*	Allegro (1st movt from <i>Sonata in G minor</i> , BWV 1020)	J. S. Bach: <i>Sonata in G minor for Flute</i> , BWV 1020 (Bärenreiter) or J. S. Bach: 3 <i>Sonatas for Flute</i> , BWV 1033, 1031, 1020 (Bärenreiter)
	5 Berbiguier	Allegro in D minor (from <i>Nouvelle méthode pour la flûte</i> ) SOLO	No. 70 from 76 <i>Graded Studies for Flute</i> , Book 2 (Faber)
	6 Finger	<i>Sonata No. 3 in B♭</i> complete	Finger: 5 <i>Sonatas from Op. 3</i> (Breitkopf & Härtel) or Finger: 10 <i>Sonatas</i> , Op. 3 Nos. 1–5 (Amadeus)
	7 Popp	Nightingale Serenade, Op.447	Popp: <i>Nightingale Serenade</i> (Theodore Presser Company)
	8 Quantz	Allegro (1st movt from <i>Sonata No. 272 in F</i> )	Quantz: <i>Flute Sonatas</i> , Vol. 1 (Uppernote Publications)
	9 John Rutter	Ostinato (2nd movt from <i>Suite antique</i> )	John Rutter: <i>Suite Antique</i> (OUP)
	10 Telemann	<i>Fantasia No.1 in A</i> , TWV 40:2 complete SOLO	Telemann: 12 <i>Fantasias for Flute Solo</i> (Amadeus or Bärenreiter or Henle)
<b>B</b>	1 L. Boulanger	Nocturne	Flute Exam Pieces from 2022, Grade 7 (ABRSM)
	2 Adrian Connell	Monody for a Lost Faun SOLO	Flute Exam Pieces from 2022, Grade 7 (ABRSM)
	3 Donjon	Offertoire, Op.12	Flute Exam Pieces from 2022, Grade 7 (ABRSM)
	4 Fauré	Andantino (from <i>Fantaisie</i> , Op. 79)	Fauré: <i>Fantaisie</i> , Op. 79 (Chester or Schott) or <i>The Chester Flute Anthology</i> (Chester)
	5 German	Intermezzo	German: <i>Intermezzo</i> (Lazarus Edition)
	6 Koehchlin	Lento (from <i>Sonata for Solo Flute</i> , Op.184 No.2) harmonics optional SOLO	Koehchlin: 3 <i>Sonatinen</i> (Salabert)
	7 Poulenc	Cantilena (2nd movt from <i>Sonata for Flute</i> )	Poulenc: <i>Sonata for Flute</i> (Chester)
	8 Prill	Study in D minor SOLO	No. 68 from <i>More Graded Studies for Flute</i> , Book 2 (Faber)
	9 Andy Scott	Respectfully Yours	Andy Scott: <i>Respectfully Yours for Flute</i> (Astute Music)
	10 W. G. Still	Summerland omit bb. 31-34; upper line only bb. 49-59; final 3 notes 8va	W. G. Still: <i>Summerland for Flute</i> (William Grant Still Music)
<b>C</b>	1 S. Arriagada	Étude No.1 (from <i>Six études pour troisième cycle</i> )	Flute Exam Pieces from 2022, Grade 7 (ABRSM)
	2 A. Hedges	Tumbling Bay (No. 3 from <i>West Oxford Walks</i> , Op.143c)	Flute Exam Pieces from 2022, Grade 7 (ABRSM)
	3 Taffanel	Allegretto grazioso and Allegretto scherzando	Flute Exam Pieces from 2022, Grade 7 (ABRSM)
	4 R. R. Bennett	Games (No. 3 from <i>Summer Music</i> )	R. R. Bennett: <i>Summer Music</i> (Novello)
	5 L. Bernstein	Mambo (from <i>West Side Story</i> ), arr. Parman flutter tonguing optional	L. Bernstein: <i>West Side Story Instrumental Solos</i> (Boosey & Hawkes)
	6 Mel Bonis	Scherzo (2nd movt from <i>Sonata for Flute and Piano</i> )	Mel Bonis: <i>Sonata for Flute</i> (Edition Kossack)
	7 Jeremy Norris	La Parisienne (No.3 from <i>Jazz Suite</i> )	Jeremy Norris: <i>Jazz Suite</i> (Schott)
	8 Christopher Norton	Drunken Sailor (from <i>The Christopher Norton Concert Collection for Flute</i> ) flutter tonguing optional	The Christopher Norton <i>Concert Collection for Flute</i> (Boosey & Hawkes)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Racine	Moderato (1st movt from <i>V-Jazz Sonata for Flute</i> )	Racine: V-Jazz Sonata for Flute (Julio Racine)
10 Youmans & Caesar	Tea for Two (from <i>No, No, Nanette</i> ), arr. Iveson	Let's Face the Music for Flute (Brass Wind)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17, 19 & 20

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
D $\flat$ /C $\sharp$ , Eb, G, A, B majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	legato-tongued / staccato / slurred
<b>EXTENDED-RANGE SCALE</b>		
F major	see p. 20	legato-tongued / staccato / slurred
<b>SCALE IN THIRDS</b>		
D major	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on C $\sharp$ , G, A and B	2 oct.	legato-tongued / staccato / slurred
<b>ARPEGGIOS</b>		
D $\flat$ /C $\sharp$ , Eb, G, A, B majors and minors	2 oct.	legato-tongued / staccato / slurred
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the keys of F $\sharp$ , C, D and E	2 oct.	legato-tongued / staccato / slurred
<b>DIMINISHED SEVENTHS</b>		
starting on C $\sharp$ , G, A and B	2 oct.	legato-tongued / staccato / slurred

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 149

## GRADE 8

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. 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**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 J. S. Bach	Adagio ma non tanto <b>and</b> Allegro (1st <b>and</b> 2nd movts from <i>Sonata in E</i> , BWV 1035)	Baroque Flute Pieces, Book 5 (ABRSM) or J. S. Bach: Four Sonatas for Flute (Bärenreiter) or The Chester Flute Anthology (Chester)
	2 Devienne	Allegro (1st movt from <i>Sonata in E minor</i> , Op. 58 No.1)	Devienne: Sonata No.1 in E minor (IMC)
	3 Hindemith	Sehr lebhaft (incl. Marsch) (3rd movt from <i>Sonata for Flute</i> )	Hindemith: Sonata for Flute (Schott)
	4 E. Köhler	Study in D minor <b>SOLO</b>	No. 76 from More Graded Studies for Flute, Book 2 (Faber)
	5 Mozart	Allegro (1st movt from <i>Quartet No.1 in D</i> , K. 285)	Mozart: Quartet No.1 in D, K. 285 (Universal)
	6 Quantz	Presto, <i>mà fiero</i> (1st movt from <i>Sonata No. 273 in G</i> )	Quantz: Flute Sonatas, Vol. 1 (Uppernote Publications)
	7 Rava	Allegro (1st movt from <i>Concerto in D flute playing tutti</i> )	Selected Flute Concertos by Neapolitan Masters of the 18th Century, Vol. 1: Rava (UT Orpheus)
	8 Rossini	Andante and Polonaise	Romantic Miniatures for Flute, Vol. 2 (Schott)
	9 C. Stamitz	Allegro (1st movt from <i>Concerto in G</i> , Op. 29)	C. Stamitz: Concerto in G, Op. 29 (Schott)
	10 Telemann	Fantasia No.12 in G minor, TWV 40:13 <b>complete SOLO</b>	Telemann: 12 Fantasias for Flute Solo (Amadeus or Bärenreiter or Henle)
<b>B</b>	1 Y. Bowen	Andante piacevole (2nd movt from <i>Flute Sonata</i> , Op.120)	Y. Bowen: Flute Sonata, Op.120 (Emerson)
	2 E. Burton	Allegretto grazioso (1st movt from <i>Sonatina</i> )	E. Burton: Sonatina for Flute (Carl Fischer)
	3 Ian Clarke	Hypnosis	Ian Clarke: Hypnosis (IC Music) or Ian Clarke: Three Pieces for Flute (IC Music)
	4 F. Doppler	Berceuse, Op.15	F. Doppler: Berceuse/Mazurka de Salon/Nocturne (Zimmermann)
	5 Enesco	Cantabile (Andante ma non troppo) (from <i>Cantabile et Presto</i> )	Enesco: Cantabile et Presto (Enoch) or Flute Music by French Composers (G. Schirmer)
	6 Mouquet	Pan et les Oiseaux (2nd movt from <i>Sonata La Flûte de Pan</i> , Op.15)	Mouquet: La Flûte de Pan, Op.15 (Lemoine)
	7 Poulenc	Allegretto malincolico (1st movt from <i>Sonata for Flute</i> )	Poulenc: Sonata for Flute (Chester) or The Chester Flute Anthology (Chester)
	8 Rhené-Baton	Passacaille, Op. 35	Rhené-Baton: Passacaille for Flute and Piano (Durand)
	9 A. Roussel	Pan (No.1 from <i>Joueurs de flûte</i> , Op. 27)	A. Roussel: Joueurs de flûte, Op. 27 (Henle)
	10 Widor	Romance (3rd movt from <i>Suite</i> , Op. 34)	Widor: Suite for Flute and Piano, Op. 34 (Henle)
<b>C</b>	1 Sally Adams	Sea Echo <b>SOLO</b>	No. 75 from More Graded Studies for Flute, Book 2 (Faber)
	2 Albéniz	Sevilla, arr. Hedges <i>with 8va in bb. 104-108</i>	Albéniz: Sevilla for Flute (Emerson)
	3 Roma Cafolla	Gigue (5th movt from <i>Suite de Danses</i> )	Roma Cafolla: Suite de Danses for Flute (Forton Music)
	4 Chopin	Waltz in B minor, Op. 69 No. 2, trans. Zanke	Chopin for Flute and Piano, Book 1 (PWM)
	5 Reena Esmail	Chardonnay <i>flutter-tonguing optional SOLO</i>	Reena Esmail: Chardonnay (Reena Esmail)
	6 Jonathan FeBland	Rondo (No. 3 from <i>Three Miniatures</i> )	Jonathan FeBland: Three Miniatures for Flute (Universal)
	7 Fürstenau	Valse de Schubert 'Beethovens Sehnsuchts-Walzer', Op. 71 No.1 <b>SOLO</b>	Articulation for Flute (Schott)
	8 R. Galli	Divertimento: Una follia a Roma, di F. Ricci, Op. 260 <i>starting at b. 89</i>	19th Century Italian Music for Flute (Bärenreiter)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Muczynski	Preludes Nos 2 <b>and</b> 3 (from <i>Three Preludes for Unaccompanied Flute</i> , Op.18) <b>SOLO</b>	Muczynski: Three Preludes for Unaccompanied Flute, Op.18 (G. Schirmer)
10 John Rutter	Aria <b>and</b> Waltz (3rd <b>and</b> 4th movts from <i>Suite antique</i> )	John Rutter: Suite Antique (OUP)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17, 19 & 20

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
E♭, E, F♯, A♭/G♯ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	legato-tongued / staccato / slurred
C major and minor (minor harmonic <i>and</i> melodic)	3 oct.	
<b>EXTENDED-RANGE SCALES</b>		
G major	see p. 20	legato-tongued / staccato / slurred
F harmonic minor		
<b>SCALES IN THIRDS</b>		
G and B♭ majors	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on E♭, E, F♯ and A♭	2 oct.	legato-tongued / staccato / slurred
starting on C	3 oct.	
<b>WHOLE-TONE SCALES</b>		
starting on F	2 oct.	legato-tongued / staccato / slurred
starting on C	3 oct.	
<b>ARPEGGIOS</b>		
E♭, E, F♯, A♭/G♯ majors and minors	2 oct.	legato-tongued / staccato / slurred
C major and minor	3 oct.	
<b>EXTENDED-RANGE ARPEGGIOS</b>		
G major	see p. 20	legato-tongued / staccato / slurred
F minor		
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of A♭, A, B and D♭	2 oct.	legato-tongued / staccato / slurred
in the key of F	3 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on E♭, E, F♯ and A♭	2 oct.	legato-tongued / staccato / slurred
starting on C	3 oct.	

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 150

## GRADE 1

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Blow	Air, arr. Denley	Time Pieces for Oboe, Vol. 1 (ABRSM)
	2 Dvořák	Slavonic Dance No.1, arr. Lawrance	Easy Winners for Oboe (Brass Wind) <b>III</b>
	3 Vera Gray	Jackboots	Oboe Music to Enjoy (Boosey & Hawkes)
	4 Paul Harris	Hornpipe Study <b>SOLO</b>	Oboe Basics (Faber)
	5 Purcell	Rigaudon, arr. Wastall <b>SOLO</b>	Learn as You Play Oboe (Boosey & Hawkes)
	6 Marion Sinclair	Kookaburra, arr. A. & J. Oosthuizen <i>part 1</i> <b>DUET</b>	Easy Traditional Duets for Two Oboes (Wild Music Publications)
	7 Trad.	Give Me Joy in My Heart, arr. Sebba <i>part 1</i> <b>DUET</b>	Abacadabra Oboe (Third Edition) (HarperCollins)
	8 Trad. Welsh	Men of Harlech, arr. Lawrance	Winner Scores All for Oboe (Brass Wind) <b>III</b>
	9 Vivaldi	Spring (from <i>The Four Seasons</i> ), arr. Lawrance	Winner Scores All for Oboe (Brass Wind) <b>III</b>
	10 Sarah Watts	Banana Tango (from <i>Razzamajazz Oboe</i> )	Sarah Watts: Razzamajazz Oboe (Kevin Mayhew)
<b>B</b>	1 Anon.	The Force of Hercules, arr. Francis & Grant	Going Solo for Oboe (Faber)
	2 Brahms	Lullaby, arr. A. & J. Oosthuizen <i>upper part</i> <b>DUET</b>	Easy Classic Oboe Duets (Wild Music Publications)
	3 Roma Cafolla	Under the Bed (from <i>Playaround for Oboe</i> )	Roma Cafolla: Playaround for Oboe, Book 1: Revised Edition 2017 (Forton Music)
	4 Karen Gourlay	The Nightingale (No.1 from <i>Dazzling Duos, Grade 1 Oboe</i> ) <i>part 1</i> <b>DUET</b>	Karen Gourlay: Dazzling Duos, Grade 1 Oboe (Forton Music)
	5 Vera Gray	Pendulum	Oboe Music to Enjoy (Boosey & Hawkes)
	6 Robert Hinchliffe	Elizabethan Lament	The Really Easy Oboe Book (Faber)
	7 Karl Jenkins	Cantilena (arr.) (from <i>Adiemus</i> )	Grade by Grade, Oboe Grade 1 (Boosey & Hawkes)
	8 Lazarus	Mountain Stream, arr. Harris	Oboe Basics (Faber) <b>⊗</b>
	9 Alan Silvestri	Feather Theme (from <i>Forrest Gump</i> ), arr. Lawrance	Easy Winners for Oboe (Brass Wind) <b>III</b>
	10 Philip Sparke	Sad Song	Starter Solos for Oboe (Anglo Music)
<b>C</b>	1 Carol Barratt	Hampton Swing	Bravo! Oboe (Boosey & Hawkes)
	2 Dave Gale	The Ending's Well (from <i>JazzFX for Oboe</i> ) <i>upper part</i> <b>DUET/SOLO</b>	Dave Gale: JazzFX for Oboe (Brass Wind)
	3 Karen Gourlay	Another Apple (No. 4 from <i>Dazzling Duos, Grade 1 Oboe</i> ) <i>part 1</i> <b>DUET</b>	Karen Gourlay: Dazzling Duos, Grade 1 Oboe (Forton Music)
	4 Grieg	Norwegian Dance, Op. 35 No. 2, arr. Lawrance	Winner Scores All for Oboe (Brass Wind) <b>III</b>
	5 Mike Mower	Straight to the Point (from <i>The Good-Tempered Oboe</i> ) <b>SOLO</b>	Mike Mower: The Good-Tempered Oboe (Itchy Fingers Publications)
	6 James Rae	Sundown (from <i>In the Groove for Oboe</i> )	James Rae: In the Groove for Oboe (Reedimensions)
	7 Graham Salter	Gossip (from <i>35 Melodic Studies for Oboe</i> ) <b>SOLO</b>	Graham Salter: 35 Melodic Studies for Oboe (Emerson)
	8 Trad. Brazilian	Mama Paqueta (arr.) <i>with repeat</i>	Grade by Grade, Oboe Grade 1 (Boosey & Hawkes)
	9 Trad. Chinese	Jasmine Flowers, arr. Harris	Oboe Basics (Faber) <b>⊗</b>
	10 Pam Wedgwood	Hot Chilli (from <i>Really Easy Jazzin' About for Oboe</i> )	Pam Wedgwood: Really Easy Jazzin' About for Oboe (Faber)

**SCALES AND ARPEGGIOS:** from memory; for further details see pages 16–17

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

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 144

## GRADE 2

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 F. Couperin	La Bourbonnaise, arr. Gray	Oboe Music to Enjoy (Boosey & Hawkes)
	2 Patrick Doyle	Hogwart's March (from <i>Harry Potter and the Goblet of Fire</i> ), arr. Lawrance	Easy Winners for Oboe (Brass Wind) III
	3 Fetzen	Study in C (Moderato) <b>SOLO</b>	No.15 from 80 Graded Studies for Oboe, Book 1 (Faber)
	4 Handel	Bourrée (from <i>Water Music</i> ), arr. Sparke	Sounds Classical for Oboe (Anglo Music)
	5 Mozart	The Birdcatcher's Song (from <i>The Magic Flute</i> ), arr. Lawrance	Winner Scores All for Oboe (Brass Wind) III
	6 Graham Salter	Sitting in the Sunshine (from <i>35 Melodic Studies for Oboe</i> ) <b>SOLO</b>	Graham Salter: 35 Melodic Studies for Oboe (Emerson)
	7 Schumann	The Happy Farmer, arr. Watts	Oboe Hub (Kevin Mayhew)
	8 Stanford	Gavotte (No. 5 from <i>Six Sketches</i> ), arr. Denley	Time Pieces for Oboe, Vol. 1 (ABRSM)
	9 J. Strauss II	Pizzicato Polka, arr. A. & J. Oosthuizen <i>upper part</i> <b>DUET</b>	Easy Classic Oboe Duets (Wild Music Publications)
	10 Trad. English	The Keel Row, arr. McKean <i>upper part; with 1st repeat</i> <b>DUET</b>	Abacadabra Oboe (Third Edition) (HarperCollins)
<b>B</b>	1 Fauré	Berceuse, arr. Lawrance	Winner Scores All for Oboe (Brass Wind) III
	2 Schubert	Briar-Rose (Heidenröslein), arr. Lawrance	Winner Scores All for Oboe (Brass Wind) III
	3 Garnier	Duetto, arr. Wastall <i>pupil lower part</i> <b>DUET</b>	Learn as You Play Oboe (Boosey & Hawkes)
	4 Robin Grant	Song of the Forest	Going Solo for Oboe (Faber)
	5 Kosma	Autumn Leaves, arr. Lawrance	Easy Winners for Oboe (Brass Wind) III
	6 Lennon & McCartney	Yesterday, arr. Parker	All Jazzed Up for Oboe (Brass Wind)
	7 Puccini	Oh my beloved Papa (from <i>Gianni Schicchi</i> ), arr. Denley	Time Pieces for Oboe, Vol. 1 (ABRSM)
	8 Althea Talbot-Howard	Colorado Cattle Drive	Althea Talbot-Howard: Colorado Cattle Drive (ABRSM) ©
	9 Trad. Scottish	Skye Boat Song, arr. Ramsay	22 Traditional Tunes for Oboe (Fentone)
	10 Lynne Williams	Flowing (No. 8 from <i>Duets for Young Players, Book 1</i> ) <i>upper part</i> <b>DUET</b>	Duets for Young Players, Book 1 (Oboe or Saxophone) (Forton Music)
<b>C</b>	1 Alford	Colonel Bogey, arr. Sebba <i>upper part</i> <b>DUET</b>	Abacadabra Oboe (Third Edition) (HarperCollins)
	2 L. Morey & F. Churchill	Heigh ho, arr. McKean <b>SOLO</b>	Abacadabra Oboe (Third Edition) (HarperCollins)
	3 Bart	Oom Pah Pah (from <i>Oliver!</i> ), arr. Lawrance <i>with repeat</i>	Easy Winners for Oboe (Brass Wind) III
	4 Dave Gale	Little Red Mug (from <i>JazzFX for Oboe</i> ) <i>upper part</i> <b>DUET/SOLO</b>	Dave Gale: JazzFX for Oboe (Brass Wind)
	5 Gilkyson	The Bare Necessities (from <i>The Jungle Book</i> ), arr. Lawrance	Winner Scores All for Oboe (Brass Wind) III
	6 Vera Gray	Stick Dance	Oboe Music to Enjoy (Boosey & Hawkes)
	7 Richard Kershaw	Marley's Ghost (No. 2 from <i>Strictly Oboe</i> )	Richard Kershaw: Strictly Oboe (Studio Music)
	8 Mike Mower	Quirky Quails (from <i>The Good-Tempered Oboe</i> ) <b>SOLO</b>	Mike Mower: The Good-Tempered Oboe (Itchy Fingers Publications)
	9 Sarah Watts	Humdinger Hoedown (from <i>Fresh Air for Oboe</i> )	Sarah Watts: Fresh Air for Oboe (Kevin Mayhew)
	10 Pam Wedgwood	Easy Tiger (from <i>Really Easy Jazzin' About for Oboe</i> )	Pam Wedgwood: Really Easy Jazzin' About for Oboe (Faber)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

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

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 145



## GRADE 3

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 J. S. Bach	Gavotte (from <i>Orchestral Suite No. 3</i> ), arr. Blood	Airs and Dances (Gonzaga)
	2 Brod	Grazioso e sostenuto <i>upper part</i> <b>DUET</b>	Oboe Duets, Vol. 1 (Chester)
	3 Garnier	Allegretto Moderato (from <i>Duetto No. 2</i> ) <i>upper part</i> <b>DUET</b>	Oboe Duets, Vol. 1 (Chester)
	4 Gossec	Tambourin, arr. Lawrance <b>SOLO</b>	Great Winners for Oboe (Brass Wind)
	5 J. A. Hasse	Bourrée, arr. van Beringen	Festive Baroque for Oboe (De Haske)
	6 Richard Kershaw	Fancy Footwork (No.1 from <i>Strictly Oboe</i> )	Richard Kershaw: Strictly Oboe (Studio Music)
	7 Mozart	Menuett, K. 2, arr. Denley	Time Pieces for Oboe, Vol. 1 (ABRSM)
	8 Althea Talbot-Howard	Chanson militaire	Althea Talbot-Howard: Chanson militaire (ABRSM) ©
	9 Trad. Welsh	The Ash Grove, arr. Ramsay	22 Traditional Tunes for Oboe (Fentone)
	10 Sarah Watts	Study in Pink (from <i>Fresh Air for Oboe</i> ) <b>SOLO</b>	Sarah Watts: Fresh Air for Oboe (Kevin Mayhew)
<b>B</b>	1 Arlen & Harburg	Over the Rainbow, arr. Parker	All Jazzed Up for Oboe (Brass Wind)
	2 Siavash Beizai	Shams-e tabrizy, arr. Denley	Time Pieces for Oboe, Vol. 1 (ABRSM)
	3 Brahms	Poco Allegretto (from <i>Symphony No. 3</i> ), arr. Sparke	Sounds Classical for Oboe (Anglo Music)
	4 Delibes	Waltz, arr. A. & J. Oosthuizen <i>upper part</i> <b>DUET</b>	Easy Classic Oboe Duets (Wild Music Publications)
	5 Gluck	Aria (from <i>Orfeo ed Euridice</i> ), arr. Lawrance	Winner Scores All for Oboe (Brass Wind) <b>III</b>
	6 Holst	Jupiter (from <i>The Planets</i> ), arr. Lawrance	Winner Scores All for Oboe (Brass Wind) <b>III</b>
	7 Robert Hinchliffe	Pastoral (from <i>Two by Two</i> ) <i>upper part</i> <b>DUET</b>	Robert Hinchliffe: Two by Two Oboe Duets (Faber)
	8 M. Marais	Romance, arr. Francis & Grant	Going Solo for Oboe (Faber)
	9 Mozart	Ave verum corpus, arr. Joppig	Album of Music for Oboe (Universal)
	10 Schubert	Serenade (from <i>Schwanengesang</i> , D. 957), arr. Sparke	15 Intermediate Classical Solos for Oboe (Anglo Music)
<b>C</b>	1 E. Bernstein	The Magnificent Seven, arr. Lawrance <i>upper part 'C'; with repeat</i> <b>DUET</b>	Winners Galore Duets, Book 4, Parts C and D (Brass Wind)
	2 L. Bernstein	America (from <i>West Side Story</i> ), arr. Lawrance	Winner Scores All for Oboe (Brass Wind) <b>III</b>
	3 Dave Gale	Puddle Hopping (from <i>JazzFX for Oboe</i> ) <i>upper part</i> <b>DUET/SOLO</b>	Dave Gale: JazzFX for Oboe (Brass Wind)
	4 Robin Grant	Consolation	Going Solo for Oboe (Faber)
	5 Robert Hinchliffe	The Flea (from <i>Two by Two</i> ) <i>upper part</i> <b>DUET</b>	Robert Hinchliffe: Two by Two Oboe Duets (Faber)
	6 Joplin	The Entertainer, arr. McKean <i>without DS</i> <b>SOLO</b>	Abacadabra Oboe (Third Edition) (HarperCollins)
	7 Julian Nott	Wallace and Gromit, arr. Lawrance	Great Winners for Oboe (Brass Wind) <b>III</b>
	8 Graham Salter	Gnome (from <i>35 Melodic Studies for Oboe</i> ) <b>SOLO</b>	Graham Salter: 35 Melodic Studies for Oboe (Emerson)
	9 Tchaikovsky	Dance of the Sugar Plum Fairy (from <i>The Nutcracker</i> , Op. 71), arr. Lawrance	Winner Scores All for Oboe (Brass Wind) <b>III</b>
	10 Waller	Honeysuckle Rose, arr. Watts <i>with repeat</i>	Oboe Hub (Kevin Mayhew)

**III** Piano accompaniment published separately

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**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
B♭ major <i>starting an octave above lowest tonic</i>	1 oct.	tongued / slurred
D, G majors	a 12th	
C major	2 oct.	
B minor <i>starting an octave above lowest tonic</i> (harmonic or melodic, at candidate's choice)	1 oct.	
E, G minors (harmonic or melodic, at candidate's choice)	a 12th	
<b>CHROMATIC SCALE</b>		
starting on G	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
B♭ major <i>starting an octave above lowest tonic</i>	1 oct.	tongued / slurred
D, G majors	a 12th	
C major	2 oct.	
B minor <i>starting an octave above lowest tonic</i>	1 oct.	
E, G minors	a 12th	

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 145

## GRADE 4

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 J. S. Bach	Menuet <b>and</b> Trio (from <i>Overture in F, BWV 820</i> ), arr. Denley	Time Pieces for Oboe, Vol. 2 (ABRSM)
	2 J. S. Bach	Menuett, arr. van Beringen	Festive Baroque for Oboe (De Haske)
	3 Rachel Broadbent	Spring Time (from <i>20 Character Pieces for Solo Oboe</i> ) <b>SOLO</b>	Rachel Broadbent: 20 Character Pieces for Solo Oboe (RBOboe Edition)
	4 Ian Butterworth	Full Circle (from <i>Easy Going</i> )	Ian Butterworth: Easy Going for Oboe (Brass Wind)
	5 Gluck, arr. Brahms	Gavotte, arr. Sparke	15 Intermediate Classical Solos for Oboe (Anglo Music)
	6 Grieg	Waltz, arr. Francis & Grant	Going Solo for Oboe (Faber)
	7 J. A. Hasse	Tambourin, arr. Francis & Grant	Going Solo for Oboe (Faber)
	8 Paul Harris	Study in D minor (Allegro giocoso) <b>SOLO</b>	No. 29 from 80 Graded Studies for Oboe, Book 1 (Faber)
	9 Mozart	Turkish Rondo (from <i>Piano Sonata in A</i> ), arr. Lanning	Classic Experience Collection for Oboe (Cramer)
	10 Schubert	Military March, Op. 51 No.1, arr. Kolman	Universal Oboe Album (Universal)
<b>B</b>	1 Barret	Chansonette, arr. Pazemis	Rubank Treasures for Oboe (Rubank) ©
	2 Bizet	Habanera (from <i>Carmen</i> ), arr. Lawrance with repeat	Great Winners for Oboe (Brass Wind) !!!
	3 Giordani	Caro mio ben, arr. Lawrance without small notes in bb. 4–5 & 8–10	Great Winners for Oboe (Brass Wind) !!!
	4 Delibes	Sous le dôme épais (from <i>Lakmé</i> ), arr. Denley	Time Pieces for Oboe, Vol. 2 (ABRSM)
	5 Tchaikovsky	Land of Desolation, Land of Mists (from <i>Symphony No.1</i> ), arr. Denley	Time Pieces for Oboe, Vol. 2 (ABRSM)
	6 Handel	Aria (from <i>Rinaldo</i> ), arr. Joppig	Album of Music for Oboe (Universal)
	7 Haydn	Andante cantabile, arr. Francis & Grant	Going Solo for Oboe (Faber)
	8 Marco Pütz	The Dreamer (No.1 from <i>Two Pictures for Oboe</i> )	Marco Pütz: Two Pictures for Oboe (De Haske)
	9 Saint-Saëns	The Swan (from <i>The Carnival of the Animals</i> ), arr. Lanning	Classic Experience Collection for Oboe (Cramer)
	10 John Wilson	Sunbiggin Tarn (from <i>Three Westmoreland Sketches</i> )	John Wilson: Three Westmoreland Sketches (Forsyth)
<b>C</b>	1 Dave Gale	Blues for Sam (from <i>JazzFX for Oboe</i> ) <b>SOLO</b>	Dave Gale: JazzFX for Oboe (Brass Wind)
	2 Robin Grant	Latin Romance	Going Solo for Oboe (Faber)
	3 Richard Kershaw	Mexican Wave (No. 7 from <i>Strictly Oboe</i> )	Richard Kershaw: Strictly Oboe (Studio Music)
	4 Mike Mower	Waltzlet (from <i>The Good-Tempered Oboe</i> ) <b>SOLO</b>	Mike Mower: The Good-Tempered Oboe (Itchy Fingers Publications)
	5 C. Nielsen	Aebleblomst (from <i>Six Songs</i> , Op.10), arr. Rainford	Selected Solos by Carl Nielsen (Forton Music)
	6 Graham Salter	A Scolding (from <i>35 Melodic Studies for Oboe</i> ) <b>SOLO</b>	Graham Salter: 35 Melodic Studies for Oboe (Emerson)
	7 Joan Swift & Marjorie Smale	Drum Kitten (from <i>Neighbourhood Cats</i> )	Joan Swift & Marjorie Smale: Neighbourhood Cats (Spartan Press)
	8 Tchaikovsky	Mazurka, Op. 39 No.10, arr. Johnson	Tchaikovsky: Six Pieces from Children's Album (Fentone)
	9 Sarah Watts	Copy Cat	Oboe Hub (Kevin Mayhew)
	10 Pam Wedgwood	Survivor (from <i>After Hours for Oboe</i> )	Pam Wedgwood: After Hours for Oboe (Faber)

!!! Piano accompaniment published separately

© Piano accompaniment printable separately, see [www.abrsm.org/syllabusclarifications](http://www.abrsm.org/syllabusclarifications)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>SCALES</b>		
A major	1 oct.	
E, G majors	a 12th	
D, E $\flat$ majors	2 oct.	
F $\sharp$ minor (harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
E, F minors (harmonic or melodic, at candidate's choice)	a 12th	
C minor (harmonic or melodic, at candidate's choice)	2 oct.	
<b>CHROMATIC SCALE</b>		
starting on G	a 12th	tongued / slurred
<b>ARPEGGIOS</b>		
A major	1 oct.	
E, G majors	a 12th	
D, E $\flat$ majors	2 oct.	tongued / slurred
F $\sharp$ minor	1 oct.	
E, F minors	a 12th	
C minor	2 oct.	
<b>DOMINANT SEVENTH</b> (resolving on tonic)		
in the key of F	2 oct.	tongued / slurred

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 146

## GRADE 5

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 J. S. Bach	Gavotte (from <i>Fifth French Suite</i> ), arr. Lawrance <i>with repeat</i>	Great Winners for Oboe (Brass Wind) <b>III</b>
	2 Bizet	Chanson bohème (from <i>Carmen</i> ), arr. Lanning or arr. Lawrance	Classic Experience Collection for Oboe (Cramer) or Great Winners for Oboe (Brass Wind) <b>III</b>
	3 R. R. Bennett	Lady Day (No. 2 from <i>Four Country Dances</i> )	R. R. Bennett: Four Country Dances (Novello)
	4 A. Besozzi	Andante (1st movt from <i>Sonata in C</i> ) <i>with printed cadenza</i>	A. Besozzi: Sonata in C (Chester) or The Chester Oboe Anthology (Chester)
	5 Geminiani	Largo <b>and</b> Vivace (3rd <b>and</b> 4th movts from <i>Sonata in E minor</i> )	Geminiani: Sonata in E minor (Bärenreiter)
	6 Handel	Deidamia (Overture), arr. De Vries & Boustead	Essential Repertoire for Oboe (Universal)
	7 Kodály	Galanta Dances, arr. De Vries & Boustead	Essential Repertoire for Oboe (Universal)
	8 Paul Harris	Study in D <b>SOLO</b>	No. 40 from 80 Graded Studies for Oboe, Book 1 (Faber)
	9 Wiedemann	Csardas <b>SOLO</b>	No. 42 from 80 Graded Studies for Oboe, Book 1 (Faber)
	10 Mendelssohn	Presto, trans. Walter	No. 45 from Mendelssohn: Romances sans paroles, Vol. 6 (Billaudot)
<b>B</b>	1 Andersson & Ulvaeus	I Know Him So Well (from <i>Chess</i> ), arr. Lawrance	Great Winners for Oboe (Brass Wind) <b>III</b>
	2 Cimarosa, arr. Benjamin	Siciliana (3rd movt from <i>Concerto for Oboe</i> )	Cimarosa: Concerto for Oboe (Boosey & Hawkes)
	3 Cui	Orientale (No. 9 from <i>Kaleydoskop</i> , Op. 50), arr. Denley	Time Pieces for Oboe, Vol. 2 (ABRSM)
	4 Donizetti	Nemorino's Romance (from <i>L'elisir d'amore</i> ), arr. Kolman	Universal Oboe Album (Universal)
	5 Philip Herbert	Silent Aria (Abridged Version)	Philip Herbert: Silent Aria (Abridged Version) (Novello) or The Chester Oboe Anthology (Chester)
	6 U. Kay	Prelude (1st movt from <i>Suite in B</i> )	U. Kay: Suite in B for Oboe (Prairie Dawg Press)
	7 Cecilia McDowall	Prairie Song	Unbeaten Tracks for Oboe (Faber)
	8 Mozart	Adagio, K.Anh. 94, K. 580a, arr. Sparke	Sounds Classical for Oboe (Anglo Music)
	9 Reger	Romance, arr. Piguet	Reger: Romance for Oboe (Breitkopf & Härtel)
	10 Pam Wedgwood	Summer Nights (from <i>After Hours for Oboe</i> )	Pam Wedgwood: After Hours for Oboe (Faber)
<b>C</b>	1 Bizet	Spanish Serenade, arr. Harvey	Bizet: Spanish Serenade (Reedimensions)
	2 Rachel Broadbent	Ritual Dance (from <i>20 Character Pieces for Solo Oboe</i> ) <b>SOLO</b>	Rachel Broadbent: 20 Character Pieces for Solo Oboe (RBOboe Edition)
	3 Paul Desmond	Take Five, arr. Lawrance <i>with 2nd repeat</i>	Easy Winners for Oboe (Brass Wind) <b>III</b>
	4 Richard Kershaw	Red Hot Polka (No. 1 from <i>Have Oboe, Will Travel</i> )	Richard Kershaw: Have Oboe, Will Travel (Phylloscopus)
	5 Douglas Mason	Latin Dance	Douglas Mason: Latin Dance for Oboe (Recital Music)
	6 Mike Mower	Small Town Swing (from <i>The Good-Tempered Oboe</i> ) <b>SOLO</b>	Mike Mower: The Good-Tempered Oboe (Itchy Fingers Publications)
	7 Christopher Norton	Banana Sandwich (No. 8 from <i>Microjazz for Oboe</i> )	Christopher Norton: Microjazz for Oboe (Boosey & Hawkes)
	8 Marco Pütz	The Little Rascal (No. 2 from <i>Two Pictures for Oboe</i> )	Marco Pütz: Two Pictures for Oboe (De Haske)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 James Rae	Movin' and Groovin' (from <i>In the Groove for Oboe</i> )	James Rae: In the Groove for Oboe (Reedimensions)
10 Graham Salter	Après-Ski Waltz (from <i>35 Melodic Studies for Oboe</i> ) <b>SOLO</b>	Graham Salter: 35 Melodic Studies for Oboe (Emerson)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

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

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 147

## GRADE 6

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. 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**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Albinoni	Allegro (1st movt from <i>Concerto in B<math>\flat</math></i> , Op. 7 No.3)	Albinoni: <i>Concerto in B<math>\flat</math></i> , Op. 7 No. 3 (Boosey & Hawkes)
	2 Albrechtsberger	Finale (4th movt from <i>Concertino in G</i> ) <i>with cadenza</i>	Albrechtsberger: <i>Concertino in G</i> and <i>Notturmo in C</i> (Schott)
	3 Barthe	Couvre feu	Barthe: <i>Couvre feu</i> (Emerson)
	4 A. Besozzi	Larghetto <b>and</b> Allegretto (3rd <b>and</b> 4th movts from <i>Sonata in C</i> )	A. Besozzi: <i>Sonata in C</i> (Chester)
	5 Garnier	Study in D (Allegretto) <i>without D. C.</i> SOLO	No. 50 from 80 Graded Studies for Oboe, Book 2 (Faber)
	6 Handel	Air <b>and</b> Rondo, arr. Rothwell	Handel: <i>Air and Rondo</i> (Chester) or <i>The Chester Oboe Anthology</i> (Chester)
	7 Haydn	Allegro Moderato (from <i>Trio No.1 'London'</i> )	Rubank Treasures for Oboe (Rubank) ©
	8 Krenek	Allegretto (No. 2 from <i>Two Themes by Handel</i> , Op. 85)	Krenak: <i>School Music - Two Themes by Handel</i> (Universal)
	9 Telemann	Grave <b>and</b> Allegro (1st <b>and</b> 4th movts from <i>Fantasia No. 2 in A minor</i> , TWV 40:3) SOLO	Telemann: <i>12 Fantasias for Flute</i> (Bärenreiter)
	10 Telemann	Adagio <b>and</b> Alla breve (1st <b>and</b> 2nd movts from <i>Sonata in G minor 'Dresden'</i> , TWV 41:g10)	Telemann: <i>Sonata in G minor ('Dresden')</i> TWV 41:g10 (OUP)
<b>B</b>	1 J. S. Bach	Adagio, arr. Rothwell	J. S. Bach: <i>Adagio for Oboe</i> (Chester) or <i>The Chester Oboe Anthology</i> (Chester)
	2 Brahms	Violin Concerto (2nd movt), arr. De Vries & Boustead	Essential Repertoire for Oboe (Universal)
	3 Debussy	La fille aux cheveux de lin, arr. Roxburgh	Debussy: <i>Five Pieces for Oboe</i> (UMP)
	4 Fauré	Pièce	Fauré: <i>Pièce for Flute, Oboe, or Violin</i> (Leduc)
	5 Field	Nocturne, arr. Rothwell	Field: <i>Nocturne for Oboe</i> (Chester) or <i>The Chester Oboe Anthology</i> (Chester)
	6 Mendelssohn	Andante un poco agitato, trans. Walter	No. 43 from Mendelssohn: <i>Romances sans paroles</i> , Vol. 6 (Billaudot)
	7 Ennio Morricone	Gabriel's Oboe (from <i>The Mission</i> )	Ennio Morricone: <i>Gabriel's Oboe</i> from <i>The Mission</i> (Hal Leonard)
	8 Mozart	Adagio, K. 280, arr. Vitzthum	Mozart and Haydn for Oboe (Emerson)
	9 C. Nielsen	Romanze (No.1 from <i>Fantasy Pieces</i> , Op. 2)	C. Nielsen: <i>Fantasy Pieces</i> , Op. 2 for Oboe (Henle)
	10 John Wilson	Cote Flat Mill (from <i>Three Westmoreland Sketches</i> )	John Wilson: <i>Three Westmoreland Sketches</i> (Forsyth)
<b>C</b>	1 Bartók	Three Folksongs from the County of Csík (complete), arr. Szeszler	Bartók: <i>Three Folksongs from the County of Csík</i> (EMB Zeneműkiadó)
	2 Gershwin	Promenade (Walking the Dog), arr. Denwood <i>with top E<math>\flat</math> in b. 19</i>	Gershwin: <i>Promenade (Walking the Dog)</i> for Oboe (Emerson)
	3 Sadie Harrison	Spinning Jenny (from <i>Three Jennys</i> ) SOLO	Sadie Harrison: <i>Three Jennys</i> (University of York Music Press)
	4 U. Kay	Dance (3rd movt from <i>Suite in B</i> )	U. Kay: <i>Suite in B</i> for Oboe (Prairie Dawg Press)
	5 Philip Lane	Malaguena (No.1 from <i>Three Spanish Dances</i> )	Philip Lane: <i>Three Spanish Dances</i> for Oboe or Clarinet (Goodmusic)
	6 Eddie McGuire	Wise Owl	Unbeaten Tracks for Oboe (Faber)
	7 Mike Mower	Tectonic Groove (from <i>The Good-Tempered Oboe</i> ) SOLO	Mike Mower: <i>The Good-Tempered Oboe</i> (Itchy Fingers Publications)
	8 Pascal Proust	Icare <i>with cadenza</i>	Pascal Proust: <i>Icare</i> for Oboe (De Haske)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Phillip Rawle	Foxtrot (from <i>Jazz Dances</i> )	Phillip Rawle: Nice 'n' Easy and Jazz Dances for Oboe (Forton Music)
10 Woolfenden	Coney-Catcher (from <i>Reflections for Oboe</i> ) SOLO	Woolfenden: Reflections for Oboe (Brass Wind)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
G, Ab/G#, A majors and minors (minors harmonic <i>and</i> melodic)	a 12th	tongued / slurred
B, C majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>SCALE IN THIRDS</b>		
F major	1 oct.	tongued / slurred
<b>CHROMATIC SCALES</b>		
starting on G and A	a 12th	tongued / slurred
starting on C	2 oct.	
<b>ARPEGGIOS</b>		
G, Ab/G#, A majors and minors	a 12th	tongued / slurred
B, C majors and minors	2 oct.	
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the keys of C and D	a 12th	tongued / slurred
in the key of F	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on G and A	a 12th	tongued / slurred
starting on C	2 oct.	

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 148



## GRADE 7

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. 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**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Albinoni	Adagio <b>and</b> Allegro (2nd <b>and</b> 3rd movts from <i>Concerto in Bb</i> , Op.7 No.3)	Albinoni: <i>Concerto in Bb</i> , Op.7 No.3 (Boosey & Hawkes)
	2 J. S. Bach	Allegro (3rd movt from <i>Sonata in G minor</i> , BWV 1020)	J. S. Bach: <i>Sonata in G minor</i> for Flute, BWV 1020 (Bärenreiter)
	3 Cimarosa, arr. Benjamin	Introduzione <b>and</b> Allegro (1st <b>and</b> 2nd movts from <i>Concerto for Oboe</i> )	Cimarosa: <i>Concerto for Oboe</i> (Boosey & Hawkes)
	4 Eichner	Rondo (3rd movt from <i>Concerto in C for Oboe</i> ), arr. Rothwell	Eichner: <i>Concerto in C for Oboe</i> (OUP Archive)
	5 Elgar	Allegro (from <i>Andante and Allegro</i> ), arr. Kay	Elgar: <i>Andante and Allegro</i> for Oboe (Acuta Music)
	6 J. A. Koželuch	Allegro (1st movt from <i>Concerto in F</i> ) ending at b. 191	J. A. Koželuch: <i>Concerto in F</i> (European Music Archive)
	7 A. Richardson	Rendezvous (No.1 from <i>French Suite</i> )	A. Richardson: <i>French Suite</i> (Emerson)
	8 Giuseppe Sammartini	Andante <b>and</b> Allegro (1st <b>and</b> 2nd movts from <i>Sonata in G</i> , Op.13 No.4)	Giuseppe Sammartini: <i>Sonata in G</i> , Op.13 No.4 (Schott)
	9 Philip Sparke	Moto perpetuo (No.6 from <i>Super Solos for Oboe</i> )	Philip Sparke: <i>Super Solos for Oboe</i> (Anglo Music)
	10 Telemann	Siciliana <b>and</b> Spirituoso (1st <b>and</b> 2nd movts from <i>Sonata in A minor</i> , TWV 41:a3)	Telemann: <i>Sonatas and Pieces</i> from 'Der getreue Musikmeister' (Bärenreiter)
<b>B</b>	1 Abdel-Rahim	The Lotus Pond	Abdel-Rahim: <i>The Lotus Pond</i> (International Opus)
	2 J. S. Bach	Adagio (2nd movt from <i>Sonata in G minor</i> , BWV 1020)	J. S. Bach: <i>Sonata in G minor</i> for Flute, BWV 1020 (Bärenreiter)
	3 Binge	The Watermill	Binge: <i>The Watermill</i> (Weinberger)
	4 Donizetti	Solo in F minor	Donizetti: <i>Solo in F minor</i> (Musica Rara)
	5 Ferling	Study in D (No.13 from <i>48 Studies</i> , Op.31) SOLO	Ferling: <i>48 Studies</i> , Op.31 (Universal)
	6 Jan Freidlin	Tranquility (No.1 from <i>Moods</i> ) SOLO	Jan Freidlin: <i>Moods for Oboe Solo</i> (Dohr)
	7 U. Kay	Recitative and Air (2nd movt from <i>Suite in B</i> )	U. Kay: <i>Suite in B for Oboe</i> (Prairie Dawg Press)
	8 Mozart	Adagio (2nd movt from <i>Oboe Quartet in F</i> , K.370), trans. Hodgson	Mozart: <i>Oboe Quartet in F</i> , K.370 (Peters)
	9 N. Rota	Elegia	N. Rota: <i>Elegia</i> (Leduc) or <i>The Chester Oboe Anthology</i> (Chester)
	10 Schumann	No.1 (from <i>Three Romances</i> , Op.94)	Schumann: <i>Three Romances</i> , Op.94 (Breitkopf & Härtel or Peters or Henle)
<b>C</b>	1 Britten	Pan (No.1 from <i>Six Metamorphoses after Ovid</i> , Op.49) SOLO	Britten: <i>Six Metamorphoses after Ovid</i> , Op.49 (Boosey & Hawkes)
	2 Salvatore Di Stefano	Marcia dei pomodori (No.10 from <i>Napolitango</i> )	Salvatore Di Stefano: <i>Napolitango for Oboe</i> (UT Orpheus)
	3 Dring	Italian Dance	Dring: <i>Italian Dance</i> (Weinberger)
	4 Jacob	Allegro giocoso (2nd movt from <i>Sonatina for Oboe</i> )	Jacob: <i>Sonatina for Oboe</i> (OUP)
	5 Mike Mower	Answer the Question (from <i>The Good-Tempered Oboe</i> ) SOLO	Mike Mower: <i>The Good-Tempered Oboe</i> (Itchy Fingers Publications)
	6 C. Nielsen	Humoresque (No.2 from <i>Fantasy Pieces</i> , Op.2)	C. Nielsen: <i>Fantasy Pieces</i> , Op.2 for Oboe (Henle) or <i>The Chester Oboe Anthology</i> (Chester)
	7 Phillip Rawle	Beguine (from <i>Jazz Dances</i> )	Phillip Rawle: <i>Nice 'n' Easy and Jazz Dances for Oboe</i> (Forton Music)
	8 Romuald Twardowski	Humoresque (from <i>Pastorale and Humoresque</i> )	Romuald Twardowski: <i>Pastorale and Humoresque for Oboe</i> (PWM)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Julia Usher	Midnight Blue	Unbeaten Tracks for Oboe (Faber)
10 Woolfenden	Harlequin and Columbine (from <i>Reflections for Oboe</i> ) <b>SOLO</b>	Woolfenden: Reflections for Oboe (Brass Wind)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17, 19 & 21

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
F $\sharp$ , A $\flat$ /G $\sharp$ majors and minors (minors harmonic <i>and</i> melodic)	a 12th	legato-tongued / staccato / slurred
D, E, F majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>EXTENDED-RANGE SCALE</b>		
G major	see p. 21	legato-tongued / staccato / slurred
<b>SCALE IN THIRDS</b>		
C major	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on F $\sharp$ and A $\flat$	a 12th	legato-tongued / staccato / slurred
starting on D and E	2 oct.	
<b>ARPEGGIOS</b>		
F $\sharp$ , A $\flat$ /G $\sharp$ majors and minors	a 12th	legato-tongued / staccato / slurred
D, E, F majors and minors	2 oct.	
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the keys of B and D $\flat$	a 12th	legato-tongued / staccato / slurred
in the keys of G and A	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on F $\sharp$ and A $\flat$	a 12th	legato-tongued / staccato / slurred
starting on D and E	2 oct.	

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 149

## GRADE 8

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. 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**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Albinoni	Allegro e non presto <b>and</b> Adagio (1st <b>and</b> 2nd movts from <i>Concerto in D minor</i> , Op.9 No.2)	Albinoni: <i>Concerto in D minor</i> , Op.9 No.2 (IMC or Kunzelmann)
	2 C. P. E. Bach	Adagio <b>and</b> Allegro (1st <b>and</b> 2nd movts from <i>Sonata in G minor</i> , Wq.135)	C. P. E. Bach: <i>Sonata in G minor</i> , Wq.135 (Amadeus)
	3 J. S. Bach	Allegro (1st movt from <i>Sonata in G minor</i> , BWV 1020)	J. S. Bach: <i>Sonata in G minor</i> for Flute, BWV 1020 (Bärenreiter)
	4 Haydn	Rondo-Allegretto (3rd movt from <i>Concerto in C</i> , Hob. VIIg:C1) <i>with cadenzas</i>	Haydn: <i>Concerto in C</i> , Hob. VIIg/C1 (Breitkopf & Härtel)
	5 Jacob	Adagio <b>and</b> Allegro molto vivace (1st <b>and</b> 4th movts from <i>Sonatina for Oboe</i> )	Jacob: <i>Sonatina for Oboe</i> (OUP)
	6 Lebrun	Allegro (1st movt from <i>Concerto No.1 in D minor</i> )	Lebrun: <i>Concerto No.1 in D minor</i> (Schott)
	7 Marcello	Andante e spiccato <b>and</b> Adagio (1st <b>and</b> 2nd movts from <i>Concerto in D minor</i> ) <i>with J. S. Bach's ornaments in Adagio</i>	Marcello: <i>Concerto in D minor</i> (Musica Rara)
	8 Mozart	Allegro (1st movt from <i>Oboe Quartet in F</i> , K. 370), trans. Hodgson	Mozart: <i>Oboe Quartet in F</i> , K. 370 (Peters)
	9 Telemann	Andante <b>and</b> Allegro molto (1st <b>and</b> 2nd movts from <i>Concerto in E minor</i> , TWV 51:e1)	Telemann: <i>Concerto for Oboe in E minor</i> , TWV 51:e (Sikorski)
	10 Verroust	Capriccio	Verroust: <i>Capriccio for Oboe</i> (Emerson)
<b>B</b>	1 D. Bourgeois	Lento e mesto (No.1 from <i>Fantasy Pieces for Oboe</i> ) <b>SOLO</b>	D. Bourgeois: <i>Fantasy Pieces for Oboe</i> (Brass Wind)
	2 Ross Edwards	Yanada (No.1 from <i>Two Pieces for Solo Oboe</i> ) <b>SOLO</b>	Ross Edwards: <i>Two Pieces for Solo Oboe</i> (Ricordi)
	3 Grovlez	Sarabande et Allegro	Grovlez: <i>Sarabande et Allegro</i> (Leduc)
	4 Krommer	Adagio (2nd movt from <i>Concerto in F</i> , Op.52)	Krommer: <i>Concerto in F</i> , Op.52 (Bärenreiter Praha)
	5 Mozart	Adagio non troppo (2nd movt from <i>Concerto in C</i> , K. 314)	Mozart: <i>Concerto in C for Oboe</i> , K. 314 (Bärenreiter)
	6 Piazzolla	Oblivion	Piazzolla: <i>Oblivion for Oboe</i> (Tonos)
	7 Poulenc	Déploration (3rd movt from <i>Sonata for Oboe</i> )	Poulenc: <i>Sonata for Oboe</i> (Chester)
	8 Yuri Povolotsky	Moderato assai (1st movt from <i>French Sonata</i> , Op.75)	Yuri Povolotsky: <i>French Sonata for Oboe</i> (Forton Music)
	9 Rubbra	Con moto (1st movt from <i>Sonata in C</i> , Op.100)	Rubbra: <i>Sonata in C for Oboe</i> (Lengnick)
	10 Saint-Saëns	Ad libitum-Allegretto (2nd movt from <i>Sonata</i> , Op.166)	Saint-Saëns: <i>Sonata</i> , Op.166 (Durand, Peters or Henle)
<b>C</b>	1 Charlotte Bray	Mournfully (No.1 from <i>Late Snow</i> ) <b>SOLO</b>	Charlotte Bray: <i>Late Snow</i> , Three Pieces for Solo Oboe (Composers Edition)
	2 Britten	Bacchus (No. 4 from <i>Six Metamorphoses after Ovid</i> , Op.49) <b>SOLO</b>	Britten: <i>Six Metamorphoses after Ovid</i> , Op.49 (Boosey & Hawkes)
	3 Coste	Cavatine, Op.37	Coste: <i>Cavatine</i> , Op.37 (International Music Diffusion)
	4 Dring	Showpiece (No.1 from <i>Three Piece Suite</i> )	Dring: <i>Three Piece Suite for Oboe</i> (Emerson)
	5 Dvořák	Serenade (March), arr. De Vries & Boustead	Essential Repertoire for Oboe (Universal)
	6 Gipps	The Piper of Dreams, Op.12b <b>SOLO</b>	Gipps: <i>The Piper of Dreams</i> , Op.12b (Emerson)
	7 Hindemith	Munter (1st movt from <i>Sonata for Oboe</i> )	Hindemith: <i>Sonata for Oboe</i> (Schott)
	8 Poulenc	Élégie (1st movt from <i>Sonata for Oboe</i> )	Poulenc: <i>Sonata for Oboe</i> (Chester) or <i>The Chester Oboe Anthology</i> (Chester)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 W. G. Still	Incantation and Dance	W. G. Still: Incantation and Dance (Carl Fischer)
10 Tomasi	Péruvienne (No.1 from <i>Évocations for Solo Oboe</i> )	Tomasi: <i>Évocations for Solo Oboe</i> (Leduc)

SOLO

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17, 19 & 21

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
B, D $\flat$ /C $\sharp$ , E $\flat$ , F majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
B $\flat$ major and minor (minor harmonic <i>and</i> melodic)	2½ oct.	legato-tongued / staccato / slurred
<b>EXTENDED-RANGE SCALES</b>		
A $\flat$ major	see p. 21	legato-tongued / staccato / slurred
D harmonic minor		
<b>SCALES IN THIRDS</b>		
D and E $\flat$ majors	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on B, C $\sharp$ , E $\flat$ and F	2 oct.	legato-tongued / staccato / slurred
starting on B $\flat$	2½ oct.	
<b>WHOLE-TONE SCALES</b>		
starting on D and F	2 oct.	legato-tongued / staccato / slurred
<b>ARPEGGIOS</b>		
B, D $\flat$ /C $\sharp$ , E $\flat$ , F majors and minors	2 oct.	legato-tongued / staccato / slurred
B $\flat$ major and minor	2½ oct.	
<b>EXTENDED-RANGE ARPEGGIOS</b>		
A $\flat$ major	see p. 21	legato-tongued / staccato / slurred
D minor		
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the keys of E, F $\sharp$ , A $\flat$ and B $\flat$	2 oct.	legato-tongued / staccato / slurred
in the key of E $\flat$	2½ oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on B, C $\sharp$ , E $\flat$ and F	2 oct.	legato-tongued / staccato / slurred
starting on B $\flat$	2½ oct.	

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 150

## GRADE 1

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Donizetti	Senti! La danza invitaci (from <i>Lucrezia Borgia</i> ), arr. Bullard	Clarinet Exam Pieces from 2022, Grade 1 (ABRSM)
	2 C. Petzold	Menuet in G, BWV Anh. II 114, arr. Litten	Clarinet Exam Pieces from 2022, Grade 1 (ABRSM)
	3 Trad. German	Muss i denn, arr. ABRSM <b>SOLO</b>	Clarinet Exam Pieces from 2022, Grade 1 (ABRSM)
	4 Anon.	Duke of York's March, arr. Denley <i>with 1st repeat</i>	Time Pieces for Clarinet, Vol. 1 (ABRSM)
	5 Anon.	The Bugle Horn, arr. Harris <b>SOLO</b>	No. 9 from More Graded Studies for Clarinet, Book 1 (Faber)
	6 Nicholas Hare	Variations on 'Goe from my window'	The Magic Clarinet (Boosey & Hawkes)
	7 James Rae	A Minor Celebration <i>upper part</i> <b>DUET</b>	James Rae: Step by Step Clarinet (Universal)
	8 James Rae	Men of Garlic <i>upper part</i> <b>DUET</b>	James Rae: Step by Step Clarinet (Universal)
	9 Trad.	Shepherd's Hey, arr. Davies & Reade	First Book of Clarinet Solos (Faber: B♭ or C editions)
	10 Trad. English	The British Grenadiers (arr.)	What Else Can I Play? Clarinet Grade 1 (Faber)
<b>B</b>	1 Trad. Korean	Arirang, arr. Williams	Clarinet Exam Pieces from 2022, Grade 1 (ABRSM)
	2 Paul Harris	Promenade (No.1 from <i>Summer Sketches</i> )	Clarinet Exam Pieces from 2022, Grade 1 (ABRSM)
	3 Althea Talbot-Howard	Rainbow's End	Clarinet Exam Pieces from 2022, Grade 1 (ABRSM)
	4 Roma Cafolla	Moonlight (No.15 from <i>Just Me! and my Clarinet, Book 1</i> )	Roma Cafolla: Just Me! and my Clarinet, Book 1 (Forton Music)
	5 Cheryl Clark	It's an Illusion <i>upper part</i> <b>DUET</b>	No.10 from Kellie Santin & Cheryl Clark: Creative Clarinet Duets (OUP)
	6 H. Mancini	Moon River, arr. Ledbury	All Jazzed Up for Clarinet (Brass Wind)
	7 Trad. English	Scarborough Fair (arr.)	Grade by Grade, Clarinet Grade 1 (Boosey & Hawkes) or What Else Can I Play? Clarinet Grade 1 (Faber)
	8 Trad. Hebrew	Hatikvah, arr. Davies & Reade	First Book of Clarinet Solos (Faber: B♭ or C editions)
	9 Trad. Russian	Song of the Volga Boatmen, arr. Davies & Reade	First Book of Clarinet Solos (Faber: B♭ or C editions)
	10 Sarah Watts	Emily's Rocking Chair <i>upper part</i> <b>DUET</b>	Sarah Watts: Razzamajazz Duets and Trios for Clarinet (Kevin Mayhew)
<b>C</b>	1 Joseph Atkins	Coffee at Ten	Clarinet Exam Pieces from 2022, Grade 1 (ABRSM)
	2 Julian Nott	Wallace and Gromit Theme, arr. Iles	Clarinet Exam Pieces from 2022, Grade 1 (ABRSM)
	3 James Rae	Chimpanzee Cha-Cha-Cha (from <i>Zoo Time!</i> )	Clarinet Exam Pieces from 2022, Grade 1 (ABRSM)
	4 Ned Bennett	Early Doors (from <i>Jazz Club Clarinet, Grades 1–2</i> ) <b>SOLO</b>	Ned Bennett: Jazz Club Clarinet, Grades 1–2 (IMP)
	5 Dave Gale	Swinging Janos (from <i>JazzFX for Clarinet</i> ) <i>upper part</i> <b>DUET/SOLO</b>	Dave Gale: JazzFX for Clarinet (Brass Wind)
	6 Harline & Washington	I've got no strings (from <i>Pinocchio</i> ) (arr.)	What Else Can I Play? Clarinet Grade 1 (Faber)
	7 Paul Harris	Things That Go Bump in the Night	P.31 from Clarinet Basics (Faber) <b>III</b>
	8 Edmund Jolliffe	Tea for Two (from <i>Taking Off</i> )	Edmund Jolliffe: Taking Off (Spartan Press)
	9 Kellie Santin	Craving Calypso <i>upper part</i> <b>DUET</b>	No. 9 from Kellie Santin & Cheryl Clark: Creative Clarinet Duets (OUP)
	10 Martin Yates	Eckington Stomp (No.12 from <i>uTunes</i> ) <i>with straight quavers</i> <b>SOLO</b>	Martin Yates: uTunes (Warwick Music)

**SCALES AND ARPEGGIOS:** from memory; for further details see pages 16–17

	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>SCALES</b>		
F, G majors		
A minor (natural or harmonic or 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 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 144

## GRADE 2

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 J. S. Bach	Gavotte II (Musette) (from <i>English Suite No. 3</i> , BWV 808), arr. Bullard	Clarinet Exam Pieces from 2022, Grade 2 (ABRSM)
	2 John Blood	The Fisherman's Bend: Hornpipe (No.1 from <i>Knautical Knots</i> ) with 1st repeat	Clarinet Exam Pieces from 2022, Grade 2 (ABRSM)
	3 Helen Madden	Elephant Ballet <b>SOLO</b>	Clarinet Exam Pieces from 2022, Grade 2 (ABRSM)
	4 Bartók	Baking Song (from <i>For Children, Vol. 1</i> , Sz. 42), arr. Davies upper part <b>DUET</b>	The Boosey & Hawkes Bartók Edition: Duos & Trios for Clarinet (Boosey & Hawkes)
	5 Beethoven	German Dance (No.6 from <i>12 German Dances</i> , WoO 13), arr. Birtel grace notes optional	Classical Music for Children for Clarinet (Schott)
	6 Berr	Allegretto (from <i>Duo in C</i> ), arr. Mauz upper part <b>DUET</b>	No. 7 from Die fröhliche Klarinette: Duoheft (Schott)
	7 Roma Cafolla	Night Sky (No.13 from <i>Just Me! and my Clarinet, Book 1</i> )	Roma Cafolla: Just Me! and my Clarinet, Book 1 (Forton Music)
	8 Diabelli	Scherzo, arr. Davies & Reade	First Book of Clarinet Solos (Faber: B♭ or C editions)
	9 Allan Herbie Jones	Jump (No. 8 from <i>10 Easy Studies for Clarinet</i> ) <b>SOLO</b>	Allan Herbie Jones: 10 Easy Studies for Clarinet (Forton Music)
	10 Mozart	Minuet (from <i>Serenade in B♭</i> , K. 361), arr. Mauz	No. 7 from Easy Concert Pieces for Clarinet, Vol. 1 (Schott)
<b>B</b>	1 Andy Firth	Waltz for Libby (from <i>Play Clarinet with Andy Firth, Book 1</i> )	Clarinet Exam Pieces from 2022, Grade 2 (ABRSM)
	2 Trad. English	The Miller of Dee, arr. Blackwell	Clarinet Exam Pieces from 2022, Grade 2 (ABRSM)
	3 Trad. South African	Abiyoyo, arr. Williams	Clarinet Exam Pieces from 2022, Grade 2 (ABRSM)
	4 Patrick Doyle	Hogwarts Hymn (from <i>Harry Potter and the Goblet of Fire</i> ), arr. Lawrance	Win Win for Clarinet (Brass Wind) <b>!!!</b>
	5 Gershwin	Embraceable You, arr. Davies & Harris	Easy Gershwin for Clarinet (OUP: B♭ edition or OUP archive: C edition)
	6 Rudolf Mauz	Unter einer Wolke	Rudolf Mauz: Klezmer Tunes for Clarinet (Schott)
	7 Schubert	Wiegenlied, Op. 98 No. 2, D. 498, arr. Woodfull-Harris upper part <b>DUET</b>	No.13 from Classic Hits for Two Clarinets (Bärenreiter)
	8 Trad.	Ata Ehad, arr. Mauz upper part <b>DUET</b>	No.26 from Die fröhliche Klarinette: Duoheft (Schott)
	9 Trad. American	Shaker Melody (arr.)	Grade by Grade, Clarinet Grade 2 (Boosey & Hawkes)
	10 Trad. Cornish	I Love My Love, arr. Bullard	Trad. Cornish: I Love My Love (ABRSM) <b>⊗</b>
<b>C</b>	1 Edmund Jolliffe	Ready to Pounce (No. 7 from <i>Flying High</i> )	Clarinet Exam Pieces from 2022, Grade 2 (ABRSM)
	2 James Rae	Pieces of Eight (No.16 from <i>38 More Modern Studies</i> ) <b>SOLO</b>	Clarinet Exam Pieces from 2022, Grade 2 (ABRSM)
	3 Lloyd Coleman	Carnival Time	Clarinet Exam Pieces from 2022, Grade 2 (ABRSM)
	4 Mike Cornick	Definitely! (No. 2 from <i>November Blues</i> )	Mike Cornick: November Blues for Clarinet (Reedimensions)
	5 Chris Gumbley	Skedaddle (from <i>Cool School for Clarinet</i> ) <b>SOLO</b>	Chris Gumbley: Cool School for Clarinet (Brass Wind)
	6 Paul Harris	Dancing Bears (from <i>Summer Sketches</i> )	No. 3 from Paul Harris: Summer Sketches (Boosey & Hawkes)
	7 Rudolf Mauz	March of the Penguins upper part <b>DUET</b>	No. 2 from Die fröhliche Klarinette: Duoheft (Schott)
	8 James Rae	Walkin' Home (from <i>Easy Blue Clarinet Duets</i> ) upper part <b>DUET</b>	James Rae: Easy Blue Clarinet Duets (Universal)

**!!!** Piano accompaniment published separately

**⊗** Digital only edition, available from publisher's website

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Saint-Saëns	The Elephant (from <i>The Carnival of the Animals</i> ), arr. Lawrance	Winners Galore for Clarinet (Brass Wind) III
10 Sarah Watts	Goings On (from <i>Razzamajazz Repertoire Clarinet</i> )	Sarah Watts: Razzamajazz Repertoire Clarinet (Kevin Mayhew)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
B♭ major	1 oct.	tongued / slurred
F, C majors	a 12th	
D minor (natural or harmonic or melodic, at candidate's choice)	1 oct.	
A minor (natural or harmonic or melodic, at candidate's choice)	a 12th	
<b>ARPEGGIOS</b>		
B♭ major	1 oct.	tongued / slurred
F, C majors	a 12th	
D minor	1 oct.	
A minor	a 12th	

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 145



## GRADE 3

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Mozart	Il mio tesoro (from <i>Don Giovanni</i> , K. 527), arr. Blackwell	Clarinet Exam Pieces from 2022, Grade 3 (ABRSM)
	2 Sarah Watts	Study in Pink (from <i>Fresh Air</i> ) <b>SOLO</b>	Clarinet Exam Pieces from 2022, Grade 3 (ABRSM)
	3 Regner	Geisterstunde im alten Schloss (No.1 from <i>Klarinetengeschichten</i> )	Clarinet Exam Pieces from 2022, Grade 3 (ABRSM)
	4 T. A. Arne	When daisies pied, arr. Davies & Reade	First Book of Clarinet Solos (Faber: B or C editions)
	5 Byrd	Lord Willobies Welcome Home (from <i>My Ladye Nevells Booke of Virginal Music</i> ), 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 Mozart	Passepied (arr.) <i>upper part</i> <b>DUET</b>	Clarinet Duos for Beginners (EMB Zeneműkiadó)
	8 Roger Purcell	It's a Breeze <b>SOLO</b>	Roger Purcell: Clarinet Artistry Vol. 1 (Emerson)
	9 Michael Rose	Shanty (from <i>A Miscellany for Clarinet, Book 2</i> ) <b>SOLO</b>	Michael Rose: A Miscellany for Clarinet, Book 2 (ABRSM)
	10 Weber	Barcarole (from <i>Oberon</i> ), arr. Gariboldi <i>upper part</i> <b>DUET</b>	No. 5 from Classic Hits for Two Clarinets (Bärenreiter)
<b>B</b>	1 Colin Evans	Lotus Talk	Clarinet Exam Pieces from 2022, Grade 3 (ABRSM)
	2 Fauré	Lydia, Op. 4 No. 2, arr. Litten	Clarinet Exam Pieces from 2022, Grade 3 (ABRSM)
	3 Mendelssohn	Venetianisches Gondellied (No. 6 from <i>Lieder ohne worte</i> , Op. 19b), arr. Bullard	Clarinet Exam Pieces from 2022, Grade 3 (ABRSM)
	4 Basie, David & Livingston	Blue and Sentimental, arr. Bennett	YolanDa Brown Clarinet Collection (Faber)
	5 Campagnoli	Larghetto, Op. 20 No. 10 <i>upper part</i> <b>DUET</b>	Campagnoli: Larghetto, Op. 20 No. 10 for Two Clarinets (Alfred-Kalmus) ©
	6 Finzi	Carol (No. 3 from <i>Five Bagatelles</i> )	Finzi: Five Bagatelles (Boosey & Hawkes)
	7 Emma Johnson	Georgie	First Repertoire for Clarinet (Faber)
	8 E. Read	Song Without Words	First Repertoire Pieces for Clarinet (Boosey & Hawkes)
	9 Andrew Lloyd Webber	The Music of the Night (from <i>Phantom of the Opera</i> ), arr. Lawrence	Great Winners for Clarinet (Brass Wind) <b>III</b>
	10 Trad.	Londonderry Air, arr. Scaife <i>part 1</i> <b>DUET</b>	Music Medals Gold Clarinet Ensemble Pieces (ABRSM)
<b>C</b>	1 Colin Cowles	Waltzing Lil the Pterodactyl (from <i>Dancing Dinosaurs</i> )	Clarinet Exam Pieces from 2022, Grade 3 (ABRSM)
	2 Mike Mower	Cha-Cha Chart (from <i>The Quintessential Clarinet</i> , Vol. 1) <b>SOLO</b>	Clarinet Exam Pieces from 2022, Grade 3 (ABRSM)
	3 Bobbie-Jane Gardner	Jaiden's Adventures with Toy Cars, Swings and Roundabouts	Clarinet Exam Pieces from 2022, Grade 3 (ABRSM)
	4 Timothy Baxter	Early Bird	Timothy Baxter: Early Bird (ABRSM) © or Eleven Pieces for Clarinet in C (ABRSM: C edition)
	5 Mark Fielding	Boogie Woogie Sleigh Ride (No. 6 from <i>All Styles for Clarinet</i> )	Mark Fielding: All Styles for Clarinet (Saxtet Publications)
	6 Dave Gale	Down the Dale (from <i>JazzFX for Clarinet</i> ) <i>upper part</i> <b>DUET/SOLO</b>	Dave Gale: JazzFX for Clarinet (Brass Wind)
	7 Karen Gourlay	Sooner or Later (from <i>Dazzling Duos, Grade 3 Clarinet</i> ) <i>upper part</i> <b>DUET</b>	No. 1 from Karen Gourlay: Dazzling Duos, Grade 3 Clarinet (Forton Music)
	8 Duncan Lamont	Mr Benn (from <i>Mr Benn for Clarinet</i> )	Duncan Lamont: Mr Benn for Clarinet (Queen's Temple Publications)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 James Rae	Swing Five (No. 21 from <i>38 More Modern Studies for Solo Clarinet</i> ) <b>SOLO</b>	James Rae: 38 More Modern Studies for Solo Clarinet (Universal)
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) ©

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
A, D majors	a 12th	
G, B $\flat$ majors	2 oct.	
B, D minors (harmonic or melodic, at candidate's choice)	a 12th	tongued / slurred
G minor (harmonic or 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 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 145

## GRADE 4

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Telemann	Allegro (5th movt from <i>Sonata No. 2, Methodical Sonatas</i> , Book II, TWV 41:c3) <i>trills optional</i>	Clarinet Exam Pieces from 2022, Grade 4 (ABRSM)
	2 Warlock	Basse-Danse (from <i>Capriol Suite</i> ), arr. Bullard	Clarinet Exam Pieces from 2022, Grade 4 (ABRSM)
	3 Lynne Williams	Minuet (No. 9 from <i>Twenty Four Five Clarinet Studies</i> ) <b>SOLO</b>	Clarinet Exam Pieces from 2022, Grade 4 (ABRSM)
	4 C. Baermann	Allegro moderato (No.10 from <i>Vollständige Clarinett-Schule, Part 1</i> , Op. 63) <b>SOLO</b>	C. Baermann: Clarinet Method, Op. 63, Volume 1 (Schott)
	5 Bizet	Chanson bohème (from <i>Carmen</i> ), arr. Lawrence	Great Winners for Clarinet (Brass Wind) <b>!!!</b>
	6 Dvořák	Humoresque, Op.101 No.7, arr. Birtel	Classical Music for Children for Clarinet (Schott)
	7 Lefèvre	Allegro (3rd movt from <i>Sonata No. 3 in F</i> )	Lefèvre: Sonata in F (Schott) or Lefèvre: Two Sonatas (Schott)
	8 Mark Nightingale	Who's Afraid of the Big Bad Pike? (No. 3 from <i>Fishy Scaley Studies</i> ) <b>SOLO</b>	Mark Nightingale: Fishy Scaley Studies (Warwick Music)
	9 Jim Parker	Soldier, Soldier	The Music of Jim Parker for Clarinet (Brass Wind)
	10 Vaughan Williams	Allegro Vivace (No. 6 from <i>Six Studies in English Folksong</i> )	Vaughan Williams: Six Studies in English Folksong for Clarinet (Stainer & Bell) <b>!!!</b>
<b>B</b>	1 Mozart	Romanze (from <i>Eine kleine Nachtmusik</i> , K. 525, 2nd movt), arr. Bullard	Clarinet Exam Pieces from 2022, Grade 4 (ABRSM)
	2 Swain	Heather Hill (No.1 from <i>Two Contrasts</i> )	Clarinet Exam Pieces from 2022, Grade 4 (ABRSM)
	3 L. Bernstein	Tonight (from <i>West Side Story</i> ), arr. Iles	Clarinet Exam Pieces from 2022, Grade 4 (ABRSM)
	4 Gade	Fantasy Piece: Andantino con moto (No.1 from <i>Fantasiestücke</i> , Op. 43) <i>grace notes optional</i>	Gade: Fantasy Pieces, Op. 43 (Hansen, Henle or Schott)
	5 Gershwin	It Ain't Necessarily So (from <i>Porgy and Bess</i> ), arr. Davies & Harris	Easy Gershwin for Clarinet (OUP: B♭ edition or OUP archive: C edition)
	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 Rimsky-Korsakov	Andante (from <i>Concerto for Clarinet and Military Band</i> ), arr. King	No.1 from Clarinet Solos, Vol. 2 (Chester)
	9 Schumann	Träumerei, Op.15 No. 7, arr. Birtel	Classical Highlights for Clarinet (Schott) ⊕
	10 Ros Stephen	Cairo Cradle Song (from <i>Clarinet Globetrotters</i> )	Ros Stephen: Clarinet Globetrotters (OUP) ⊕
<b>C</b>	1 Brian Chapple	For Latin Lovers	Clarinet Exam Pieces from 2022, Grade 4 (ABRSM)
	2 Trad. Klezmer	A Nakht in Gan Eyd, arr. Gellnick <i>with repeat</i>	Clarinet Exam Pieces from 2022, Grade 4 (ABRSM)
	3 Raymond Yiu	Bauhinia Soft-Shoe	Clarinet Exam Pieces from 2022, Grade 4 (ABRSM)
	4 Colin Cowles	Dishy Ichthyosaurus Drag (from <i>Dancing Dinosaurs</i> )	Colin Cowles: Dancing Dinosaurs (Fentone)
	5 Joplin	Maple Leaf Rag, arr. Lawrence	Great Winners for Clarinet (Brass Wind) <b>!!!</b>
	6 John Williams	Raiders March (from <i>Raiders of the Lost Ark</i> ), arr. Lawrence or arr. Galliford, Neuburg & Edmondson	Great Winners for Clarinet (Brass Wind) <b>!!!</b> or Ultimate Movie Instrumental Solos for Clarinet (Alfred) ⊕
	7 Duncan Lamont	The Wizard (from <i>Mr Benn for Clarinet</i> )	Duncan Lamont: Mr Benn for Clarinet (Queen's Temple Publications)
	8 Fields & McHugh	On the Sunny Side of the Street, arr. Iveson <i>with lower line in bb. 35–40</i>	Let's Face the Music for Clarinet (Brass Wind)

**!!!** Piano accompaniment published separately

⊕ Piano accompaniment printable separately, see [www.abrsm.org/syllabusclarifications](http://www.abrsm.org/syllabusclarifications)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Nelson	The Playful Urchin (from <i>Cameos for Solo Clarinet</i> ) <b>SOLO</b>	Nelson: <i>Cameos for Solo Clarinet</i> (Ricordi)
10 James Rae	Exhibit A (No. 23 from <i>38 More Modern Studies for Solo Clarinet</i> ) <b>SOLO</b>	James Rae: <i>38 More Modern Studies for Solo Clarinet</i> (Universal)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

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

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 146

## GRADE 5

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Demnitz	Study in B $\flat$ (No.15 from 'Tonleiter-Studien' from <i>Elementarschule für Klarinette</i> ) <b>SOLO</b>	Clarinet Exam Pieces from 2022, Grade 5 (ABRSM)
	2 Schubert	Marche militaire, D.733 No.1, arr. Bullard	Clarinet Exam Pieces from 2022, Grade 5 (ABRSM)
	3 I. Müller	Troubadour (No. 6 from <i>Six pièces faciles</i> )	Clarinet Exam Pieces from 2022, Grade 5 (ABRSM)
	4 C. Baermann	Andante con moto: No.15	C. Baermann: 5 Easy Concert Pieces (Schott)
	5 Crusell	Menuetto and Trio (from <i>Quartet in C minor</i> , Op. 4), arr. King	No. 2 from Clarinet Solos, Vol. 2 (Chester)
	6 Paul Harvey	Miltonality	Paul Harvey: Miltonality (Reedimensions)
	7 Lefèvre	Allegro moderato (1st movt from <i>Sonata No. 3 in F</i> )	Lefèvre: Sonata in F (Schott) or Lefèvre: Two Sonatas (Schott)
	8 Mozart	Minuet and Trio (2nd movt from <i>Divertimento No. 3</i> , K. 439b/3), arr. Dobrée	Mozart: Divertimento No.3 (Chester)
	9 Weber	Theme <b>and</b> Variation 1 (from <i>Variations on a Theme from Silvana</i> , Op. 33)	Weber: Variations, Op. 33 (Peters)
	10 Wiedemann	Czárdás (No. 36 from <i>Praktische und theoretische Studien für Klarinette</i> ) <b>SOLO</b>	No. 48 from 80 Graded Studies for Clarinet, Book 1 (Faber)
<b>B</b>	1 Bellini	Deserto è il luogo (from <i>I Capuleti e i Montecchi</i> ), arr. Blackwell	Clarinet Exam Pieces from 2022, Grade 5 (ABRSM)
	2 Finzi	Forlana (No. 4 from <i>Five Bagatelles</i> )	Clarinet Exam Pieces from 2022, Grade 5 (ABRSM)
	3 Trimble	The Pool among the Rushes	Clarinet Exam Pieces from 2022, Grade 5 (ABRSM)
	4 Brahms	Allegretto grazioso (3rd movt from <i>Sonata in F minor</i> , Op.120 No.1)	Brahms: Sonatas, Op.120 (Henle) or Brahms: Sonata in F minor, Op.120 No.1 (Wiener Urtext)
	5 Bridge	Cradle Song, arr. Rainford	Selected Pieces by Frank Bridge (Forton Music)
	6 Gade	Fantasy Piece: Allegro vivace (No. 2 from <i>Fantasiestücke</i> , Op. 43)	Gade: Fantasy Pieces, Op. 43 (Hansen, Henle or Schott)
	7 Nigel Hess	Theme from <i>Ladies in Lavender</i>	Nigel Hess: Theme from Ladies in Lavender for Clarinet (Faber)
	8 W. Lloyd Webber	Frensham Pond	W. Lloyd Webber: Frensham Pond (Stainer & Bell)
	9 Mendelssohn	Spring Song, Op. 62 No. 6, arr. King & Frank	Mendelssohn for the Clarinet (ABRSM)
	10 C. Nielsen	Fantasy Piece, FS 3h, CNW 66 <i>with cadenza</i>	C. Nielsen: Fantasy for Clarinet (Chester or Henle)
<b>C</b>	1 Barbara Arens	Witches' Dance	Clarinet Exam Pieces from 2022, Grade 5 (ABRSM)
	2 Thelonious Monk	Hackensack, arr. Gumbley	Clarinet Exam Pieces from 2022, Grade 5 (ABRSM)
	3 Moszkowski	Spanischer Tanz (No. 2 from <i>Spanische Tänze</i> , Op.12), arr. Bullard	Clarinet Exam Pieces from 2022, Grade 5 (ABRSM)
	4 A. Benjamin	Jamaican Rumba, trans. Kell	A. Benjamin: Jamaican Rumba for Clarinet (Boosey & Hawkes)
	5 Mike Cornick	Talkin' the Talk	Mike Cornick: Talkin' the Talk (Queen's Temple Publications)
	6 Duke Ellington	In a Sentimental Mood, arr. Wastall	Grade by Grade, Clarinet Grade 5 (Boosey & Hawkes)
	7 Paul Harvey	Stomping Stella <i>effects optional</i>	Repertoire Explorer for Clarinet, Book 2 (Universal)
	8 István Kleiper	Ukrainian Dance <i>with repeat</i> <b>SOLO</b>	No. 46 from More Graded Studies for Clarinet, Book 1 (Faber)
	9 John Sands	Easy Come, Easy Go (No.3 from <i>21 Jazz Clarinet Études</i> ) <b>SOLO</b>	No.3 from John Sands: 21 Jazz Clarinet Études (Reedimensions)
	10 Errollyn Wallen	Skip	Spectrum for Clarinet (ABRSM)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>SCALES</b>		
E, G, Ab, Bb, Eb majors	2 oct.	tongued / slurred
F, F#, G, C, C# minors (harmonic or melodic, at candidate's choice)		
<b>CHROMATIC SCALES</b>		
starting on A and C	2 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
E, G, Ab, Bb, Eb majors	2 oct.	tongued / slurred
F, F#, G, C, C# 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 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 147

## GRADE 6

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. 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**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 J. S. Bach	Corrente (2nd movt from <i>Partita No. 2 in D minor</i> , BWV 1004), trans. ABRSM <b>SOLO</b>	Clarinet Exam Pieces from 2022, Grade 6 (ABRSM)
	2 N. Rota	Allegro danzante	Clarinet Exam Pieces from 2022, Grade 6 (ABRSM)
	3 Lefèvre	Allegro ma non troppo (1st movt from <i>Sonata No. 5</i> )	Clarinet Exam Pieces from 2022, Grade 6 (ABRSM)
	4 Brahms	Hungarian Dance No. 5, WoO 1/1, arr. Mauz	Classical Highlights for Clarinet (Schott) ©
	5 Finzi	Prelude (No.1 from <i>Five Bagatelles</i> )	Finzi: Five Bagatelles (Boosey & Hawkes)
	6 Lange	Study in C with repeat <b>SOLO</b>	No. 58 from More Graded Studies for Clarinet, Book 2 (Faber)
	7 Molter	Moderato (1st movt from <i>Concerto No. 4 in D</i> ), arr. King	No. 7 from Clarinet Solos, Vol. 2 (Chester)
	8 Saint-Saëns	Allegro animato (2nd movt from <i>Sonata</i> , Op.167)	Saint-Saëns: Sonata in E♭, Op.167 (Henle or Durand)
	9 Tartini, arr. Jacob	Grave <b>and</b> Allegro molto (1st <b>and</b> 2nd movts from <i>Concertino</i> )	Tartini: Concertino (Boosey & Hawkes)
	10 Wratny	Andante sostenuto (2nd movt from <i>Concerto in B♭</i> )	Wratny: Concerto in B♭ (Kunzelmann GM1636)
<b>B</b>	1 H. Baermann	Adagio (2nd movt from <i>Clarinet Quintet No. 3</i> , Op. 23)	Clarinet Exam Pieces from 2022, Grade 6 (ABRSM)
	2 Gade	Fantasiestück (No. 4 from <i>Fantasiestücke</i> , Op. 43)	Clarinet Exam Pieces from 2022, Grade 6 (ABRSM)
	3 Paul Reade	Prelude (1st movt from <i>Suite from The Victorian Kitchen Garden</i> )	Clarinet Exam Pieces from 2022, Grade 6 (ABRSM)
	4 Bassi	Nocturne	Solos for Clarinet (Carl Fischer)
	5 Garner	Misty, arr. Bennett	YolanDa Brown Clarinet Collection (Faber)
	6 Gipps	Lento ma con moto (2nd movt from <i>Clarinet Concerto</i> , Op. 9) <i>final 5 notes 8vb</i>	Gipps: Clarinet Concerto, Op. 9 (Emerson)
	7 Joseph Horowitz	Lento, quasi andante (2nd movt from <i>Sonatina for Clarinet</i> )	Joseph Horowitz: Sonatina for Clarinet (Novello)
	8 L. Kozeluch	Poco adagio (2nd movt from <i>Concerto in E♭</i> )	L. Kozeluch: Concerto in E♭ (Kunzelmann)
	9 Rachmaninoff	Vocalise, Op. 34 No.14, trans. Campbell	Rachmaninoff: Vocalise for Clarinet and Piano (Boosey & Hawkes)
	10 Stanford	Intermezzo (No. 2 from <i>Three Intermezzi</i> , Op.13)	Stanford: Three Intermezzi, Op.13 (Chester) or The Chester Clarinet Anthology (Chester)
<b>C</b>	1 Gonzaga	Tamoio, arr. Gellnick	Clarinet Exam Pieces from 2022, Grade 6 (ABRSM)
	2 Mike Mower	Groove on a Plate (from <i>The Quintessential Clarinet</i> , Vol. 2) <b>SOLO</b>	Clarinet Exam Pieces from 2022, Grade 6 (ABRSM)
	3 Greaves	Marche en rondeau	Clarinet Exam Pieces from 2022, Grade 6 (ABRSM)
	4 Brian Chapple	Spanish Brandy (No. 4 from <i>Ebony &amp; Ivory</i> )	Brian Chapple: Ebony & Ivory (ABRSM)
	5 A. Cooke	Alla Marcia	A. Cooke: Alla Marcia (Emerson)
	6 Paul Harris	Allegro ma non troppo (No.1 from <i>Visions</i> )	Paul Harris: Visions (ABRSM)
	7 James Rae	The Funkmeister (No. 30 from <i>38 More Modern Studies for Solo Clarinet</i> ) <b>SOLO</b>	James Rae: 38 More Modern Studies for Solo Clarinet (Universal)
	8 Templeton	Moderato (and Mellow) (1st movt from <i>Pocket-Size Sonata No. 2</i> )	Templeton: Pocket-Size Sonata No. 2 (Shawnee Press)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Z. Vallassa	Dances from Szeged	Music Through Time, Clarinet Book 4 (OUP)
10 Nigel Wood	Jab Jab (No.1 from <i>Six Exotic Studies for Solo Clarinet</i> ) <b>SOLO</b>	Nigel Wood: Six Exotic Studies for Solo Clarinet (Saxtet Publications)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

	RANGE	ARTICULATION (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 (resolving on tonic)</b>		
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 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 148



## GRADE 7

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. 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**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Dunhill	Allegretto <b>and</b> Allegro con fuoco (2nd <b>and</b> 3rd movts from <i>Phantasy Suite</i> , Op.91)	Clarinet Exam Pieces from 2022, Grade 7 (ABRSM)
	2 Mozart	Allegro (1st movt from <i>Clarinet Quintet</i> , K.581)	Clarinet Exam Pieces from 2022, Grade 7 (ABRSM)
	3 M. Gyspeerd	Rondino (No. 2 from <i>Two Pieces</i> , Op.26)	Clarinet Exam Pieces from 2022, Grade 7 (ABRSM)
	4 J. S. Bach	Gigue (from <i>Sonata in E</i> , BWV 1006), trans. Simon <b>SOLO</b>	No.5 from Bach for the Clarinet, Part 2 (G. Schirmer)
	5 Backofen	Allegro con spirito (from <i>Anweisung zur Clarinette</i> ) <b>SOLO</b>	No.22 from 100 Studies for Clarinet (Universal)
	6 D. Bourgeois	Allegro vivace (No. 2 from <i>Fantasy Pieces for Clarinet</i> ) <b>SOLO</b>	D. Bourgeois: Fantasy Pieces for Clarinet (Brass Wind)
	7 E. Hughes	Scherzo Tarantella (1st movt from <i>Sonata Capriccioso</i> )	E. Hughes: Sonata Capriccioso (Emerson)
	8 Graham Lyons	The Quick Brown Fox (from <i>Compositions for Clarinet, Vol. 2</i> )	Graham Lyons: Compositions for Clarinet, Vol. 2 (Useful Music) ©
	9 James Rae	Off to the Nelson! (3rd movt from <i>Southwold Sonatina</i> )	James Rae: Southwold Sonatina (Reedimensions)
	10 C. Stamitz	Rondo: Poco allegro (3rd movt from <i>Concerto No.10 in Bb</i> )	C. Stamitz: Concerto No.10 in Bb (Sikorski)
<b>B</b>	1 Busoni	Elegie, BV 286	Clarinet Exam Pieces from 2022, Grade 7 (ABRSM)
	2 Saint-Saëns	Allegretto (1st movt from <i>Sonata</i> , Op.167)	Clarinet Exam Pieces from 2022, Grade 7 (ABRSM)
	3 Tailleferre	Allegro tranquillo (1st movt from <i>Sonata for Clarinet Solo</i> ) <b>SOLO</b>	Clarinet Exam Pieces from 2022, Grade 7 (ABRSM)
	4 John Blood	The Dreamer (No. 3 from <i>City People</i> )	John Blood: City People (Gonzaga)
	5 Brahms	Vivace (4th movt from <i>Sonata in F minor</i> , Op.120 No.1)	Brahms: Sonatas, Op.120 (Henle) or Brahms: Sonata in F minor, Op.120 No.1 (Wiener Urtext)
	6 Pierné	Canzonetta, Op.19	Pierné: Canzonetta (Leduc)
	7 Poulenc	Romanza (2nd movt from <i>Sonata for Clarinet</i> )	Poulenc: Sonata for Clarinet (Chester) or The Chester Clarinet Anthology (Chester)
	8 C. Rose	Study in A <b>SOLO</b>	No. 61 from More Graded Studies for Clarinet, Book 2 (Faber)
	9 Edwin Roxburgh	Calm is the fragrant air (No.1 from <i>Wordsworth Miniatures</i> ) <b>SOLO</b>	Edwin Roxburgh: Wordsworth Miniatures (UMP)
	10 Verdi	Introduction and Entr'acte (from <i>La forza del destino</i> ), arr. Marriner	Clarinet Cantilena (Andrew Marriner)
<b>C</b>	1 Joseph Horowitz	Valdemosa (No. 2 from <i>Two Majorcan Pieces</i> ) with repeats	Clarinet Exam Pieces from 2022, Grade 7 (ABRSM)
	2 Lutosławski	Allegro molto (No. 5 from <i>Dance Preludes</i> )	Clarinet Exam Pieces from 2022, Grade 7 (ABRSM)
	3 Stanford	Intermezzo (No. 3 from <i>Three Intermezzi</i> , Op.13)	Clarinet Exam Pieces from 2022, Grade 7 (ABRSM)
	4 Armando Ghidoni	Jazzy (1st movt from <i>Jazzy Celtic Suite</i> )	Armando Ghidoni: Jazzy Celtic Suite (Leduc)
	5 C. A. Gibbs	Caprice (No. 3 from <i>Three Pieces for Clarinet</i> )	C. A. Gibbs: Three Pieces for Clarinet and Piano (OUP Archive)
	6 Hurlstone	Scherzo (No. 4 from <i>Four Characteristic Pieces</i> )	Hurlstone: Four Characteristic Pieces (Emerson)
	7 Piazzolla	Street Tango, arr. Davies	25 Piazzolla Tangos for Clarinet and Piano (Boosey & Hawkes)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8 Sarah Rodgers	1st movt (from <i>Spanish Sonata</i> ) <i>flutter tonguing optional; with cadenza</i>	Sarah Rodgers: Spanish Sonata for Clarinet (Stainer & Bell)
9 Szalowski	Allegro non troppo (1st movt from <i>Sonatina</i> )	Szalowski: Sonatina for Clarinet (Chester)
10 Trad.	Khosidl <b>and</b> Khosid Wedding Dance (Nos 4 <b>and</b> 5 from <i>Six Klezmer Miniatures</i> ), arr. Sayers	Six Klezmer Miniatures (Maskarade)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17, 19 & 21

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
F#, A, Bb, Db/C# 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. 21	legato-tongued / staccato / slurred
<b>SCALE IN THIRDS</b>		
G major	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on F#, Bb and C#	2 oct.	legato-tongued / staccato / slurred
starting on F	3 oct.	
<b>ARPEGGIOS</b>		
F#, A, Bb, Db/C# majors and minors	2 oct.	legato-tongued / staccato / slurred
F major and minor	3 oct.	
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of B, Eb and F#	2 oct.	legato-tongued / staccato / slurred
in the key of Bb	3 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on F#, Bb and C#	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 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 149

## GRADE 8

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. 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**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 C. Baermann	Variations sentimentales <b>SOLO</b>	No. 74 from More Graded Studies for Clarinet, Book 2 (Faber)
	2 L. Berkeley	Lento <b>and</b> Allegro (Nos 2 <b>and</b> 3 from <i>Three Pieces for Clarinet Solo</i> ) <i>B♭ or A clarinet may be used</i> <b>SOLO</b>	L. Berkeley: Three Pieces for Clarinet Solo (Chester)
	3 H. Eslava y Elizondo	Andante y Allegro	H. Eslava y Elizondo: Andante y Allegro (Bassus Ediciones)
	4 Gomez	Lorito Caprice <i>with cadenza</i>	Gomez: Lorito Caprice (Lazarus Edition)
	5 James Rae	Vivo (No.16 from <i>18 Concert Etudes for Solo Clarinet</i> ) <b>SOLO</b>	James Rae: 18 Concert Etudes for Solo Clarinet (Universal)
	6 Saint-Saëns	Molto allegro (4th movt from <i>Sonata</i> , Op.167)	Saint-Saëns: Sonata in E♭, Op.167 (Henle or Durand)
	7 Seiber	Toccata (1st movt from <i>Concertino for Clarinet</i> )	Seiber: Concertino for Clarinet (Schott)
	8 Weber	Allegro (1st movt from <i>Concerto No.1 in F minor</i> , Op.73)	Weber: Concerto No.1 in F minor, Op.73 (Henle or Boosey & Hawkes)
	9 Weber	Rondo: Allegretto (3rd movt from <i>Concerto No.1 in F minor</i> , Op.73)	Weber: Concerto No.1 in F minor, Op.73 (Henle or Boosey & Hawkes)
	10 Wratny	Allegro (1st movt from <i>Concerto in B♭</i> )	Wratny: Concerto in B♭ (Kunzelmann GM1636)
<b>B</b>	1 Bax	Molto moderato (1st movt from <i>Sonata for Clarinet</i> )	Bax: Sonata for Clarinet (Studio Music)
	2 R. R. Bennett	Ballad in Memory of Shirley Horn	R. R. Bennett: Ballad in Memory of Shirley Horn (Novello)
	3 L. Bernstein	Grazioso (1st movt from <i>Sonata for Clarinet</i> )	L. Bernstein: Sonata for Clarinet (Boosey & Hawkes)
	4 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)
	5 Brahms	Allegro amabile (1st movt from <i>Sonata in E♭</i> , Op.120 No.2)	Brahms: Sonatas, Op.120 (Henle) <i>or</i> Brahms: Sonata in E♭, Op.120 No.2 (Wiener Urtext)
	6 Roma Cafolla	Cara Gianna	Roma Cafolla: Cara Gianna (Forton Music)
	7 L. Cahuzac	Cantilene	L. Cahuzac: Cantilene for Clarinet (Billaudot)
	8 Grovlez	Sarabande et Allegro, trans. Delécluse	Grovlez: Sarabande et Allegro (Leduc)
	9 Páleníček	Andante rapsodico (2nd movt from <i>Malá Suita</i> )	Páleníček: Mala Suita (Schott)
	10 Schumann	Lebhaft, leicht <b>and</b> Rasch und mit Feuer (Nos 2 <b>and</b> 3 from <i>Fantasiestücke</i> , Op.73)	Schumann: Fantasiestücke, Op.73 (Peters <i>or</i> Henle: A/B♭ edition)
<b>C</b>	1 M. Arnold	Allegro con brio (1st movt from <i>Sonatina</i> , Op.29)	M. Arnold: Sonatina, Op.29 (Lengnick)
	2 S. Coleridge-Taylor	Finale: Allegro agitato (4th movt from <i>Quintet in F♯ minor</i> , Op.10), arr. Denwood	S. Coleridge-Taylor: Quintet in F♯ minor for Clarinet in A and Piano (Emerson: A edition)
	3 Paul Harvey	I Got Rhythm (No.1 from <i>Three Etudes on Themes of Gershwin for Solo Clarinet</i> ) <b>SOLO</b>	Paul Harvey: Three Etudes on Themes of Gershwin for Solo Clarinet (Emerson)
	4 Joseph Horowitz	Con brio (3rd movt from <i>Sonatina for Clarinet</i> )	Joseph Horowitz: Sonatina for Clarinet (Novello)
	5 Rachel Matthews	Listen Through the Rustling Leaves (1st movt from <i>Voices of Trees</i> )	Rachel Matthews: Voices of Trees (Comus Edition)
	6 V. Monti	Czardas No.1, trans. Parola	V. Monti: Czardas for Clarinet (Ricordi)
	7 Poulenc	Allegro tristamente (1st movt from <i>Sonata for Clarinet</i> )	Poulenc: Sonata for Clarinet (Chester)
	8 Sarah Rodgers	3rd movt (from <i>Spanish Sonata</i> )	Sarah Rodgers: Spanish Sonata for Clarinet (Stainer & Bell)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Sauter	Clarinet a la King <i>effects optional</i>	Benny Goodman: Composer/Artist Clarinet Solos (Regent Music Corporation)
10 Roberto Sierra	Preludio <b>and</b> Canción de la montaña (Nos 1 <b>and</b> 4 from <i>Cinco Bocetos</i> ) <b>SOLO</b>	Roberto Sierra: Cinco Bocetos (Subito Music)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17, 19 & 21

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
B, C, E♭ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	legato-tongued / staccato / slurred
F♯, G majors and minors (minors harmonic <i>and</i> melodic)	3 oct.	
<b>EXTENDED-RANGE SCALES</b>		
A major	see p. 21	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♭	2 oct.	legato-tongued / staccato / slurred
starting on F♯ and G	3 oct.	
<b>WHOLE-TONE SCALES</b>		
starting on D♭	2 oct.	legato-tongued / staccato / slurred
starting on E	3 oct.	
<b>ARPEGGIOS</b>		
B, C, E♭ majors and minors	2 oct.	legato-tongued / staccato / slurred
F♯, G majors and minors	3 oct.	
<b>EXTENDED-RANGE ARPEGGIOS</b>		
A major	see p. 21	legato-tongued / staccato / slurred
E minor		
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the keys of E, F and A♭	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♭	2 oct.	legato-tongued / staccato / slurred
starting on F♯ and G	3 oct.	

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 150

## GRADE 1

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Keith Amos	Heavy Dance	Keith Amos: The CMA Notebook for Bassoon (CMA Publications)
	2 Aubert	Gavotte, arr. Hilling & Bergmann	First Book of Bassoon Solos (Faber)
	3 attrib. J. S. Bach	Minuet, arr. Harris & Newman	Bassoon Basics (Faber) ⊕ ◆
	4 Maxwell Davies	When I got out of bed (from <i>Kirkwall Shopping Songs</i> ), arr. Denley	Time Pieces for Bassoon, Vol. 1 (ABRSM) ◇
	5 Trad. Czech	The Little Drummer Boy, arr. Denley	Time Pieces for Bassoon, Vol. 1 (ABRSM) ◇
	6 Jane Sebba	Dawn Chorus <b>SOLO</b>	Abacadabra Bassoon (Collins Music)
	7 Trad. North American	Long-Legged Life, arr. Sebba <b>SOLO</b>	Abacadabra Bassoon (Collins Music)
	8 Trad.	The Mallow Fling, arr. Lawrance	Easy Winners for Bassoon (Brass Wind) !!! ◆
	9 Trad. French	Sur le pont d'Avignon, arr. A. & J. Oosthuizen <i>upper part</i> <b>DUET</b>	Easy Traditional Duets for Two Bassoons or Mini-Bassoon and Bassoon or Tenoroon and Bassoon (Wild Music Publications)
	10 Vivaldi	Spring (from <i>The Four Seasons</i> ), arr. A. & J. Oosthuizen <i>upper part</i> <b>DUET</b>	Easy Classic Bassoon Duets or Mini-Bassoon and Bassoon Duets or Tenoroon and Bassoon Duets (Wild Music Publications)
<b>B</b>	1 Carol Barratt	Safe Haven	Bravo! Bassoon (Boosey & Hawkes)
	2 Colin Cowles	Croonin' 'oon (No. 6 from <i>25 Fun Moments for Bassoon</i> )	Colin Cowles: 25 Fun Moments for Bassoon (Studio Music)
	3 Diabelli	Serenade (from Op.125), arr. Wastall	P. 22 from Learn as You Play Bassoon (Boosey & Hawkes) !!!
	4 Gurlitt	Andante (from <i>First Steps</i> , Op. 82), arr. Wastall	P. 23 from Learn as You Play Bassoon (Boosey & Hawkes) !!!
	5 S. Scheidt	O Little One Sweet, arr. Benoy	First Pieces for Bassoon, Book 1 (OUP archive)
	6 Trad. American	Aura Lee, arr. Harris & Newman	Bassoon Basics (Faber) ⊕ ◆
	7 Trad. Chinese	Boat on Tai Lake, arr. A. & J. Oosthuizen <i>upper part</i> <b>DUET</b>	Easy Traditional Duets for Two Bassoons or Mini-Bassoon and Bassoon or Tenoroon and Bassoon (Wild Music Publications)
	8 Trad. English	Scarborough Fair, arr. A. & J. Oosthuizen <i>upper part</i> <b>DUET</b>	Easy Duets from Around the World for Bassoons or Mini-Bassoon and Bassoon or Tenoroon and Bassoon (Wild Music Publications)
	9 Trad. German	Wooden Heart, arr. Lawrance	Easy Winners for Bassoon (Brass Wind) !!! ◆
	10 Sarah Watts	Water Lilies (from <i>Razzamajazz Bassoon</i> )	Sarah Watts: Razzamajazz Bassoon (Kevin Mayhew)
<b>C</b>	1 Siavash Beizai	Damkol damkol (from <i>Easy Piano Pieces on Persian Folksongs</i> ), arr. Denley <i>high D in penultimate bar may be played 8vb</i>	Time Pieces for Bassoon, Vol. 1 (ABRSM) ◇
	2 Bruns & Atencio	A Pirate's Life for Me, arr. Lawrance	Winner Scores All for Bassoon (Brass Wind) !!!
	3 Colin Cowles	Catchy Toon (No. 3 from <i>25 Fun Moments for Bassoon</i> )	Colin Cowles: 25 Fun Moments for Bassoon (Studio Music)
	4 Karen Gourlay	Another Apple (No. 4 from <i>Dazzling Duos, Grade 1 Bassoon</i> ) <i>upper part</i> <b>DUET</b>	Karen Gourlay: Dazzling Duos, Grade 1 Bassoon (Forton Music)
	5 Paul Harris	Haunted House	Bassoon Basics (Faber) ⊕ ◆
	6 Graham Lyons	Eva's Tango	Graham Lyons: Compositions for Bassoon, Vol. 1 (Useful Music) ⊕ or available in the separately published Selected Piano Accompaniments, Vol. 1, U240

!!! Piano accompaniment published separately ⊕ Piano accompaniment printable separately, see [www.abrsm.org/syllabusclarifications](http://www.abrsm.org/syllabusclarifications)

◆ Includes mini-bassoon & tenoroon accompaniments ◇ Includes mini-bassoon accompaniments

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7 Tom Paxton	The Marvelous Toy, arr. Lawrance <i>bottom Ds may be played 8va</i>	Easy Winners for Bassoon (Brass Wind) III ♦
8 James Rae	Blue Bop (No. 4 from <i>16 Characteristic Studies for Bassoon</i> ) SOLO	James Rae: 16 Characteristic Studies for Bassoon (Reedimensions)
9 R. & R. Sherman	Chim Chim Cher-ee (from <i>Mary Poppins</i> ), arr. Sebba SOLO	Abracadabra Bassoon (Collins Music)
10 Trad. American	O My Darling Clementine, arr. A. & J. Oosthuizen <i>upper part</i> DUET	Easy Traditional Duets for Two Bassoons or Mini-Bassoon and Bassoon or Tenoroon and Bassoon (Wild Music Publications)

**SCALES AND ARPEGGIOS:** from memory; for further details see pages 16–17

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

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 144

## GRADE 2

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Carol Barratt	Round "Square Dance"	Bravo! Bassoon (Boosey & Hawkes)
	2 Gervaise	Allemande, arr. Barratt <i>with repeat</i>	Bravo! Bassoon (Boosey & Hawkes)
	3 E. P. Chédeville	Minuet in the Italian Style, arr. Wastall <i>upper part</i> <b>DUET</b>	P.53 from Learn as You Play Bassoon (Boosey & Hawkes) <b>!!!</b>
	4 Handel	Jig (from <i>Water Music</i> ), arr. Sheen	Going Solo for Bassoon (Faber)
	5 Haydn	Minuet (from 12 <i>German Dances</i> , Hob. IX:10), arr. Denley	Time Pieces for Bassoon, Vol. 1 (ABRSM) ◇
	6 Schubert	The Trout, D.550, arr. Denley	Time Pieces for Bassoon, Vol. 1 (ABRSM) ◇
	7 Vaughan Williams	Buonaparty, arr. Denley	Time Pieces for Bassoon, Vol. 1 (ABRSM) ◇
	8 Graham Lyons	Natasha's Hedgehog	Graham Lyons: Compositions for Bassoon, Vol. 1 (Useful Music) © or available in the separately published Selected Piano Accompaniments, Vol. 1, U240
	9 J. Strauss II	Pizzicato Polka, arr. A. & J. Oosthuizen <i>upper part</i> <b>DUET</b>	Easy Classic Bassoon Duets or Mini-Bassoon and Bassoon Duets or Tenoroon and Bassoon Duets (Wild Music Publications)
	10 Trad. Welsh	Welsh Folk Song 1, arr. Hilling & Bergmann	First Book of Bassoon Solos (Faber)
<b>B</b>	1 Keith Bartlett	Lullaby (from <i>Just for Fun!</i> for Bassoon)	Keith Bartlett: Just for Fun! for Bassoon (UMP)
	2 Brahms	Lullaby, arr. A. & J. Oosthuizen <i>upper part</i> <b>DUET</b>	Easy Classic Bassoon Duets or Mini-Bassoon and Bassoon Duets or Tenoroon and Bassoon Duets (Wild Music Publications)
	3 Dave Gale	Prairie Contrary (from <i>JazzFX for Bassoon</i> ) <i>upper part</i> <b>DUET/SOLO</b>	Dave Gale: JazzFX for Bassoon (Brass Wind)
	4 Kosma	Autumn Leaves, arr. Lawrance	Easy Winners for Bassoon (Brass Wind) <b>!!!</b> ◆
	5 Schönberg & Boulblil	Castle on a Cloud (from <i>Les Misérables</i> ), arr. Lawrance	Easy Winners for Bassoon (Brass Wind) <b>!!!</b> ◆
	6 Mozart	Voi che sapete (from <i>The Marriage of Figaro</i> ), arr. A. & J. Oosthuizen	The Brilliant Bassoon Book of Moonlight and Roses or The Brilliant Bassoon Book of Moonlight and Roses for Mini-Bassoon or Tenoroon (Wild Music Publications)
	7 James Rae	Enchanted Waltz (No.13 from 16 <i>Characteristic Studies for Bassoon</i> ) <b>SOLO</b>	James Rae: 16 Characteristic Studies for Bassoon (Reedimensions)
	8 Rameau	Sarabande, arr. Barratt	Bravo! Bassoon (Boosey & Hawkes)
	9 Schubert	Briar-Rose (Heidenröslein), arr. Lawrance	Winner Scores All for Bassoon (Brass Wind) <b>!!!</b>
	10 Pam Wedgwood	Dragonfly (from <i>Really Easy Jazzin' About for Bassoon</i> )	Pam Wedgwood: Really Easy Jazzin' About for Bassoon (Faber)
<b>C</b>	1 Colin Cowles	Afternoon Song (No. 9 from 25 <i>Fun Moments for Bassoon</i> )	Colin Cowles: 25 Fun Moments for Bassoon (Studio Music)
	2 Dave Gale	Little Red Mug (from <i>JazzFX for Bassoon</i> ) <i>upper part</i> <b>DUET/SOLO</b>	Dave Gale: JazzFX for Bassoon (Brass Wind)
	3 Joplin	Easy Winners, arr. Lawrance <i>upper part 'E'</i> <b>DUET</b>	Winners Galore Duets, Book 1, Parts E and F (Brass Wind)
	4 Amanda Oosthuizen & Jemima Oosthuizen	The Demon Next Door (from <i>Little Demon Studies for Bassoon</i> ) <b>SOLO</b>	Amanda Oosthuizen & Jemima Oosthuizen: Little Demon Studies for Bassoon (Wild Music Publications)
	5 James Rae	Inter-Galactic March (No. 5 from 16 <i>Characteristic Studies for Bassoon</i> ) <b>SOLO</b>	James Rae: 16 Characteristic Studies for Bassoon (Reedimensions)
	6 Saint-Saëns	The Elephant (from <i>The Carnival of the Animals</i> ), arr. Sheen	The Really Easy Bassoon Book (Faber)

**!!!** Piano accompaniment published separately    © Piano accompaniment printable separately, see [www.abrsm.org/syllabusclarifications](http://www.abrsm.org/syllabusclarifications)

◆ Includes mini-bassoon & tenoroon accompaniments    ◇ Includes mini-bassoon accompaniments

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7 Sullivan	A Policeman's Lot (from <i>The Pirates of Penzance</i> ), arr. Denley	Time Pieces for Bassoon, Vol. 1 (ABRSM) ◇
8 Tchaikovsky	Dance of the Mirlitons (from <i>The Nutcracker</i> ), arr. Lawrance	Winner Scores All for Bassoon (Brass Wind) III
9 Verdi	La donna è mobile (from <i>Rigoletto</i> ), arr. A. & J. Oosthuizen	The Brilliant Bassoon Book of Moonlight and Roses or The Brilliant Bassoon Book of Moonlight and Roses for Mini-Bassoon or Tenoroon (Wild Music Publications)
10 Pam Wedgwood	Cat Walk (from <i>Really Easy Jazzin' About for Bassoon</i> )	Pam Wedgwood: Really Easy Jazzin' About for Bassoon (Faber)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

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

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 145



## GRADE 3

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b> 1	J. S. Bach Now to the Bagpipes' Merry Skirl (from <i>Cantata</i> , BWV 212), arr. Lawton	The Young Bassoonist, Vol. 2 (OUP archive)
2	Colin Cowles Thumb a Lift (No. 21 from <i>25 Fun Moments for Bassoon</i> )	Colin Cowles: 25 Fun Moments for Bassoon (Studio Music)
3	Diabelli Allegretto, arr. A. & J. Oosthuizen <i>upper part</i> <b>DUET</b>	Easy Classic Bassoon Duets or Mini-Bassoon and Bassoon Duets or Tenoroon and Bassoon Duets (Wild Music Publications)
4	Haydn Finale (from <i>Symphony No. 85 in Bb, 'La Reine'</i> ), arr. Sheen	Going Solo for Bassoon (Faber)
5	O'Carolan Princess Royal, arr. Denley	Time Pieces for Bassoon, Vol. 1 (ABRSM) ◇
6	Michael Rose Merry Andrew (from <i>A Miscellany for Bassoon, Book 1</i> ) <b>SOLO</b>	Michael Rose: A Miscellany for Bassoon, Book 1 (ABRSM)
7	Schumann The Happy Farmer, arr. Watts	Bassoon Hub (Kevin Mayhew)
8	Trad. Austrian Wipptaler und Tanz, arr. Watts <i>upper part</i> <b>DUET</b>	Bassoon Hub (Kevin Mayhew)
9	Weissenborn Study in D minor (No. 4 from <i>Bassoon Studies</i> , Op. 8, Vol. 1) <b>SOLO</b>	P.10 from Weissenborn: Bassoon Studies, Op. 8, Vol. 1 (Peters)
10	Lynne Williams & Robert Rainford Blowing Some Hail (from <i>Collaborations 2</i> )	Lynne Williams & Robert Rainford: Collaborations 2 (Forton Music)
<b>B</b> 1	J. S. Bach In Tears of Grief (from <i>St. Matthew Passion</i> ) <b>SOLO</b>	Easy Winners for Bassoon (Brass Wind) !!!
2	R. & R. Sherman Hushabye Mountain (from <i>Chitty Chitty Bang Bang</i> ), arr. Lawrance	Easy Winners for Bassoon (Brass Wind) !!!◆
3	Dave Gale The Latin Eighth (from <i>JazzFX for Bassoon</i> ) <i>upper part</i> <b>DUET/SOLO</b>	Dave Gale: JazzFX for Bassoon (Brass Wind)
4	Gluck Aria (from <i>Orfeo ed Euridice</i> ), arr. Lawrance	Winner Scores All for Bassoon (Brass Wind) !!!
5	Karen Gourlay Sweet Dreams (No. 8 from <i>Dazzling Duos, Grade 3 Bassoon</i> ) <i>upper part</i> <b>DUET</b>	Karen Gourlay: Dazzling Duos, Grade 3 Bassoon (Forton Music)
6	Grieg Album Leaf, arr. Hilling & Bergmann	Second Book of Bassoon Solos (Faber)
7	W. G. Still If You Should Go, arr. Still	W. G. Still: Three Songs (International Opus)
8	Tchaikovsky Introduction to 'Swan Lake', arr. Sebba <b>SOLO</b>	Abracadabra Bassoon (Collins Music)
9	Sarah Watts The Road to Lallengollen (from <i>Fresh Air for Bassoon</i> )	Sarah Watts: Fresh Air for Bassoon (Kevin Mayhew)
10	John Williams Leaving Hogwarts (from <i>Harry Potter and the Sorcerer's/Philosopher's Stone</i> ), arr. Galliford, Neuburg & Edmondson	Ultimate Movie Instrumental Solos for Trombone (Alfred), ♪ edition ⊕
<b>C</b> 1	L. Bernstein America (from <i>West Side Story</i> ), arr. Lawrance	Winner Scores All for Bassoon (Brass Wind) !!!
2	Colin Cowles Ragoon (No. 19 from <i>25 Fun Moments for Bassoon</i> )	Colin Cowles: 25 Fun Moments for Bassoon (Studio Music)
3	Elliott Signature Tune (No. 1 from <i>Ivor the Engine for Bassoon</i> ) <i>lower line in b. 27</i>	Elliott: Ivor the Engine for Bassoon (Paterson's)
4	L. Fischer The Cellarman's Song, arr. Wastall	P. 58 from Learn as You Play Bassoon (Boosey & Hawkes) !!!
5	Christopher Gunning Secret Agent, arr. Harris & Newman	Bassoon Basics (Faber) ⊕◆
6	Monty Norman James Bond Theme, arr. Lawrance <i>upper part 'E'</i> <b>DUET</b>	Winners Galore Duets, Book 1, Parts E and F (Brass Wind)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7 Offenbach	Galop and Can-Can (from <i>Orpheus in the Underworld</i> ), arr. A. & J. Oosthuizen <i>upper part</i> <b>DUET</b>	Easy Classic Bassoon Duets or Mini-Bassoon and Bassoon Duets or Tenoroon and Bassoon Duets (Wild Music Publications)
8 Michael Rose	Sea Shanty (from <i>A Miscellany for Bassoon, Book 1</i> )	Michael Rose: A Miscellany for Bassoon, Book 1 (ABRSM)
9 Satie	Le Piccadilly, arr. Sheen	Going Solo for Bassoon (Faber)
10 Sarah Watts	Bumbling Baffoon	Bassoon Hub (Kevin Mayhew)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

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

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 145

## GRADE 4

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 J. S. Bach	Allegro (from <i>Brandenburg Concerto No. 5</i> ), arr. Sciortino	Pièces Classiques, Vol. 2 for Bassoon (Billaudot)
	2 G. Farnaby	Tower Hill, arr. Sheen	Going Solo for Bassoon (Faber)
	3 Galliard	Spiritoso e staccato a tempo moderato (2nd movt from <i>Sonata No.1 in A minor</i> )	Galliard: Sonata No.1 in A minor (Hinrichsen) or Galliard: Six Sonatas, Vol. 1 (IMC)
	4 Khachaturian	Dance of the Young Maidens (from <i>Gayane</i> ), arr. Denley	Time Pieces for Bassoon, Vol. 2 (ABRSM)
	5 Mozart	Menuetto e Trio (from <i>Serenade in B♭</i> , K. 361), arr. Denley	Time Pieces for Bassoon, Vol. 2 (ABRSM)
	6 Peter Lawrance	Allegro ma non troppo (No. 8 from <i>Featuring Melody for Bassoon</i> ) SOLO	Peter Lawrance: Featuring Melody for Bassoon (Brass Wind)
	7 Mercy	Minuetto (from <i>Sonata No. 5</i> )	Bassoon Solos, Vol. 1 (Chester)
	8 Rameau	Danse des Sauvages (from <i>Les Indes galantes</i> ), arr. Denwood	16 Progressive Pieces for Bassoon (Emerson)
	9 Sarah Watts	Study in Sligo SOLO	Bassoon Hub (Kevin Mayhew)
	10 Weissenborn	Study in C (No.1 from <i>Bassoon Studies</i> , Op. 8, Vol. 1) SOLO	P.30 from Weissenborn: Bassoon Studies, Op. 8, Vol. 1 (Peters)
<b>B</b>	1 J. S. Bach	Sicilienne (from <i>Sonata No. 2 in E♭ for Flute</i> ), arr. Lawton	The Young Bassoonist, Vol. 2 (OUP archive)
	2 Corelli	Sarabande, arr. Sciortino	Pièces Classiques, Vol. 2 for Bassoon (Billaudot)
	3 Schubert	Andante (from <i>Symphony No. 9</i> ), arr. Sciortino	Pièces Classiques, Vol. 2 for Bassoon (Billaudot)
	4 P.-M. Dubois	Tropical	P.-M. Dubois: Tropical for Bassoon (Editions Rideau Rouge)
	5 Dvořák	Song to the Moon (from <i>Rusalka</i> ), arr. Denley	Time Pieces for Bassoon, Vol. 2 (ABRSM)
	6 Ivor Foster	Serenade, Op.10 No.1	Ivor Foster: Serenade (Stainer & Bell)
	7 Willy Hess	Ländler (No.1 from <i>Seven Recital Pieces</i> , Vol. 1)	Willy Hess: Seven Recital Pieces, Vol. 1 (Hinrichsen)
	8 Jacob	L'Après-midi d'un dinosaure <b>and</b> A Little Waltz (from <i>Four Sketches</i> )	Jacob: Four Sketches (Emerson)
	9 Judyth Knight	Valse française	Judyth Knight: Valse française (Stainer & Bell)
	10 Merci	Cantabile (2nd movt from <i>Sonata in G minor</i> , Op. 3 No. 4)	Merci: Sonata in G minor, Op. 3 No. 4 (Schott)
<b>C</b>	1 Arrieu	Rusticana	Arrieu: Rusticana for Bassoon (Amphion)
	2 Bartók	Evening in the Country (from <i>10 Easy Pieces</i> ), arr. Sheen	Going Solo for Bassoon (Faber)
	3 Bratton	The Teddy Bears' Picnic, arr. Denley	Time Pieces for Bassoon, Vol. 2 (ABRSM)
	4 Keith Ramon Cole	Pure Gold	Session Time for Bassoon (Boosey & Hawkes) III
	5 Dave Gale	Down the Dale (from <i>JazzFX for Bassoon</i> ) SOLO	P. 8 from Dave Gale: JazzFX for Bassoon (Brass Wind)
	6 Gounod	March of a Marionette, arr. Walters	Gounod: March of a Marionette for Bassoon (Rubank)
	7 H. Mancini	The Pink Panther (from <i>The Pink Panther</i> ), arr. Galliford, Neuburg & Edmondson	Ultimate Movie Instrumental Solos for Trombone (Alfred), 2 <sup>e</sup> edition ©
	8 Michael Rose	Tango (from <i>A Miscellany for Bassoon, Book 2</i> )	Michael Rose: A Miscellany for Bassoon, Book 2 (ABRSM)
	9 Graham Sheen	Sea Song (No.19 from <i>26 Melodic Studies for Bassoon</i> ) SOLO	Graham Sheen: 26 Melodic Studies for Bassoon (Emerson)
	10 Wechter	Spanish Flea, arr. Lawrance	Easy Winners for Bassoon (Brass Wind) III ♦

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>SCALES</b>		
B $\flat$ , D, E $\flat$ , E, F majors	2 oct.	tongued / slurred
B, C, E, G minors (harmonic or melodic, at candidate's choice)		
<b>CHROMATIC SCALE</b>		
starting on F	2 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
B $\flat$ , D, E $\flat$ , E, F majors	2 oct.	tongued / slurred
B, C, E, G minors		
<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 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 146

## GRADE 5

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 J. S. Bach	Gigue (from <i>Suite No.1 in G</i> , BWV 1007), arr. Gatt <b>SOLO</b>	J. S. Bach: Three Movements from the Solo Cello Suites for Bassoon (ABRSM)
	2 Beethoven	Bagatelle, Op.119 No.1, arr. Denley	Time Pieces for Bassoon, Vol. 2 (ABRSM)
	3 Brahms	Nein, es ist nicht auszukommen (from <i>Liebeslieder Walzer</i> , Op.52), arr. Denley	Time Pieces for Bassoon, Vol. 2 (ABRSM)
	4 Bizet	Chanson bohème (from <i>Carmen</i> ), arr. Lanning	Classic Experience Collection for Bassoon (Cramer)
	5 Caix d'Hervelois	Allegro (from <i>Suite No.1</i> ), arr. Denwood	20 Short Pieces for the Improving Bassoonist (Forton Music)
	6 Galliard	Adagio <b>and</b> Allegro e spiritoso (1st <b>and</b> 2nd movts from <i>Sonata No.5 in D minor</i> )	Galliard: Sonata No. 5 in D minor (Hinrichsen) or Galliard: Six Sonatas, Vol. 2 (IMC)
	7 Peter Lawrance	Con vivo (No. 22 from <i>Featuring Melody for Bassoon</i> ) <b>SOLO</b>	Peter Lawrance: Featuring Melody for Bassoon (Brass Wind)
	8 Merci	Menuetto (3rd movt from <i>Sonata in G minor</i> , Op. 3 No. 4) <i>including Presto</i>	Merci: Sonata in G minor, Op. 3 No. 4 (Schott)
	9 Rameau	Le tambourin (Rondeau), arr. Lawton	The Young Bassoonist, Vol. 3 (OUP archive)
	10 Michael Rose	Mazurka (from <i>A Miscellany for Bassoon, Book 2</i> ) <b>SOLO</b>	Michael Rose: A Miscellany for Bassoon, Book 2 (ABRSM)
<b>B</b>	1 J. S. Bach	Sheep May Safely Graze (from <i>Cantata</i> , BWV 208) <b>SOLO</b>	50+ Greatest Intermediate Classics for Bassoon (Wild Music Publications)
	2 L. Bernstein	Somewhere (from <i>West Side Story</i> ), arr. Elliot	Leonard Bernstein for Bassoon (Boosey & Hawkes)
	3 Paul Carr	Poetic, somewhat sad (2nd movt from <i>Sonatina for Bassoon</i> )	Paul Carr: Sonatina for Bassoon (Goodmusic)
	4 Cui	Orientale (from <i>Kaleidoscope</i> , Op. 50), arr. Lawton	The Young Bassoonist, Vol. 3 (OUP archive)
	5 Jacob	Aria Antiqua (4th movt from <i>Partita for Solo Bassoon</i> ) <b>SOLO</b>	Jacob: Partita for Solo Bassoon (OUP archive)
	6 Mozart	Andante (2nd movt from <i>Sonata in B♭</i> , K. 292)	Mozart: Sonata in B♭, K. 292 (Bärenreiter or Henle or Chester) or Bassoon Solos, Vol. 1 (Chester)
	7 Saint-Saëns	The Swan (from <i>The Carnival of the Animals</i> ), arr. Lanning	Classic Experience Collection for Bassoon (Cramer)
	8 W. G. Still	Song for the Lonely, arr. Still <i>playing 8vb in b.33</i>	W. G. Still: Three Songs (International Opus)
	9 Weissenborn	Study in A (No.19 from <i>Bassoon Studies</i> , Op. 8, Vol. 1) <b>SOLO</b>	P. 25 from Weissenborn: Bassoon Studies, Op. 8, Vol. 1 (Peters)
	10 Wolf-Ferrari	Canzone (3rd movt from <i>Suite-Concertino in F</i> , Op.16)	Wolf-Ferrari: Suite-Concertino in F, Op.16 (Ricordi)
<b>C</b>	1 Leila Agolli	Dance (from <i>Song and Dance</i> )	Leila Agolli: Song and Dance for Bassoon (Emerson)
	2 Carl Davis	Mr Jeremy Fisher	Unbeaten Tracks for Bassoon (Faber)
	3 Gershwin	The Half of it, Dearie, Blues, arr. Pogson	Session Time for Bassoon (Boosey & Hawkes) <b>!!!</b>
	4 Grainger	Shepherd's Hey, arr. Denley	Time Pieces for Bassoon, Vol. 2 (ABRSM)
	5 Prokofiev	The Montagues and the Capulets (from <i>Romeo and Juliet</i> , Op. 64), arr. Denley	Time Pieces for Bassoon, Vol. 2 (ABRSM)
	6 Elena Kats-Chernin	Peggy's Minute Rag (from <i>Four Bassoon Rags</i> )	Elena Kats-Chernin: Four Bassoon Rags (Boosey & Hawkes)
	7 Bryan Kelly	Invention (from <i>Lérici Variations</i> )	Bryan Kelly: Lérici Variations for Bassoon (Novello)
	8 Edward Parker	Jaunty Tune (No.1 from <i>Three Trifles</i> )	Edward Parker: Three Trifles (Stainer & Bell)
	9 Vojáček	Scherzo – Kolomyjka	Bassoon Solos, Vol. 1 (Chester) or The Chester Bassoon Anthology (Chester)
	10 Wolf-Ferrari	Strimpellata (2nd movt from <i>Suite-Concertino in F</i> , Op.16)	Wolf-Ferrari: Suite-Concertino in F, Op.16 (Ricordi)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

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

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 147

## GRADE 6

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. 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**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 T. A. Arne	Gavotta (Allegro) (2nd movt from <i>Sonata No. 5</i> ), arr. Craxton	T. A. Arne: <i>Sonata No. 5</i> for Bassoon (OUP archive)
	2 J. Besozzi	Allegro (1st movt from <i>Sonata in B♭</i> )	J. Besozzi: <i>Sonata in B♭</i> (OUP or Accolade)
	3 D. Bourgeois	Alla marcia (No. 3 from <i>Fantasy Pieces for Bassoon</i> ) <b>SOLO</b>	D. Bourgeois: <i>Fantasy Pieces for Bassoon</i> (Brass Wind)
	4 Galliard	Alla siciliano <b>and</b> Allegro assai (3rd <b>and</b> 4th movts from <i>Sonata No. 5 in D minor</i> )	Galliard: <i>Sonata No. 5 in D minor</i> (Hinrichsen) or Galliard: <i>Six Sonatas</i> , Vol. 2 (IMC)
	5 Hurlstone	Allegretto (3rd movt from <i>Sonata in F</i> )	Hurlstone: <i>Sonata in F</i> (Emerson)
	6 Jancourt	Allegro (No. 9 from 26 <i>Melodic Studies</i> , Op.15) <b>SOLO</b>	Jancourt: <i>26 Melodic Studies</i> , Op.15 (IMC or Universal)
	7 B. Marcello	Adagio <b>and</b> Allegro (1st <b>and</b> 2nd movts from <i>Sonata in E minor</i> , Op. 2 No. 2)	B. Marcello: <i>Sonata in E minor</i> for Bassoon (IMC)
	8 Schnittke	Minuet (from <i>Suite in the Old Style</i> ), arr. Denley	Time Pieces for Bassoon, Vol. 2 (ABRSM)
	9 Vivaldi	Largo <b>and</b> Allegro (con spirito) (1st <b>and</b> 2nd movts from <i>Sonata in E minor</i> , RV 40, Op.14 No. 5), trans. Weisberg	Vivaldi: <i>Sonata in E minor</i> , RV 40 (IMC)
	10 Weissenborn	Study No.13 (from <i>Bassoon Studies</i> , Op. 8, Vol. 2) <b>SOLO</b>	Weissenborn: <i>Bassoon Studies</i> , Op. 8, Vol. 2 (Peters)
<b>B</b>	1 Bozza	Andantino (No. 3 from 12 <i>Caprices</i> ) <b>SOLO</b>	Bozza: <i>12 Caprices for Bassoon</i> (Leduc)
	2 Paul Carr	No.1 (from <i>Three Pieces Blue</i> )	Paul Carr: <i>Three Pieces Blue for Bassoon</i> (Phylloscopus)
	3 Devienne	Adagio (2nd movt from <i>Sonata in G minor</i> , Op. 24 No. 5)	Devienne: <i>Sonata in G minor</i> , Op. 24 No. 5 (Musica Rara)
	4 Elgar	Salut d'amour, Op.12, arr. Denwood	Elgar: <i>Salut d'amour for Bassoon</i> (Emerson)
	5 Fauré	Pièce, trans. Oubradous	Fauré: <i>Pièce for Bassoon</i> (Leduc) or <i>The Chester Bassoon Anthology</i> (Chester)
	6 Peter Lawrance	Freely (No.18 from <i>Featuring Melody for Bassoon</i> ) <b>SOLO</b>	Peter Lawrance: <i>Featuring Melody for Bassoon</i> (Brass Wind)
	7 Milde	Romanze (No. 2 from <i>Three Study Pieces</i> )	Milde: <i>Three Study Pieces</i> (Musica Rara)
	8 Mozart	Andante ma adagio (2nd movt from <i>Concerto in B♭</i> , K.191)	Mozart: <i>Concerto in B♭</i> , K.191 (Bärenreiter or Henle or Kevin Mayhew)
	9 Tansman	Aria (2nd movt from <i>Sonatine</i> )	Tansman: <i>Sonatine for Bassoon</i> (Eschig)
	10 Errollyn Wallen	Miriam, Miriam <b>SOLO</b>	Errollyn Wallen: <i>Miriam, Miriam</i> (ABRSM) ©
<b>C</b>	1 Roma Cafolla	Capri	Roma Cafolla: <i>Capri for Bassoon</i> (Forton Music)
	2 Colin Cowles	Contrasts with Rock (No. 6 from <i>Catchy Tunes for 'Oons, Book 1</i> )	Colin Cowles: <i>Catchy Tunes for 'Oons, Book 1</i> (Studio Music)
	3 S. de Haan	Scherzo	S. de Haan: <i>Scherzo for Bassoon</i> (Schott)
	4 Dukas	The Sorcerer's Apprentice, arr. Schoenbach	Solos for the Bassoon Player (G. Schirmer)
	5 A. Hedges	Willow Walk, Op.143b, arr. Denley	Time Pieces for Bassoon, Vol. 2 (ABRSM)
	6 Hurlstone	Moderato-Vivace (4th movt from <i>Sonata in F</i> )	Hurlstone: <i>Sonata in F</i> (Emerson)
	7 Elena Kats-Chernin	Removalist Rag (from <i>Four Bassoon Rags</i> )	Elena Kats-Chernin: <i>Four Bassoon Rags</i> (Boosey & Hawkes)
	8 W. Lloyd Webber	Northington Farm	W. Lloyd Webber: <i>Northington Farm</i> (Stainer & Bell)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Jim Parker	Ground Force	The Music of Jim Parker for Bassoon (Brass Wind)
10 A. Wills	Bucolics	New Pieces for Bassoon, Book 2 (ABRSM) ©

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
D $\flat$ /C $\sharp$ , E, G majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	tongued / slurred
B $\flat$ , B majors and minors (minors harmonic <i>and</i> melodic)	3 oct.	
<b>SCALE IN THIRDS</b>		
F major	1 oct.	tongued / slurred
<b>CHROMATIC SCALES</b>		
starting on E and G	2 oct.	tongued / slurred
starting on B $\flat$	3 oct.	
<b>ARPEGGIOS</b>		
D $\flat$ /C $\sharp$ , E, G majors and minors	2 oct.	tongued / slurred
B $\flat$ , B majors and minors	3 oct.	
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of A and C	2 oct.	tongued / slurred
in the key of E $\flat$	3 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on E and G	2 oct.	tongued / slurred
starting on B $\flat$	3 oct.	

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 148



## GRADE 7

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. 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**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Jancourt	Andante (No.1 from <i>26 Melodic Studies</i> , Op.15) <b>SOLO</b>	Jancourt: <i>26 Melodic Studies</i> , Op.15 (IMC or Universal)
	2 Milde	Andante (No.1 from <i>Three Study Pieces</i> )	Milde: <i>Three Study Pieces</i> (Musica Rara)
	3 Mozart	Rondo: Tempo di Menuetto (3rd movt from <i>Concerto in B♭</i> , K.191) <i>bassoon tacet in tutti</i>	Mozart: <i>Concerto in B♭</i> , K.191 (Bärenreiter or Henle or Kevin Mayhew)
	4 Pivoňka	Tarantella (No. 4 from <i>Rhythmical Etudes</i> ) <b>SOLO</b>	Pivoňka: <i>Rhythmical Etudes</i> (Bärenreiter)
	5 I. J. Pleyel	Rondo: Allegretto (3rd movt from <i>Concerto in B♭</i> )	I. J. Pleyel: <i>Concerto in B♭</i> (Musica Rara)
	6 James Rae	Rondo Espagnol (3rd movt from <i>Sonatina for Bassoon</i> )	James Rae: <i>Sonatina for Bassoon</i> (Reedimensions)
	7 Senaillé	Allegro spiritoso (from <i>Introduction and Allegro spiritoso</i> ), arr. De Smet or arr. Parker	Senaillé: <i>Introduction and Allegro spiritoso</i> (Fentone or Novello)
	8 Telemann	Allegro (2nd movt from <i>Sonata in F minor</i> , TWV 41:f1)	Telemann: <i>Sonata in F minor</i> , TWV 41:f1 (Amadeus)
	9 Vivaldi	Allegro (3rd movt from <i>Concerto in A minor</i> , RV 497 F.VIII No. 7)	Vivaldi: <i>Concerto in A minor</i> , RV 497 F.VIII No. 7 (Ricordi)
	10 Weissenborn	Study No.15 (from <i>Bassoon Studies</i> , Op. 8, Vol. 2) <b>SOLO</b>	Weissenborn: <i>Bassoon Studies</i> , Op. 8, Vol. 2 (Peters)
<b>B</b>	1 Leila Agolli	Song (from <i>Song and Dance</i> )	Leila Agolli: <i>Song and Dance for Bassoon</i> (Emerson)
	2 Hindemith	2nd movt (from <i>Sonata for Bassoon</i> ) <i>starting at Marsch</i>	Hindemith: <i>Sonata for Bassoon</i> (Schott)
	3 Hurlstone	Ballade (2nd movt from <i>Sonata in F</i> )	Hurlstone: <i>Sonata in F</i> (Emerson)
	4 Saint-Saëns	Allegro moderato (1st movt from <i>Sonata in G</i> , Op.168)	Saint-Saëns: <i>Sonata in G</i> , Op.168 (Henle or Peters)
	5 Schumann	Romance (No.1 from <i>Three Romances</i> , Op. 94), arr. Gatt	Schumann: <i>Romances</i> , Op. 94 (Phylloscopus)
	6 Tchaikovsky	Nocturne, Op.19, trans. Moore & Downing	Tchaikovsky: <i>Andante Cantabile and Nocturne Op.19</i> (Dr Downing Music)
	7 Tcherepnin	Mi temps (2nd movt from <i>Sonatine sportive</i> , Op. 63) <i>with printed cadenzas</i>	Tcherepnin: <i>Sonatine sportive</i> , Op. 63 for Bassoon (Leduc) or <i>The Chester Bassoon Anthology</i> (Chester)
	8 Fraser Trainer	Song for Connie	Unbeaten Tracks for Bassoon (Faber)
	9 Weber	Adagio (2nd movt from <i>Concerto in F</i> , Op. 75)	Weber: <i>Concerto in F</i> , Op. 75 (Universal)
	10 John Williams	Eó Rossa (No. 3 from <i>The Five Sacred Trees</i> )	John Williams: <i>The Five Sacred Trees</i> (Hal Leonard)
<b>C</b>	1 D. Bourgeois	Tempo di valse (No. 4 from <i>Fantasy Pieces for Bassoon</i> ) <b>SOLO</b>	D. Bourgeois: <i>Fantasy Pieces for Bassoon</i> (Brass Wind)
	2 Bozza	Scherzando (No.1 from <i>12 Caprices</i> ) <b>SOLO</b>	Bozza: <i>12 Caprices for Bassoon</i> (Leduc)
	3 Hurlstone	Vivace (1st movt from <i>Sonata in F</i> )	Hurlstone: <i>Sonata in F</i> (Emerson)
	4 Elena Kats-Chernin	Russian Rag (from <i>Four Bassoon Rags</i> )	Elena Kats-Chernin: <i>Four Bassoon Rags</i> (Boosey & Hawkes)
	5 Ottó Oromszegi	Allegro giocoso (No. 7 from <i>15 Characteristic Pieces in Hungarian Style</i> ) <b>SOLO</b>	Ottó Oromszegi: <i>15 Characteristic Pieces in Hungarian Style</i> (Emerson)
	6 Ryszard Paciorkiewicz	Filutek's Adventure (from <i>Two Miniatures</i> ) <i>with printed cadenza</i>	Ryszard Paciorkiewicz: <i>Two Miniatures</i> (PWM)
	7 Teresa Procaccini	Presto (No.1 from <i>Three Pieces</i> , Op. 30)	Teresa Procaccini: <i>Trois Pièces</i> (Leduc)
	8 Ravel	Pièce en forme de habanera, trans. Oubradous	Ravel: <i>Pièce en forme de habanera</i> , for Bassoon (Leduc) or <i>The Chester Bassoon Anthology</i> (Chester)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Schreck	Allegro - Più mosso (3rd movt from <i>Sonata for Bassoon, Op. 9</i> )	Schreck: Sonata for Bassoon, Op. 9 (Hofmeister)
10 Siqueira	Allegro scherzoso (No. 3 from <i>Three Etudes</i> )	Siqueira: Three Etudes for Bassoon (TrevCo Music Publishing)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16-17, 19 & 22

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
F, A $\flat$ /G $\sharp$ , A majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	legato-tongued / staccato / slurred
B, C majors and minors (minors harmonic <i>and</i> melodic)	3 oct.	
<b>EXTENDED-RANGE SCALE</b>		
E major	see p. 22	legato-tongued / staccato / slurred
<b>SCALE IN THIRDS</b>		
G major	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on F, A $\flat$ and A	2 oct.	legato-tongued / staccato / slurred
starting on B	3 oct.	
<b>ARPEGGIOS</b>		
F, A $\flat$ /G $\sharp$ , A majors and minors	2 oct.	legato-tongued / staccato / slurred
B, C majors and minors	3 oct.	
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of B $\flat$ , D $\flat$ and D	2 oct.	legato-tongued / staccato / slurred
in the key of E	3 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on F, A $\flat$ and A	2 oct.	legato-tongued / staccato / slurred
starting on B	3 oct.	

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23-24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 149

## GRADE 8

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. 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**; for further details see pages 14–16

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 C. P. E. Bach	Allegro (2nd movt from <i>Sonata in D minor for Bassoon Solo</i> ), trans. Rechtman <b>SOLO</b>	C. P. E. Bach: <i>Sonata in D minor for Bassoon Solo</i> (Emerson)
	2 J. F. Fasch	Largo <b>and</b> Allegro (1st <b>and</b> 2nd movts from <i>Sonata in C</i> )	J. F. Fasch: <i>Sonata in C</i> (Universal)
	3 Françaix	Vivace (1st movt from <i>Divertissement</i> )	Françaix: <i>Divertissement for Bassoon</i> (Schott)
	4 Jacob	Rondo (3rd movt from <i>Concerto</i> )	Jacob: <i>Concerto for Bassoon</i> (Stainer & Bell)
	5 Milde	Presto (No. 7 from <i>50 Concert Studies</i> , Op. 26) <b>SOLO</b>	Milde: <i>50 Concert Studies</i> , Op. 26 (Alfred) or Milde: <i>Concert Studies</i> , Op. 26, Vol. 1 (IMC)
	6 Mozart	Allegro (1st movt from <i>Concerto in B<math>\flat</math></i> , K.191) <i>bassoon tacet in tutti</i>	Mozart: <i>Concerto in B<math>\flat</math></i> , K.191 (Bärenreiter or Henle or Kevin Mayhew)
	7 Vivaldi	Allegro poco (1st movt from <i>Concerto in E minor</i> , RV 484, F. VIII No. 6)	Vivaldi: <i>Concerto in E minor</i> , RV 484, F.VIII No. 6 (IMC)
	8 Vivaldi	Allegro (3rd movt from <i>Concerto in E minor</i> , RV 484, F. VIII No. 6)	Vivaldi: <i>Concerto in E minor</i> , RV 484, F.VIII No. 6 (IMC)
	9 Weber	Allegro ma non troppo (1st movt from <i>Concerto in F</i> , Op. 75)	Weber: <i>Concerto in F</i> , Op. 75 (Universal)
	10 Weissenborn	Study No.33 (from <i>Bassoon Studies</i> , Op. 8, Vol. 2) <b>SOLO</b>	Weissenborn: <i>Bassoon Studies</i> , Op. 8, Vol. 2 (Peters)
<b>B</b>	1 Ken Cooper	Slowly with expression (3rd movt from <i>Jazz Suite for Bassoon</i> )	Ken Cooper: <i>Jazz Suite for Bassoon</i> (TrevCo Music Publishing)
	2 Devienne	Allegro con espressione (1st movt from <i>Sonata in G minor</i> , Op. 24 No. 5)	Devienne: <i>Sonata in G minor</i> , Op. 24 No. 5 (Musica Rara)
	3 Elgar	Romance, Op. 62	Elgar: <i>Romance</i> , Op. 62 (Novello) or <i>The Chester Bassoon Anthology</i> (Chester)
	4 Ida Gotkovsky	Variation – Expressive <b>and</b> Variation – Ostinato (Nos 4 <b>and</b> 5 from <i>Variations concertantes</i> )	Ida Gotkovsky: <i>Variations concertantes</i> (Editions Musicales Transatlantiques)
	5 Hummel	Romanza (2nd movt from <i>Concerto in F</i> )	Hummel: <i>Concerto in F for Bassoon</i> (IMC)
	6 Saint-Saëns	Molto adagio–Allegro moderato (3rd movt from <i>Sonata in G</i> , Op. 168)	Saint-Saëns: <i>Sonata in G</i> , Op. 168 (Henle or Peters)
	7 Schreck	Allegro ma non troppo (1st movt from <i>Sonata for Bassoon</i> , Op. 9)	Schreck: <i>Sonata for Bassoon</i> , Op. 9 (Hofmeister)
	8 Schumann	Romance (No. 2 from <i>Three Romances</i> , Op. 94), arr. Gatt	Schumann: <i>Romances</i> , Op. 94 (Phylloscopus)
	9 Jeff Scott	Elegy for Innocence ending b. 158; with repeats; with quasi cadenza	Jeff Scott: <i>Elegy for Innocence</i> (TrevCo Music Publishing)
	10 Spohr	Adagio in F, Op. 115	Spohr: <i>Adagio in F</i> , Op. 115 (IMC)
<b>C</b>	1 D. Bourgeois	Allegro vivace (No. 7 from <i>Fantasy Pieces for Bassoon</i> ) <b>SOLO</b>	D. Bourgeois: <i>Fantasy Pieces for Bassoon</i> (Brass Wind)
	2 Grovlez	Sicilienne et Allegro giocoso	Grovlez: <i>Sicilienne et Allegro giocoso</i> (Leduc)
	3 Kunc	Buffoonery, Op. 63 <b>SOLO</b>	Kunc: <i>Buffoonery</i> , Op. 63 (Broude Brothers)
	4 Markiewiczówna	Toccata	Markiewiczówna: <i>Toccata for Bassoon</i> (PWM)
	5 Ottó Oromszegi	Bitterness <b>and</b> Policeman Dance (Nos 9 <b>and</b> 11 from <i>15 Characteristic Pieces in Hungarian Style</i> ) <b>SOLO</b>	Ottó Oromszegi: <i>15 Characteristic Pieces in Hungarian Style</i> (Emerson)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
6 Pierné	Prélude de concert sur un thème de Purcell, Op.53	Pierné: Prélude de concert, Op. 53 (Salabert)
7 Gary Powell Nash	Deformation V <i>with printed cadenza</i>	Gary Powell Nash: Deformation V for Bassoon (Gary Powell Nash) ©
8 Tansman	Allegro con moto (1st movt from <i>Sonatine</i> )	Tansman: Sonatine for Bassoon (Eschig)
9 Tcherepnin	Lutte (1st movt from <i>Sonatine sportive</i> , Op. 63)	Tcherepnin: Sonatine sportive, Op. 63 for Bassoon (Leduc)
10 Vinter	The Playful Pachyderm <i>with printed cadenza</i>	Vinter: The Playful Pachyderm (Boosey & Hawkes)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17, 19 & 22

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
E♭, F♯ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	legato-tongued / staccato / slurred
C, D♭/C♯, D majors and minors (minor harmonic <i>and</i> melodic)	3 oct.	
<b>EXTENDED-RANGE SCALES</b>		
A♭ major	see p. 22	legato-tongued / staccato / slurred
A harmonic minor		
<b>SCALES IN THIRDS</b>		
A major	2 oct.	legato-tongued / staccato / slurred
B♭ major	3 oct.	
<b>CHROMATIC SCALES</b>		
starting on E♭ and F♯	2 oct.	legato-tongued / staccato / slurred
starting on C, C♯ and D	3 oct.	
<b>WHOLE-TONE SCALES</b>		
starting on A♭	2 oct.	legato-tongued / staccato / slurred
starting on B	3 oct.	
<b>ARPEGGIOS</b>		
E♭, F♯ majors and minors	2 oct.	legato-tongued / staccato / slurred
C, D♭/C♯, D majors and minors	3 oct.	
<b>EXTENDED-RANGE ARPEGGIOS</b>		
A♭ major	see p. 22	legato-tongued / staccato / slurred
A minor		
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of A♭ and B	2 oct.	legato-tongued / staccato / slurred
in the keys of F, F♯ and G	3 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on E♭ and F♯	2 oct.	legato-tongued / staccato / slurred
starting on C, C♯ and D	3 oct.	

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 150

## GRADE 1

For information on instruments (including a related-instrument option) see page 13.

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

**ALTO or BARITONE SAXOPHONE IN E♭**

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Lazarus	Study in C <b>SOLO</b>	Saxophone Exam Pieces from 2022, Grade 1 (ABRSM)
	2 John Reeman	Promenade (from <i>Simple Suite No. 3</i> ), arr. Denley	Saxophone Exam Pieces from 2022, Grade 1 (ABRSM)
	3 Peuerl	Däntz (No. 2 from <i>Suite in Eb</i> ), arr. Mohrs	Saxophone Exam Pieces from 2022, Grade 1 (ABRSM)
	4 Anon. Austrian	Red Sails, arr. A. & J. Oosthuizen <i>upper part</i> <b>DUET</b>	Easy Duets from Around the World for Saxophones (Wild Music Publications)
	5 Alan Bullard	Marching Sax (No. 3 from <i>Sixty for Sax</i> ) <b>SOLO</b>	Alan Bullard: <i>Sixty for Sax</i> (ABRSM)
	6 Corelli	Vivace, arr. Hampton	P. 32 from <i>Saxophone Basics</i> (Faber) <b>III</b>
	7 Keri Degg	I've Got the Last Word (from <i>40 Graded Saxophone Duets</i> ) <i>upper part</i> <b>DUET</b>	Keri Degg: <i>40 Graded Saxophone Duets</i> (Masquerade Music)
	8 Handel	Song of Triumph, arr. Kraszna	Saxophone Music for Beginners (EMB Zeneműkiadó)
	9 Chris Hazell	Day Off	Up Front Album for Saxophone, E♭ Alto edition (Brass Wind)
	10 Susato	Les grands douleurs (Basse Dance No. 6 from <i>Danserye</i> ), arr. Sparke	Sounds Classical for Alto Saxophone (Anglo Music)
<b>B</b>	1 Althea Talbot-Howard	Chanson de ma patrie	Saxophone Exam Pieces from 2022, Grade 1 (ABRSM)
	2 Trad. Russian	Song of the Volga Boatmen, arr. Buckland	Saxophone Exam Pieces from 2022, Grade 1 (ABRSM)
	3 Jeffery Wilson	Persuasive Waltz (from <i>Saxploration</i> )	Saxophone Exam Pieces from 2022, Grade 1 (ABRSM)
	4 Brahms	Cradle Song, arr. Scott	Time Travels for Saxophone (Astute Music) <b>III</b>
	5 Cheryl Clark	It's an Illusion <i>upper part</i> <b>DUET</b>	Creative Saxophone Duets (OUP)
	6 Richard Ingham	Magnus in Kintyre (No. 5 from <i>New Progressive Saxophone Studies</i> ) <b>SOLO</b>	Richard Ingham: <i>New Progressive Saxophone Studies</i> (Largo Music)
	7 Klosé	Study in F <b>SOLO</b>	No. 3 from <i>More Graded Studies for Saxophone, Book 1</i> (Faber)
	8 Schubert	Entr'acte Music (from <i>Rosamunde</i> , D. 797), arr. Kolman	Repertoire Explorer for Alto Saxophone (Universal)
	9 Ros Stephen	Guanabara Bay (No. 1 from <i>E♭ Saxophone Globetrotters</i> ) <b>DUET/PIANO</b>	Ros Stephen: <i>E♭ Saxophone Globetrotters</i> (OUP) ⊕
	10 Pam Wedgwood	I Believe	Up-Grade! Alto Saxophone Grades 1–2 (Faber)
<b>C</b>	1 Bart	I'd do anything (from <i>Oliver!</i> ), arr. Lawrance <i>with repeat</i>	Saxophone Exam Pieces from 2022, Grade 1 (ABRSM)
	2 Philip Herbert	Strolling	Saxophone Exam Pieces from 2022, Grade 1 (ABRSM)
	3 Saint-Saëns	L'éléphant (from <i>Le carnaval des animaux</i> ), arr. Blackwell	Saxophone Exam Pieces from 2022, Grade 1 (ABRSM)
	4 Rob Buckland	Saxi-Taxi	Time Travels for Saxophone (Astute Music) <b>III</b>
	5 Andy Hampton	Just Left of Right	P. 31 from <i>Saxophone Basics</i> (Faber) <b>III</b>
	6 Offenbach	Can Can, arr. Wedgwood <i>with repeat</i>	Up-Grade! Alto Saxophone Grades 1–2 (Faber)
	7 Alastair Penman	Stepping Out (No. 2 from <i>Stepping Out, Ten Easy Duets for Saxophone</i> ) <i>upper part</i> <b>DUET</b>	Alastair Penman: <i>Stepping Out, Ten Easy Duets for Saxophone</i> (Saxtet Publications)
	8 James Rae	On the Ball	Final Whistle! for E♭ Saxophone (Gumbles Publications)

**III** Piano accompaniment published separately

⊕ Piano accompaniment printable separately, see [www.abrsm.org/syllabusclarifications](http://www.abrsm.org/syllabusclarifications)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Kellie Santin	Craving Calypso <i>upper part</i> <b>DUET</b>	Creative Saxophone Duets (OUP)
10 R. & R. Sherman	Truly Scrumptious (from <i>Chitty Chitty Bang Bang</i> ), arr. Lawrance	Winner Scores All for Saxophone (Brass Wind) <b>!!!</b>

Exam requirements continue on page 118

### SOPRANO OR TENOR SAXOPHONE IN B $\flat$

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b> 1 Lazarus	Study in C <b>SOLO</b>	Saxophone Exam Pieces from 2022, Grade 1 (ABRSM)
2 John Reeman	Promenade (from <i>Simple Suite No. 3</i> ), arr. Denley	Saxophone Exam Pieces from 2022, Grade 1 (ABRSM)
3 Peuerl	Dantz (No. 2 from <i>Suite in Eb</i> ), arr. Mohrs	Saxophone Exam Pieces from 2022, Grade 1 (ABRSM)
4 Anon. Austrian	Red Sails, arr. A. & J. Oosthuizen <i>upper part</i> <b>DUET</b>	Easy Duets from Around the World for Saxophones (Wild Music Publications)
5 Alan Bullard	Marching Sax (No. 3 from <i>Sixty for Sax</i> ) <b>SOLO</b>	Alan Bullard: Sixty for Sax (ABRSM)
6 Corelli	Vivace, arr. Hampton	P. 32 from <i>Saxophone Basics</i> (Faber) <b>!!!</b>
7 Keri Degg	I've Got the Last Word (from <i>40 Graded Saxophone Duets</i> ) <i>upper part</i> <b>DUET</b>	Keri Degg: 40 Graded Saxophone Duets (Masquerade Music)
8 Handel	Song of Triumph, arr. Kraszna	Saxophone Music for Beginners (EMB Zeneműkiadó)
9 Chris Hazell	Day Off	Up Front Album for Saxophone, B $\flat$ Tenor edition (Brass Wind)
10 Susato	Les grand douleurs (Basse Dance No. 6 from <i>Danserye</i> ), arr. Sparke	Sounds Classical for Tenor Saxophone (Anglo Music)
<b>B</b> 1 Althea Talbot-Howard	Chanson de ma patrie	Saxophone Exam Pieces from 2022, Grade 1 (ABRSM)
2 Trad. Russian	Song of the Volga Boatmen, arr. Buckland	Saxophone Exam Pieces from 2022, Grade 1 (ABRSM)
3 Jeffery Wilson	Persuasive Waltz (from <i>Saxploration</i> )	Saxophone Exam Pieces from 2022, Grade 1 (ABRSM)
4 Brahms	Cradle Song, arr. Scott	Time Travels for Saxophone (Astute Music) <b>!!!</b>
5 Cheryl Clark	It's an Illusion <i>upper part</i> <b>DUET</b>	Creative Saxophone Duets (OUP)
6 Richard Ingham	Magnus in Kintyre (No. 5 from <i>New Progressive Saxophone Studies</i> ) <b>SOLO</b>	Richard Ingham: New Progressive Saxophone Studies (Largo Music)
7 Klosé	Study in F <b>SOLO</b>	No. 3 from <i>More Graded Studies for Saxophone, Book 1</i> (Faber)
8 Schubert	Entr'acte Music (from <i>Rosamunde, D. 797</i> ), arr. Kolman	Repertoire Explorer for Tenor Saxophone (Universal)
9 Ros Stephen	Guanabara Bay (No. 1 from <i>B<math>\flat</math> Saxophone Globetrotters</i> ) <b>DUET/PIANO</b>	Ros Stephen: B $\flat$ Saxophone Globetrotters (OUP) $\otimes$
10 Pam Wedgwood	I Believe	Selected Solos for Soprano/Tenor Saxophone, Grades 1-3 (Faber)
<b>C</b> 1 Bart	I'd Do Anything (from <i>Oliver!</i> ), arr. Lawrance <i>with repeat</i>	Saxophone Exam Pieces from 2022, Grade 1 (ABRSM)
2 Philip Herbert	Strolling	Saxophone Exam Pieces from 2022, Grade 1 (ABRSM)
3 Saint-Saëns	L'éléphant (from <i>Le carnaval des animaux</i> ), arr. Blackwell	Saxophone Exam Pieces from 2022, Grade 1 (ABRSM)
4 Rob Buckland	Saxi-Taxi	Time Travels for Saxophone (Astute Music) <b>!!!</b>
5 Andy Hampton	Just Left of Right	P. 31 from <i>Saxophone Basics</i> (Faber) <b>!!!</b>
6 Offenbach	Can Can, arr. Wedgwood <i>with repeat</i>	Selected Solos for Soprano/Tenor Saxophone, Grades 1-3 (Faber)
7 Alastair Penman	Stepping Out (No. 2 from <i>Stepping Out, Ten Easy Duets for Saxophone</i> ) <i>upper part</i> <b>DUET</b>	Alastair Penman: Stepping Out, Ten Easy Duets for Saxophone (Saxtet Publications)

**!!!** Piano accompaniment published separately

$\otimes$  Piano accompaniment printable separately, see [www.abrsm.org/syllabusclarifications](http://www.abrsm.org/syllabusclarifications)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8 James Rae	On the Ball	Final Whistle! for B♭ Saxophone (Gumbles Publications)
9 Kellie Santin	Craving Calypso <i>upper part</i> <b>DUET</b>	Creative Saxophone Duets (OUP)
10 R. & R. Sherman	Truly Scrumptious (from <i>Chitty Chitty Bang Bang</i> ), arr. Lawrance	Winner Scores All for Saxophone (Brass Wind) <b>!!!</b>

**SCALES AND ARPEGGIOS:** from memory; for further details see pages 16–17

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

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 144

## GRADE 2

For information on instruments (including a related-instrument option) see page 13.

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

### ALTO or BARITONE SAXOPHONE IN E♭

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Handel	Bourrée (2nd movt from <i>Music for the Royal Fireworks</i> , HWV 351), arr. Bullard	Saxophone Exam Pieces from 2022, Grade 2 (ABRSM)
	2 Robert Jones	In Sherwood livde stout Robin Hood (from <i>Fourth Booke of Ayres</i> ), arr. Denley	Saxophone Exam Pieces from 2022, Grade 2 (ABRSM)
	3 Nilia Velázquez	Spiritoso <b>SOLO</b>	Saxophone Exam Pieces from 2022, Grade 2 (ABRSM)
	4 Anon.	Mr Scoolding's Minuet, arr. Sparke	Sounds Classical for Alto Saxophone (Anglo Music)
	5 Mick Foster	Celebration Song (No. 2 from <i>Jazz Gallery for Saxophone</i> )	Mick Foster: Jazz Gallery for Saxophone (Saxtet Publications)
	6 Karen Gourlay	Minuet (No. 1 from <i>Dazzling Duos, Grade 2 Saxophone</i> ) <b>upper part DUET</b>	Karen Gourlay: Dazzling Duos, Grade 2 Saxophone (Forton Music)
	7 Heather Hammond	Teamwork (from <i>Super Sax Duets and Trios, Book 1</i> ) <b>upper part DUET</b>	Heather Hammond: Super Sax Duets and Trios, Book 1 (Kevin Mayhew)
	8 James Rae	March of the Chipolatas (No. 4 from <i>36 More Modern Studies for Solo Saxophone</i> ) <b>SOLO</b>	James Rae: 36 More Modern Studies for Solo Saxophone (Universal)
	9 Shield*	The Ploughboy, arr. Davies	Folk Roots for Alto Saxophone (Boosey & Hawkes)
	10 Philip Sparke	Trumpet Tune	Skilful Solos for Alto Saxophone (Anglo Music)
<b>B</b>	1 Holst	Jupiter (from <i>The Planets</i> , Op. 32), arr. Blackwell	Saxophone Exam Pieces from 2022, Grade 2 (ABRSM)
	2 Humperdinck	Abendsegen (from <i>Hänsel und Gretel</i> ), arr. Gritton	Saxophone Exam Pieces from 2022, Grade 2 (ABRSM)
	3 Bongani Ndodana-Breen	Xhosa Fantasy	Saxophone Exam Pieces from 2022, Grade 2 (ABRSM)
	4 Rob Buckland	Paris	Time Travels for Saxophone (Astute Music) <b>!!!</b>
	5 Alan Bullard	Waltzing to Wembley	Final Whistle! for E♭ Saxophone (Gumbles Publications)
	6 Gluck	Aria (from <i>Orfeo ed Euridice</i> ), arr. Lawrance	Winner Scores All for Saxophone (Brass Wind) <b>!!!</b>
	7 Heather Hammond	Low Tide (from <i>Super Sax Duets and Trios, Book 1</i> ) <b>upper part DUET</b>	Heather Hammond: Super Sax Duets and Trios, Book 1 (Kevin Mayhew)
	8 Michael Henry	Interlude 1 (from <i>Three Interludes</i> )	Michael Henry: Three Interludes (Faber)
	9 Alan Menken	A Whole New World (from <i>Aladdin</i> ), arr. Lawrance	Easy Winners for Saxophone (Brass Wind) <b>!!!</b>
	10 Alastair Penman	Sailing (No. 5 from <i>Stepping Out, Ten Easy Duets for Saxophone</i> ) <b>upper part DUET</b>	Alastair Penman: Stepping Out, Ten Easy Duets for Saxophone (Saxtet Publications)
<b>C</b>	1 Beverley Calland	Horseshoe Shuffle	Saxophone Exam Pieces from 2022, Grade 2 (ABRSM)
	2 Gilkyson	The Bare Necessities (from <i>The Jungle Book</i> ), arr. Lawrance	Saxophone Exam Pieces from 2022, Grade 2 (ABRSM)
	3 Alan Houghton	Flying High (No. 2 from <i>Rhythm &amp; Rag for Saxophone</i> )	Saxophone Exam Pieces from 2022, Grade 2 (ABRSM)
	4 Karen Gourlay	Fiesta (No. 6 from <i>Dazzling Duos, Grade 2 Saxophone</i> ) <b>upper part DUET</b>	Karen Gourlay: Dazzling Duos, Grade 2 Saxophone (Forton Music)
	5 Chris Gumbley	Skedaddle (from <i>Cool School for Alto Saxophone</i> ) <b>SOLO</b>	Chris Gumbley: Cool School for Alto Saxophone (Brass Wind)
	6 Paul Harris	Pirates Ahoy!	First Repertoire for Alto Saxophone (Faber)

**!!!** Piano accompaniment published separately  
\* composer is cited as Trad. in the publication



	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7	James Rae	Crystal Waltz (No. 6 from <i>36 More Modern Studies for Solo Saxophone</i> ) SOLO	James Rae: 36 More Modern Studies for Solo Saxophone (Universal)
8	Philip Sparke	Pony and Trap	Skilful Solos for Alto Saxophone (Anglo Music)
9	Ros Stephen	Greenmarket Square (No. 2 from <i>E♭ Saxophone Globetrotters</i> ) DUET/PIANO	Ros Stephen: E♭ Saxophone Globetrotters (OUP) ©
10	Strayhorn	Take the 'A' Train, arr. Lawrance	Won Up! for Saxophone (Brass Wind) III

*Exam requirements continue on page 121*

### SOPRANO OR TENOR SAXOPHONE IN B♭

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A 1	Handel	Bourrée (from <i>Music for the Royal Fireworks</i> , HWV 351), arr. Bullard	Saxophone Exam Pieces from 2022, Grade 2 (ABRSM)
2	Robert Jones	In Sherwood livde stout Robin Hood (from <i>Fourth Booke of Ayres</i> ), arr. Denley	Saxophone Exam Pieces from 2022, Grade 2 (ABRSM)
3	Nilia Velázquez	Spiritoso SOLO	Saxophone Exam Pieces from 2022, Grade 2 (ABRSM)
4	Anon.	Mr Scoolding's Minuet, arr. Sparke	Sounds Classical for Tenor Saxophone (Anglo Music)
5	Mick Foster	Celebration Song (No. 2 from <i>Jazz Gallery for Saxophone</i> )	Mick Foster: Jazz Gallery for Saxophone (Saxtet Publications)
6	Karen Gourlay	Minuet (No. 1 from <i>Dazzling Duos, Grade 2 Saxophone</i> ) upper part DUET	Karen Gourlay: Dazzling Duos, Grade 2 Saxophone (Forton Music)
7	Heather Hammond	Teamwork (from <i>Super Sax Duets and Trios, Book 1</i> ) upper part DUET	Heather Hammond: Super Sax Duets and Trios, Book 1 (Kevin Mayhew)
8	James Rae	March of the Chipolatas (No. 4 from <i>36 More Modern Studies for Solo Saxophone</i> ) SOLO	James Rae: 36 More Modern Studies for Solo Saxophone (Universal)
9	Shield	The Ploughboy, arr. Davies	Folk Roots for Tenor Saxophone (Boosey & Hawkes)
10	Philip Sparke	Trumpet Tune	Skilful Solos for Tenor Saxophone (Anglo Music)
B 1	Holst	Jupiter (from <i>The Planets</i> , Op. 32), arr. Blackwell	Saxophone Exam Pieces from 2022, Grade 2 (ABRSM)
2	Humperdinck	Abendsegen (from <i>Hänsel und Gretel</i> ), arr. Gritton	Saxophone Exam Pieces from 2022, Grade 2 (ABRSM)
3	Bongani Ntodana-Breen	Xhosa Fantasy	Saxophone Exam Pieces from 2022, Grade 2 (ABRSM)
4	Rob Buckland	Paris	Time Travels for Saxophone (Astute Music) III
5	Alan Bullard	Waltzing to Wembley	Final Whistle! for B♭ Saxophone (Gumbles Publications)
6	Gluck	Aria (from <i>Orfeo ed Euridice</i> ), arr. Lawrance	Winner Scores All for Saxophone (Brass Wind) III
7	Heather Hammond	Low Tide (from <i>Super Sax Duets and Trios, Book 1</i> ) upper part DUET	Heather Hammond: Super Sax Duets and Trios, Book 1 (Kevin Mayhew)
8	Michael Henry	Interlude 1 (from <i>Three Interludes</i> )	Michael Henry: Three Interludes (Faber)
9	Alan Menken	A Whole New World (from <i>Aladdin</i> ), arr. Lawrance	Easy Winners for Saxophone (Brass Wind) III
10	Alastair Penman	Sailing (No. 5 from <i>Stepping Out, Ten Easy Duets for Saxophone</i> ) upper part DUET	Alastair Penman: Stepping Out, Ten Easy Duets for Saxophone (Saxtet Publications)
C 1	Beverly Calland	Horseshoe Shuffle	Saxophone Exam Pieces from 2022, Grade 2 (ABRSM)
2	Gilkyson	The Bare Necessities (from <i>The Jungle Book</i> ), arr. Lawrance	Saxophone Exam Pieces from 2022, Grade 2 (ABRSM)
3	Alan Haughton	Flying High (No. 2 from <i>Rhythm &amp; Rag for Saxophone</i> )	Saxophone Exam Pieces from 2022, Grade 2 (ABRSM)

III Piano accompaniment published separately

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COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
4 Karen Gourlay	Fiesta (No. 6 from <i>Dazzling Duos, Grade 2 Saxophone</i> ) <i>upper part</i> <b>DUET</b>	Karen Gourlay: <i>Dazzling Duos, Grade 2 Saxophone</i> (Forton Music)
5 Chris Gumbley	Skedaddle (from <i>Cool School for Tenor Saxophone</i> ) <b>SOLO</b>	Chris Gumbley: <i>Cool School for Tenor Saxophone</i> (Brass Wind)
6 Paul Harris	Pirates Ahoy!	Selected Solos for Soprano/Tenor Saxophone, Grades 1-3 (Faber)
7 James Rae	Crystal Waltz (No. 6 from <i>36 More Modern Studies for Solo Saxophone</i> ) <b>SOLO</b>	James Rae: <i>36 More Modern Studies for Solo Saxophone</i> (Universal)
8 Philip Sparke	Pony and Trap	Skilful Solos for Tenor Saxophone (Anglo Music)
9 Ros Stephen	Greenmarket Square (No. 2 from <i>B♭ Saxophone Globetrotters</i> ) <b>DUET/PIANO</b>	Ros Stephen: <i>B♭ Saxophone Globetrotters</i> (OUP) ⊕
10 Strayhorn	Take the 'A' Train, arr. Lawrance	Won Up! for Saxophone (Brass Wind) <b>III</b>

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

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

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 145

## GRADE 3

For information on instruments (including a related-instrument option) see page 13.

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

**ALTO or BARITONE SAXOPHONE IN E♭**

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Mike Mower	Le petit chien (No.11 from <i>The Good Tempered Saxophone</i> ) <b>SOLO</b>	Saxophone Exam Pieces from 2022, Grade 3 (ABRSM)
	2 Trad. English	The Miller of the Dee, arr. Davies	Saxophone Exam Pieces from 2022, Grade 3 (ABRSM)
	3 Vivaldi	Allegro (1st movt from <i>Concerto in E, 'La Primavera', Op. 8 No.1, RV 269</i> ), arr. Blackwell	Saxophone Exam Pieces from 2022, Grade 3 (ABRSM)
	4 Byrd	Lord Willobies Welcome Home, arr. Sparke	Sounds Classical for Alto Saxophone (Anglo Music)
	5 Keri Degg	Dance of the Flowers (from <i>40 Graded Saxophone Duets</i> ) <i>upper part</i> <b>DUET</b>	Keri Degg: 40 Graded Saxophone Duets (Masquerade Music)
	6 Handel	Allegro, arr. Kraszna	Saxophone Music for Beginners (EMB Zeneműkiadó)
	7 Musorgsky	Promenade (from <i>Pictures at an Exhibition</i> ), arr. Harris & Calland	First Repertoire for Alto Saxophone (Faber)
	8 James Rae	Spinnaker Jig (No. 9 from <i>36 More Modern Studies for Solo Saxophone</i> ) <b>SOLO</b>	James Rae: 36 More Modern Studies for Solo Saxophone (Universal)
	9 Philip Sparke	Waltz with Variations	Skilful Solos for Alto Saxophone (Anglo Music)
	10 Telemann	Polonoise, arr. Wood <i>upper part</i> <b>DUET</b>	Telemann: Four Easy Duets (Saxtet Publications)
<b>B</b>	1 Lloyd Coleman	Swan Song	Saxophone Exam Pieces from 2022, Grade 3 (ABRSM)
	2 Ravel	Pavane pour une infante défunte, arr. Bullard	Saxophone Exam Pieces from 2022, Grade 3 (ABRSM)
	3 Althea Talbot-Howard	The Church at Errislannan	Saxophone Exam Pieces from 2022, Grade 3 (ABRSM)
	4 Karen Gourlay	Land's End (No.10 from <i>Dazzling Duos, Grade 3 Saxophone</i> ) <i>upper part</i> <b>DUET</b>	Karen Gourlay: Dazzling Duos, Grade 3 Saxophone (Forton Music)
	5 Grieg	Morning (from <i>Peer Gynt Suite</i> ), arr. Lanning	The Classic Experience for Alto Saxophone (Cramer)
	6 Michael Henry	Interlude 2 (from <i>Three Interludes</i> ) <i>trill optional</i>	Michael Henry: Three Interludes (Faber)
	7 Andrew Lloyd Webber	The Music of the Night (from <i>Phantom of the Opera</i> ), arr. Lawrence	Winner Scores All for Saxophone (Brass Wind) <b>!!!</b>
	8 MacDowell	To a Wild Rose, Op. 51 No.1, arr. Buckland	Time Travels for Saxophone (Astute Music) <b>!!!</b>
	9 Ros Stephen	Breton Mariner's Song (No. 3 from <i>E♭ Saxophone Globetrotters</i> ) <b>DUET/PIANO</b>	Ros Stephen: E♭ Saxophone Globetrotters (OUP) <b>⊕</b>
	10 Vaughan Williams	Linden Lea, arr. Denley	Time Pieces for E♭ Saxophone, Vol. 1 (ABRSM)
<b>C</b>	1 L. Bernstein	America (from <i>West Side Story</i> ), arr. Lawrence	Saxophone Exam Pieces from 2022, Grade 3 (ABRSM)
	2 Coward	My Horse has Cast a Shoe (from <i>Pacific 1860</i> ), arr. Denley	Saxophone Exam Pieces from 2022, Grade 3 (ABRSM)
	3 Charlotte Harding	Listen Up!	Saxophone Exam Pieces from 2022, Grade 3 (ABRSM)
	4 Alan Bullard	Cheerful Sax (No. 25 from <i>Sixty for Sax</i> ) <b>SOLO</b>	Alan Bullard: Sixty for Sax (ABRSM)
	5 Mick Foster	Havana Party (No.1 from <i>Jazz Gallery for Saxophone</i> )	Mick Foster: Jazz Gallery for Saxophone (Saxtet Publications)
	6 Karen Gourlay	Read All About It (No. 4 from <i>Dazzling Duos, Grade 3 Saxophone</i> ) <i>upper part</i> <b>DUET</b>	Karen Gourlay: Dazzling Duos, Grade 3 Saxophone (Forton Music)
	7 Joplin	The Entertainer, arr. Lawrence	Winners Galore for Saxophone (Brass Wind) <b>!!!</b>
	8 Ros Stephen	Roda de Choro (No.11 from <i>E♭ Saxophone Globetrotters</i> ) <b>DUET/PIANO</b>	Ros Stephen: E♭ Saxophone Globetrotters (OUP) <b>⊕</b>

**!!!** Piano accompaniment published separately

**⊕** Piano accompaniment printable separately, see [www.abrsm.org/syllabusclarifications](http://www.abrsm.org/syllabusclarifications)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Karen Street	Domain Reason <b>SOLO</b>	Double Click!! for Solo Saxophone (Gumbles Publications)
10 Billy Taylor	I wish I knew how it would feel to be free, arr. Bennett	YolanDa Brown Alto Sax Collection (Faber)

Exam requirements continue on page 124

### SOPRANO or TENOR SAXOPHONE IN B $\flat$

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b> 1 Mike Mower	Le petit chien (No.11 from <i>The Good Tempered Saxophone</i> ) <b>SOLO</b>	Saxophone Exam Pieces from 2022, Grade 3 (ABRSM)
2 Trad. English	The Miller of the Dee, arr. Davies	Saxophone Exam Pieces from 2022, Grade 3 (ABRSM)
3 Vivaldi	Allegro (1st movt from <i>Concerto in E, 'La Primavera', Op.8 No.1, RV 269</i> ), arr. Blackwell	Saxophone Exam Pieces from 2022, Grade 3 (ABRSM)
4 Byrd	Lord Willobies Welcome Home, arr. Sparke	Sounds Classical for Tenor Saxophone (Anglo Music)
5 Keri Degg	Dance of the Flowers (from <i>40 Graded Saxophone Duets</i> ) <i>upper part</i> <b>DUET</b>	Keri Degg: 40 Graded Saxophone Duets (Masquerade Music)
6 Handel	Allegro, arr. Kraszna	Saxophone Music for Beginners (EMB Zeneműkiadó)
7 Musorgsky	Promenade (from <i>Pictures at an Exhibition</i> ), arr. Harris & Calland	Selected Solos for Soprano/Tenor Saxophone, Grades 1-3 (Faber)
8 James Rae	Spinnaker Jig (No. 9 from <i>36 More Modern Studies for Solo Saxophone</i> ) <b>SOLO</b>	James Rae: 36 More Modern Studies for Solo Saxophone (Universal)
9 Philip Sparke	Waltz with Variations	Skilful Solos for Tenor Saxophone (Anglo Music)
10 Telemann	Polonoise, arr. Wood <i>upper part</i> <b>DUET</b>	Telemann: Four Easy Duets (Saxtet Publications)
<b>B</b> 1 Lloyd Coleman	Swan Song	Saxophone Exam Pieces from 2022, Grade 3 (ABRSM)
2 Ravel	Pavane pour une infante défunte, arr. Bullard	Saxophone Exam Pieces from 2022, Grade 3 (ABRSM)
3 Althea Talbot-Howard	The Church at Errislannan	Saxophone Exam Pieces from 2022, Grade 3 (ABRSM)
4 Karen Gourlay	Land's End (No.10 from <i>Dazzling Duos, Grade 3 Saxophone</i> ) <i>upper part</i> <b>DUET</b>	Karen Gourlay: Dazzling Duos, Grade 3 Saxophone (Forton Music)
5 Grieg	Morning (from <i>Peer Gynt Suite</i> ), arr. Lanning	Classic Experience Collection for Tenor Saxophone (Cramer)
6 Michael Henry	Interlude 2 (from <i>Three Interludes</i> ) <i>trill optional</i>	Michael Henry: Three Interludes (Faber)
7 Andrew Lloyd Webber	The Music of the Night (from <i>Phantom of the Opera</i> ), arr. Lawrance	Winner Scores All for Saxophone (Brass Wind) <b>III</b>
8 MacDowell	To a Wild Rose, Op. 51 No.1, arr. Buckland	Time Travels for Saxophone (Astute Music) <b>III</b>
9 Ros Stephen	Breton Mariner's Song (No. 3 from <i>B<math>\flat</math> Saxophone Globetrotters</i> ) <b>DUET/PIANO</b>	Ros Stephen: B $\flat$ Saxophone Globetrotters (OUP) $\otimes$
10 Vaughan Williams	Linden Lea, arr. Denley	Time Pieces for B $\flat$ Saxophone, Vol. 1 (ABRSM)
<b>C</b> 1 L. Bernstein	America (from <i>West Side Story</i> ), arr. Lawrance	Saxophone Exam Pieces from 2022, Grade 3 (ABRSM)
2 Coward	My Horse has Cast a Shoe (from <i>Pacific 1860</i> ), arr. Denley	Saxophone Exam Pieces from 2022, Grade 3 (ABRSM)
3 Charlotte Harding	Listen Up!	Saxophone Exam Pieces from 2022, Grade 3 (ABRSM)
4 Alan Bullard	Cheerful Sax (No. 25 from <i>Sixty for Sax</i> ) <b>SOLO</b>	Alan Bullard: Sixty for Sax (ABRSM)
5 Mick Foster	Havana Party (No. 1 from <i>Jazz Gallery for Saxophone</i> )	Mick Foster: Jazz Gallery for Saxophone (Saxtet Publications)
6 Karen Gourlay	Read All About It (No. 4 from <i>Dazzling Duos, Grade 3 Saxophone</i> ) <i>upper part</i> <b>DUET</b>	Karen Gourlay: Dazzling Duos, Grade 3 Saxophone (Forton Music)

**III** Piano accompaniment published separately

$\otimes$  Piano accompaniment printable separately, see [www.abrsm.org/syllabusclarifications](http://www.abrsm.org/syllabusclarifications)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7 Joplin	The Entertainer, arr. Lawrence	Winners Galore for Saxophone (Brass Wind) <b>III</b>
8 Ros Stephen	Roda de Choro (No.11 from <i>B♭ Saxophone Globetrotters</i> ) <b>DUET/PIANO</b>	Ros Stephen: <i>B♭ Saxophone Globetrotters</i> (OUP) <b>⊕</b>
9 Karen Street	Domain Reason <b>SOLO</b>	Double Click!! for Solo Saxophone (Gumbles Publications)
10 Billy Taylor	I wish I knew how it would feel to be free, arr. Bennett	YolanDa Brown Tenor Sax Collection (Faber)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
B♭ major <i>starting an octave above lowest tonic</i>	1 oct.	tongued / slurred
G major	a 12th	
C, D majors	2 oct.	
B minor <i>starting an octave above lowest tonic</i> (harmonic or melodic, at candidate's choice)	1 oct.	
G minor (harmonic or melodic, at candidate's choice)	a 12th	
D minor (harmonic or melodic, at candidate's choice)	2 oct.	
<b>CHROMATIC SCALE</b>		
starting on G	1 oct.	tongued / slurred
<b>ARPEGGIOS</b>		
B♭ major <i>starting an octave above lowest tonic</i>	1 oct.	tongued / slurred
G major	a 12th	
C, D majors	2 oct.	
B minor <i>starting an octave above lowest tonic</i>	1 oct.	
G minor	a 12th	
D minor	2 oct.	

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 145

## GRADE 4

For information on instruments (including a related-instrument option) see page 13.

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

### ALTO or BARITONE SAXOPHONE IN E♭

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b> 1	Valérie Rousse & Joël Littorie Valse sous le vent (No.1 from <i>Couleurs Caraïbe</i> )	Saxophone Exam Pieces from 2022, Grade 4 (ABRSM)
2	Handel Allegro (4th movt from <i>Sonata in F</i> , HWV 369, Op.1 No.11), arr. Blackwell	Saxophone Exam Pieces from 2022, Grade 4 (ABRSM)
3	Karen Street À la Gavotte (No.1 from <i>Street Beats</i> ) <i>trills optional</i> <b>SOLO</b>	Saxophone Exam Pieces from 2022, Grade 4 (ABRSM)
4	Alan Bullard Ceilidh Sax (No.28 from <i>Sixty for Sax</i> ) <b>SOLO</b>	Alan Bullard: <i>Sixty for Sax</i> (ABRSM)
5	Hywel Davies Hornpipe	Folk Roots for Alto Saxophone (Boosey & Hawkes)
6	Demnitz Study in D <b>SOLO</b>	No. 30 from <i>More Graded Studies for Saxophone, Book 1</i> (Faber)
7	Mozart Turkish Rondo (from <i>Piano Sonata in A</i> ), arr. Lanning	The Classic Experience for Alto Saxophone (Cramer)
8	Schubert Marche militaire, arr. Sparke	Skilful Solos for Alto Saxophone (Anglo Music)
9	Philip Sparke Scales of Justice	Skilful Solos for Alto Saxophone (Anglo Music)
10	Singlée Allegro vivace (3rd movt from <i>Premier Quatuor</i> , Op.53), arr. Harris & Calland	Concert Repertoire for Alto Saxophone (Faber)
<b>B</b> 1	Elgar Chanson de matin, Op.15 No.2, arr. Lanning	Saxophone Exam Pieces from 2022, Grade 4 (ABRSM)
2	G. & I. Gershwin & D. & D. Heyward Bess, you is my woman now (from <i>Porgy and Bess</i> ), arr. Iles	Saxophone Exam Pieces from 2022, Grade 4 (ABRSM)
3	Errollyn Wallen Pas de deux	Saxophone Exam Pieces from 2022, Grade 4 (ABRSM)
4	Richard Kershaw End of a Perfect Day (from <i>Latin Nights for Alto Saxophone</i> )	Richard Kershaw: <i>Latin Nights for Alto Saxophone</i> (Hunt Edition)
5	Mark Nightingale Junk Email Blues (No.18 from <i>Jazz@Etudes for Saxophone</i> ) <b>SOLO</b>	Mark Nightingale: <i>Jazz@Etudes for Saxophone</i> (Warwick Music)
6	Saint-Saëns The Swan (from <i>The Carnival of the Animals</i> ), arr. Rae	Take Ten for Alto Saxophone (Universal)
7	Claude-Michel Schönberg On My Own (from <i>Les Misérables</i> ), arr. Lawrance	Won Up! for Saxophone (Brass Wind) <b>III</b>
8	Ros Stephen Shanghai Rickshaw Ride (No.8 from <i>E♭ Saxophone Globetrotters</i> )	Ros Stephen: <i>E♭ Saxophone Globetrotters</i> (OUP) <b>⊕</b>
9	Verroust Study in B♭ <b>SOLO</b>	No. 29 from <i>More Graded Studies for Saxophone, Book 1</i> (Faber)
10	Vivaldi Largo (from <i>Winter</i> ), arr. Sparke	Skilful Solos for Alto Saxophone (Anglo Music)
<b>C</b> 1	Ruth Byrchmore Abracadabra	Saxophone Exam Pieces from 2022, Grade 4 (ABRSM)
2	Mark Fielding Tango (from <i>All Styles</i> ) <i>gliss optional; with repeats</i>	Saxophone Exam Pieces from 2022, Grade 4 (ABRSM)
3	Fučik Entry of the Gladiators, Op.68, arr. Denley	Saxophone Exam Pieces from 2022, Grade 4 (ABRSM)
4	YolanDa Brown Million Billion Love, arr. Bennett <i>bb. 51-59 as written</i>	YolanDa Brown Alto Sax Collection (Faber)
5	Alan Bullard Final Whistle!	Final Whistle! for E♭ Saxophone (Gumbles Publications)
6	Jobim & Mendonça Desafinado, arr. Harris & Calland	First Repertoire for Alto Saxophone (Faber)

**III** Piano accompaniment published separately

**⊕** Piano accompaniment printable separately, see [www.abrsm.org/syllabusclarifications](http://www.abrsm.org/syllabusclarifications)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7 Christopher Norton	Dixie (No.5 from <i>The Christopher Norton Concert Collection for Alto Saxophone</i> )	The Christopher Norton Concert Collection for Alto Saxophone (Boosey & Hawkes)
8 James Rae	Rachel and the Boys (from <i>Blue Saxophone</i> )	James Rae: Blue Saxophone (Universal)
9 Ros Stephen	Bourbon Street Stomp (No. 7 from <i>E♭ Saxophone Globetrotters</i> ) <i>glissandi optional</i>	Ros Stephen: E♭ Saxophone Globetrotters (OUP) ⊕
10 Weill & Brecht	Tango-Ballade (from <i>The Threepenny Opera</i> ), arr. Denley	Time Pieces for E♭ Saxophone, Vol. 2 (ABRSM)

Exam requirements continue on page 127

### SOPRANO or TENOR SAXOPHONE IN B♭

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b> 1 Valérie Rousse & Joël Littorie	Valse sous le vent (No.1 from <i>Couleurs Caraïbe</i> )	Saxophone Exam Pieces from 2022, Grade 4 (ABRSM)
2 Handel	Allegro (4th movt from <i>Sonata in F</i> , HWV 369, Op.1 No.11), arr. Blackwell	Saxophone Exam Pieces from 2022, Grade 4 (ABRSM)
3 Karen Street	À la Gavotte (No.1 from <i>Street Beats</i> ) <i>trills optional</i> <b>SOLO</b>	Saxophone Exam Pieces from 2022, Grade 4 (ABRSM)
4 Alan Bullard	Ceilidh Sax (No. 28 from <i>Sixty for Sax</i> ) <b>SOLO</b>	Alan Bullard: Sixty for Sax (ABRSM)
5 Hywel Davies	Hornpipe	Folk Roots for Tenor Saxophone (Boosey & Hawkes)
6 Demnitz	Study in D <b>SOLO</b>	No. 30 from More Graded Studies for Saxophone, Book 1 (Faber)
7 Mozart	Turkish Rondo (from <i>Piano Sonata in A</i> ), arr. Lanning	Classic Experience Collection for Tenor Saxophone (Cramer)
8 Schubert	Marche militaire, arr. Sparke	Skilful Solos for Tenor Saxophone (Anglo Music)
9 Philip Sparke	Scales of Justice	Skilful Solos for Tenor Saxophone (Anglo Music)
10 Singelée	Allegro vivace (3rd movt from <i>Premier Quatuor</i> , Op. 53), arr. Harris & Calland	Selected Solos for Soprano/Tenor Saxophone, Grades 4–6 (Faber)
<b>B</b> 1 Elgar	Chanson de matin, Op.15 No. 2, arr. Lanning	Saxophone Exam Pieces from 2022, Grade 4 (ABRSM)
2 G. & I. Gershwin & D. & D. Heyward	Bess, you is my woman now (from <i>Porgy and Bess</i> ), arr. Iles	Saxophone Exam Pieces from 2022, Grade 4 (ABRSM)
3 Errollyn Wallen	Pas de deux	Saxophone Exam Pieces from 2022, Grade 4 (ABRSM)
4 Richard Kershaw	End of a Perfect Day (from <i>Latin Nights for Tenor Saxophone</i> )	Richard Kershaw: Latin Nights for Tenor Saxophone (Hunt Edition)
5 Mark Nightingale	Junk Email Blues (No.18 from <i>Jazz@Etudes for Saxophone</i> ) <b>SOLO</b>	Mark Nightingale: Jazz@Etudes for Saxophone (Warwick Music)
6 Saint-Saëns	The Swan (from <i>The Carnival of the Animals</i> ), arr. Harvey	Saxophone Solos for B♭ Tenor, Vol. 1 (Chester)
7 Claude-Michel Schönberg	On My Own (from <i>Les Misérables</i> ), arr. Lawrance	Won Up! for Saxophone (Brass Wind) <b>!!!</b>
8 Ros Stephen	Shanghai Rickshaw Ride (No. 8 from <i>B♭ Saxophone Globetrotters</i> )	Ros Stephen: B♭ Saxophone Globetrotters (OUP) ⊕
9 Verroust	Study in B♭ <b>SOLO</b>	No. 29 from More Graded Studies for Saxophone, Book 1 (Faber)
10 Vivaldi	Largo (from <i>Winter</i> ), arr. Sparke	Skilful Solos for Tenor Saxophone (Anglo Music)

**!!!** Piano accompaniment published separately

⊕ Piano accompaniment printable separately, see [www.abrsm.org/syllabusclarifications](http://www.abrsm.org/syllabusclarifications)

C

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
1 Ruth Byrchmore	Abacadabra	Saxophone Exam Pieces from 2022, Grade 4 (ABRSM)
2 Mark Fielding	Tango (from <i>All Styles</i> ) <i>gliss optional; with repeats</i>	Saxophone Exam Pieces from 2022, Grade 4 (ABRSM)
3 Fučík	Entry of the Gladiators, Op. 68, arr. Denley	Saxophone Exam Pieces from 2022, Grade 4 (ABRSM)
4 YolanDa Brown	Million Billion Love, arr. Bennett <i>bb. 51-59 as written</i>	YolanDa Brown Tenor Sax Collection (Faber)
5 Alan Bullard	Final Whistle!	Final Whistle! for B♭ Saxophone (Gumbles Publications)
6 Jobim & Mendonça	Desafinado, arr. Harris & Calland	Selected Solos for Soprano/Tenor Saxophone, Grades 4-6 (Faber)
7 Christopher Norton	Dixie (No. 5 from <i>The Christopher Norton Concert Collection for Tenor Saxophone</i> )	The Christopher Norton Concert Collection for Tenor Saxophone (Boosey & Hawkes)
8 James Rae	Rachel and the Boys (from <i>Blue Saxophone</i> )	James Rae: Blue Saxophone (Universal)
9 Ros Stephen	Bourbon Street Stomp (No. 7 from <i>B♭ Saxophone Globetrotters</i> ) <i>glissandi optional</i>	Ros Stephen: B♭ Saxophone Globetrotters (OUP) ⊗
10 Weill & Brecht	Tango-Ballade (from <i>The Threepenny Opera</i> ), arr. Denley	Time Pieces for B♭ Saxophone, Vol. 2 (ABRSM)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16-17 & 19

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
A major	1 oct.	
E, G majors	a 12th	
D, E♭ majors	2 oct.	
F♯ minor (harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
E, F minors (harmonic or melodic, at candidate's choice)	a 12th	
C minor (harmonic or melodic, at candidate's choice)	2 oct.	
<b>CHROMATIC SCALE</b>		
starting on G	a 12th	tongued / slurred
<b>ARPEGGIOS</b>		
A major	1 oct.	
E, G majors	a 12th	
D, E♭ majors	2 oct.	
F♯ minor	1 oct.	tongued / slurred
E, F minors	a 12th	
C minor	2 oct.	
<b>DOMINANT SEVENTH (resolving on tonic)</b>		
in the key of F	2 oct.	tongued / slurred

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23-24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 146



## GRADE 5

For information on instruments (including a related-instrument option) see page 13.

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

**ALTO or BARITONE SAXOPHONE IN E♭**

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 C. Baermann	Tarantella (No. 41 from <i>Vollständige Clarinet-Schule, Part 1, Op. 63</i> ), arr. Bullard	Saxophone Exam Pieces from 2022, Grade 5 (ABRSM)
	2 Glinka	Danse (from <i>La vie pour le Tsar</i> ), arr. Ivanov	Saxophone Exam Pieces from 2022, Grade 5 (ABRSM)
	3 Paul Harris	Saxsequential	Saxophone Exam Pieces from 2022, Grade 5 (ABRSM)
	4 Bizet	Chanson bohème (from <i>Carmen</i> ), arr. Lanning	The Classic Experience for Alto Saxophone (Cramer)
	5 Blémant	Petit jeu (from <i>Quatre créations faciles</i> )	First Repertoire Pieces for Alto Saxophone (2012 revised edition) (Boosey & Hawkes)
	6 Bouillon	Valse-Fantaisie	First Repertoire Pieces for Alto Saxophone (2012 revised edition) (Boosey & Hawkes)
	7 Ferling	Study in A <b>SOLO</b>	No. 46 from 80 Graded Studies for Saxophone, Book 1 (Faber)
	8 Lutostawski	March (from <i>Three Youthful Pieces</i> ), arr. Denley	Time Pieces for E♭ Saxophone, Vol. 2 (ABRSM)
	9 Mike Mower	Bucolic Bounce (No.17 from <i>The Good Tempered Saxophone</i> ) <b>SOLO</b>	Mike Mower: The Good Tempered Saxophone (Itchy Fingers Publications)
	10 Rossini	Aria (from <i>Il barbiere di Siviglia</i> ), arr. Lewin <b>SOLO</b>	22 Unaccompanied Pieces for Saxophone (ABRSM)
<b>B</b>	1 Keri Degg	Celtic V (No. 5 from <i>Celtic Collage</i> )	Saxophone Exam Pieces from 2022, Grade 5 (ABRSM)
	2 Chevalier de Saint-Georges	Andante (1st movt from <i>Sonata for the Harp - with obbligato Flute</i> ), arr. Talbot-Howard	Saxophone Exam Pieces from 2022, Grade 5 (ABRSM)
	3 Karen Street	All Because of You	Saxophone Exam Pieces from 2022, Grade 5 (ABRSM)
	4 Anon.	Spanish Love Song, arr. Harris & Calland	Concert Repertoire for Alto Saxophone (Faber)
	5 Alain Crépin	Céline Mandarine	Alain Crépin: Céline Mandarine for Alto Saxophone (Lemoine)
	6 Fauré	Après un rêve (No.1 from <i>Trois mélodies, Op. 7</i> ), arr. Blackwell	Fauré: Après un rêve for Saxophone (ABRSM) ⊕
	7 Tchaikovsky	Waltz (from <i>The Sleeping Beauty, Op. 66</i> ), arr. Lanning	Classic Experience Encores for Alto Saxophone (Cramer)
	8 Tomasi	Chant Corse	Tomasi: Chant Corse for Alto Saxophone (Leduc)
	9 Vaughan Williams	Andante tranquillo (No. 5 from <i>Six Studies in English Folksong</i> ), arr. Stanton	Vaughan Williams: Six Studies in English Folksong, E♭ saxophone edition (Stainer & Bell) !!!
	10 Jeffery Wilson	Arioso (from <i>Saxploration</i> )	Jeffery Wilson: Saxploration for Alto Saxophone (Brass Wind)
<b>C</b>	1 Joplin	The Ragtime Dance, arr. Blackwell <i>heel stamp optional</i>	Saxophone Exam Pieces from 2022, Grade 5 (ABRSM)
	2 Cassie Kinoshi	Through the Trees	Saxophone Exam Pieces from 2022, Grade 5 (ABRSM)
	3 Alan Bullard	Festival Sax (No. 35 from <i>Sixty for Sax</i> ) <b>SOLO</b>	Saxophone Exam Pieces from 2022, Grade 5 (ABRSM)
	4 Keiron Anderson	Chillax (from <i>Cool Pieces</i> )	Keiron Anderson: Cool Pieces for Alto Saxophone (Forton Music)
	5 Ned Bennett	An Urge to Splurge	The Jazz Sax Collection for Alto or Baritone Saxophone (Faber)
	6 Gershwin	But Not for Me, arr. Bennett	The Jazz Sax Collection for Alto or Baritone Saxophone (Faber)
	7 Rob Buckland	Scaredy Cat <b>SOLO</b>	Solo Saxophone, Book 1 (Astute Music)
	8 Richard Kershaw	Tango Till You Drop! (from <i>Latin Nights for Alto Saxophone</i> )	Richard Kershaw: Latin Nights for Alto Saxophone (Hunt Edition)

!!! Piano accompaniment published separately

⊕ Digital only edition, available from publisher's website

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Ros Stephen	Transylvanian Stick Dance (No.12 from <i>Ev Saxophone Globetrotters</i> )	Ros Stephen: Ev Saxophone Globetrotters (OUP) ©
10 Karen Street	Paradise Ballroom (from <i>Streetworks</i> ) <b>SOLO</b>	Karen Street: Streetworks for Solo Saxophone (Gumbles Publications)

Exam requirements continue on page 130

### SOPRANO or TENOR SAXOPHONE IN B♭

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b> 1 C. Baermann	Tarantella (No. 41 from <i>Vollständige Clarinettschule, Part 1, Op. 63</i> ), arr. Bullard	Saxophone Exam Pieces from 2022, Grade 5 (ABRSM)
2 Glinka	Danse (from <i>La vie pour le Tsar</i> ), arr. Ivanov	Saxophone Exam Pieces from 2022, Grade 5 (ABRSM)
3 Paul Harris	Saxsequential	Saxophone Exam Pieces from 2022, Grade 5 (ABRSM)
4 Bizet	Farandole (from <i>L'arlésienne, Suite No. 2</i> ), arr. Lanning	Classic Experience Collection for Tenor Saxophone (Cramer)
5 Blémant	Petit jeu (from <i>Quatre créations faciles</i> )	First Repertoire Pieces for Tenor Saxophone (Boosey & Hawkes)
6 Bouillon	Valse-Fantaisie	First Repertoire Pieces for Tenor Saxophone (Boosey & Hawkes)
7 Ferling	Study in A <b>SOLO</b>	No. 46 from 80 Graded Studies for Saxophone, Book 1 (Faber)
8 Lutosławski	March (from <i>Three Youthful Pieces</i> ), arr. Denley	Time Pieces for B♭ Saxophone, Vol. 2 (ABRSM)
9 Mike Mower	Bucolic Bounce (No.17 from <i>The Good Tempered Saxophone</i> ) <b>SOLO</b>	Mike Mower: The Good Tempered Saxophone (Itchy Fingers Publications)
10 Rossini	Aria (from <i>Il barbiere di Siviglia</i> ), arr. Lewin <b>SOLO</b>	22 Unaccompanied Pieces for Saxophone (ABRSM)
<b>B</b> 1 Keri Degg	Celtic V (No. 5 from <i>Celtic Collage</i> )	Saxophone Exam Pieces from 2022, Grade 5 (ABRSM)
2 Chevalier de Saint-Georges	Andante (1st movt from <i>Sonata for the Harp - with obbligato Flute</i> ), arr. Talbot-Howard	Saxophone Exam Pieces from 2022, Grade 5 (ABRSM)
3 Karen Street	All Because of You	Saxophone Exam Pieces from 2022, Grade 5 (ABRSM)
4 Anon.	Spanish Love Song, arr. Harris & Calland	Selected Solos for Soprano/Tenor Saxophone, Grades 4-6 (Faber)
5 Fauré	Après un rêve (No.1 from <i>Trois mélodies, Op. 7</i> ), arr. Blackwell	Fauré: Après un rêve for Saxophone (ABRSM) ©
6 Dave Heath	Gentle Dreams	Dave Heath: Gentle Dreams and Shiraz for Soprano Saxophone (Camden Music)
7 Musorgsky	Larme, arr. Ivanov	Six pièces russes, Vol. 2, for Tenor or Soprano Saxophone (Lemoine)
8 Tomasi	Chant Corse	Tomasi: Chant Corse for Tenor Saxophone (Leduc)
9 Jeffery Wilson	Tango in D	Jeffery Wilson: Tango in D for Soprano Saxophone (Camden Music)
10 Nigel Wood	Silver Chalice	Nigel Wood: Silver Chalice for Saxophone (Saxtet Publications)
<b>C</b> 1 Joplin	The Ragtime Dance, arr. Blackwell <i>heel stamp optional</i>	Saxophone Exam Pieces from 2022, Grade 5 (ABRSM)
2 Cassie Kinosh	Through the Trees	Saxophone Exam Pieces from 2022, Grade 5 (ABRSM)
3 Alan Bullard	Festival Sax (No. 35 from <i>Sixty for Sax</i> ) <b>SOLO</b>	Saxophone Exam Pieces from 2022, Grade 5 (ABRSM)
4 Keiron Anderson	Chillax (from <i>Cool Pieces</i> )	Keiron Anderson: Cool Pieces for Tenor Saxophone (Forton Music)
5 Ned Bennett	An Urge to Splurge	The Jazz Sax Collection for Tenor or Soprano Saxophone (Faber)

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COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
6 Gershwin	But Not for Me, arr. Bennett	The Jazz Sax Collection for Tenor or Soprano Saxophone (Faber)
7 Rob Buckland	Scaredy Cat <b>SOLO</b>	Solo Saxophone, Book 1 (Astute Music)
8 Richard Kershaw	Tango Till You Drop! (from <i>Latin Nights for Tenor Saxophone</i> )	Richard Kershaw: Latin Nights for Tenor Saxophone (Hunt Edition)
9 Ros Stephen	Transylvanian Stick Dance (No.12 from <i>B♭ Saxophone Globetrotters</i> )	Ros Stephen: B♭ Saxophone Globetrotters (OUP) ©
10 Karen Street	Paradise Ballroom (from <i>Streetworks</i> ) <b>SOLO</b>	Karen Street: Streetworks for Solo Saxophone (Gumbles Publications)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

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

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 147

## GRADE 6

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

For information on instruments (including a related-instrument option) see page 13.

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

**ALTO or BARITONE SAXOPHONE IN E♭**

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Alan Bullard	Seafaring Sax (No. 45 from <i>Sixty for Sax</i> ) <b>SOLO</b>	Alan Bullard: <i>Sixty for Sax</i> (ABRSM)
	2 P.-M. Dubois	À pas de loup	P.-M. Dubois: <i>À pas de loup</i> for E♭ Saxophone (Durand)
	3 Ferling	Study in F♯ minor <b>SOLO</b>	No. 65 from 80 Graded Studies for Saxophone, Book 2 (Faber)
	4 Michael Henry	Interlude 3 (from <i>Three Interludes</i> )	Michael Henry: <i>Three Interludes</i> (Faber)
	5 Dirko Juchem	Moderato (1st movt from <i>Petite Suite</i> )	Dirko Juchem: <i>Petite Suite</i> , for Alto Saxophone (Schott)
	6 Koepke	Recitative and Rondino	Rubank Treasures for Alto Saxophone (Rubank) ©
	7 P. Maurice	La Boumiano (No. 3 from <i>Tableaux de Provence</i> )	P. Maurice: <i>Tableaux de Provence</i> , for Alto Saxophone (Lemoine)
	8 Yuri Povolotsky	Con minuetto, Canzonetta <b>and</b> Tango piccolo (Nos 2, 3 <b>and</b> 4 from <i>12 Caprices for Solitary Musician</i> , Op. 60) <b>SOLO</b>	Yuri Povolotsky: <i>12 Caprices for Solitary Musician</i> (Forton Music)
	9 Philip Sparke	Little Overture (No.1 from <i>Super Solos for Alto Saxophone</i> )	Philip Sparke: <i>Super Solos for Alto Saxophone</i> (Anglo Music)
	10 Vaughan Williams	Adagio <b>and</b> Allegro (Nos 1 <b>and</b> 6 from <i>Six Studies in English Folksong</i> ), arr. Stanton	Vaughan Williams: <i>Six Studies in English Folksong</i> , E♭ saxophone edition (Stainer & Bell) !!!
<b>B</b>	1 Emma Arandjelović	Changing Landscapes (2nd movt from <i>Changing Landscapes</i> )	Emma Arandjelović: <i>Changing Landscapes for Saxophone</i> (Masquerade Music), E♭/B♭ edition
	2 Ned Bennett	Lamplight	The Jazz Sax Collection for Alto or Baritone Saxophone (Faber)
	3 Binge	Romance (2nd movt from <i>Concerto for Alto Saxophone</i> )	Binge: <i>Concerto for Alto Saxophone</i> (Weinberger)
	4 Damase	Vacances	Damase: <i>Vacances for Alto Saxophone</i> (Billaudot)
	5 Guilhaud	Andante religieux (from <i>Trois Pièces</i> ), arr. Stevens	Guilhaud: <i>Trois Pièces</i> , for Alto or Baritone Saxophone (Samek Music)
	6 Andy Hampton	Tune for Joey (from <i>Jazz Moods</i> )	Pp. 4–5 from Andy Hampton: <i>Jazz Moods</i> , for E♭ or B♭ Saxophone (Masquerade Music)
	7 Ibert	La meneuse de tortues d'or (No.1 from <i>Histoires</i> ), arr. Mule	Ibert: <i>Histoires</i> , for Alto Saxophone (Leduc) or <i>The Chester Alto Saxophone Anthology</i> (Chester)
	8 Lawson Lunde	Andantino cantabile (2nd movt from <i>Sonata for Alto Saxophone</i> )	Lawson Lunde: <i>Sonata for Alto Saxophone</i> (Southern Music)
	9 Andy Scott	And Everything is Still...	Andy Scott: <i>And Everything is Still...</i> for Alto Saxophone (Astute Music)
	10 Jeffery Wilson	Pastiche alla Siciliana (from <i>Saxploration</i> )	Jeffery Wilson: <i>Saxploration for Alto Saxophone</i> (Brass Wind)
<b>C</b>	1 Keiron Anderson	Ice Cool (from <i>Cool Pieces</i> )	Keiron Anderson: <i>Cool Pieces for Alto Saxophone</i> (Forton Music)
	2 Barry Cockcroft	Libra (from <i>Zodiac</i> ) <b>SOLO</b>	Barry Cockcroft: <i>Zodiac for Solo Saxophone</i> (Reed Music)
	3 Mike Cornick	Allegro vigoroso with a latin feel (1st movt from <i>Three Latin Sketches for Alto Saxophone</i> )	Mike Cornick: <i>Three Latin Sketches for Alto Saxophone</i> (Universal)

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COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
4 Joachim Johow	Oifn Jorid fun Kazimierz	Joachim Johow: Hey Klezmerim! for Alto Saxophone (De Haske)
5 Joplin & A. O. Marshall	Swipesy, arr. Rae	Joplin: Five Rags for Saxophone in B♭ or E♭ (Universal)
6 Christopher Norton	Black Sheep of the Family (No.14 from <i>The Christopher Norton Concert Collection for Alto Saxophone</i> )	The Christopher Norton Concert Collection for Alto Saxophone (Boosey & Hawkes)
7 Roberto Pintos	Balada nocturna (from <i>Tangos</i> )	Roberto Pintos: Tangos for Alto Saxophone (Doblinger)
8 Sarah Rodgers	Interactive	The Light Touch for Alto Saxophone, Book 2 (Stainer & Bell)
9 Andy Scott	I Know You! SOLO	Changing Times for Solo Saxophone (Astute Music)
10 Karen Street	Folk Dance (No.3 from <i>Street Beats</i> ) SOLO	Karen Street: Street Beats for Solo Saxophone (Saxtet Publications)

Exam requirements continue on page 134

### SOPRANO or TENOR SAXOPHONE IN B♭

A

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
1 Alan Bullard	Seafaring Sax (No.45 from <i>Sixty for Sax</i> ) SOLO	Alan Bullard: Sixty for Sax (ABRSM)
2 Beverly Calland	Hypertension	Selected Solos for Soprano/Tenor Saxophone, Grades 4–6 (Faber)
3 Martin Ellerby	Richmond <b>and</b> Wymondham (1st <b>and</b> 4th movts from <i>Albion Dances for Tenor Saxophone</i> )	Martin Ellerby: Albion Dances for Tenor Saxophone (Studio Music)
4 Ferling	Study in F♯ minor SOLO	No.65 from 80 Graded Studies for Saxophone, Book 2 (Faber)
5 Grétry	Chasse (from <i>Suite Rococo</i> ), arr. Bazelaire & Londeix	Grétry: Suite Rococo, for Tenor Saxophone (Schott)
6 Yuri Povolotsky	Con minuetto, Canzonetta <b>and</b> Tango piccolo (Nos 2, 3 <b>and</b> 4 from 12 <i>Caprices for Solitary Musician</i> , Op.60) SOLO	Yuri Povolotsky: 12 Caprices for Solitary Musician (Forton Music)
7 Philip Sparke	Little Overture (No.1 from <i>Super Solos for Tenor Saxophone</i> )	Philip Sparke: Super Solos for Tenor Saxophone (Anglo Music)
8 Tchaikovsky	Perce-Neige, arr. Ivanov	Six pièces russes, Vol. 2, for Tenor or Soprano Saxophone (Lemoine)
9 Telemann	Siciliana: Andante <b>and</b> Spiritoso (1st <b>and</b> 2nd movts from <i>Sonata in C minor</i> ), trans. Londeix	Telemann: Sonata for Soprano Saxophone (Leduc)
10 Trad.	The Ash Grove, arr. Rickards	Songs of the British Isles (Saxtet Publications), E♭/B♭ edition

B

1 Katy Abbott	Autumn Song	Katy Abbott: Autumn Song, for Tenor Saxophone (Reed Music)
2 Emma Arandjelović	Changing Landscapes (2nd movt from <i>Changing Landscapes</i> )	Emma Arandjelović: Changing Landscapes for Saxophone (Masquerade Music), E♭/B♭ edition
3 Ned Bennett	Lamplight	The Jazz Sax Collection for Tenor or Soprano Saxophone (Faber)
4 J. H. Fiocco	Arioso, arr. Harvey	Saxophone Solos for B♭ Tenor, Vol. 2 (Chester)
5 Guilhaud	Andante religieux (from <i>Trois Pièces</i> ), arr. Strevens	Guilhaud: Trois Pièces, for Soprano or Tenor Saxophone (Samek Music)
6 Andy Hampton	Tune for Joey (from <i>Jazz Moods</i> )	Pp.4–5 from Andy Hampton: Jazz Moods, for E♭ or B♭ Saxophone (Masquerade Music)
7 Reinecke	Romanze (No.1 from <i>Drei Fantasiestücke</i> , Op.43), arr. Rainford	Reinecke: Drei Fantasiestücke, Op.43 for Tenor Saxophone (Forton Music)

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8	Schumann	Romance (No.1 from <i>Three Romances</i> , Op. 94), arr. Teal	Solos for the Tenor Saxophone Player (G. Schirmer)
9	Andy Scott	And Everything is Still...	Andy Scott: And Everything is Still... for Soprano or Tenor Saxophone (Astute Music)
10	Jeffery Wilson	Pastiche alla Siciliana (from <i>Saxploration</i> )	Jeffery Wilson: Saxploration for Tenor Saxophone (Brass Wind)
<b>C</b> 1	Keiron Anderson	Ice Cool (from <i>Cool Pieces</i> )	Keiron Anderson: Cool Pieces for Tenor Saxophone (Forton Music)
2	John Robert Brown	Tangram	John Robert Brown: Tangram for Tenor Saxophone (Warwick Music)
3	Barry Cockcroft	Libra (from <i>Zodiac</i> ) <b>SOLO</b>	Barry Cockcroft: Zodiac for Solo Saxophone (Reed Music)
4	Joplin & A. O. Marshall	Swipesy, arr. Rae	Joplin: Five Rags for Saxophone in B♭ or E♭ (Universal)
5	Christopher Norton	Black Sheep of the Family (No.14 from <i>The Christopher Norton Concert Collection for Tenor Saxophone</i> )	The Christopher Norton Concert Collection for Tenor Saxophone (Boosey & Hawkes)
6	Phillip Rawle	Cha-Cha (No.1 from <i>Jazz Dances</i> )	Phillip Rawle: Nice 'n' Easy and Jazz Dances for Tenor Saxophone (Forton Music)
7	Andy Scott	I Know You! <b>SOLO</b>	Changing Times for Solo Saxophone (Astute Music)
8	Andy Scott	Zebra Crossing	Andy Scott: Zebra Crossing for Tenor Saxophone (Astute Music)
9	Karen Street	Folk Dance (No.3 from <i>Street Beats</i> ) <b>SOLO</b>	Karen Street: Street Beats for Solo Saxophone (Saxtet Publications)
10	Washington & Bassman	I'm getting sentimental over you, arr. Ledbury	Big Chillers for Tenor Saxophone (Brass Wind)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17 & 19

	<b>RANGE</b>	<b>ARTICULATION</b> (chosen by the examiner)
<b>SCALES</b>		
A $\flat$ /G $\sharp$ , A majors and minors (minors harmonic <i>and</i> melodic)	a 12th	tongued / slurred
B, D, F majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>SCALE IN THIRDS</b>		
G major	1 oct.	tongued / slurred
<b>CHROMATIC SCALES</b>		
starting on A $\flat$ and A	a 12th	tongued / slurred
starting on D	2 oct.	
<b>ARPEGGIOS</b>		
A $\flat$ /G $\sharp$ , A majors and minors	a 12th	tongued / slurred
B, D, F majors and minors	2 oct.	
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the keys of D $\flat$ and D	a 12th	tongued / slurred
in the key of G	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on A $\flat$ and A	a 12th	tongued / slurred
starting on D	2 oct.	

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 148

## GRADE 7

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

For information on instruments (including a related-instrument option) see page 13.

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

**ALTO or BARITONE SAXOPHONE IN E♭**

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 M. Arnold	Andante con moto <b>and</b> Alla marcia (2nd <b>and</b> 3rd movts from <i>Saxophone Concerto</i> ), arr. Ellis	M. Arnold: Saxophone Concerto (Goodmusic)
	2 Demersseman	Allegretto brillante, Op. 46, arr. Voxman	Demersseman: Allegretto brillante, Op. 46 for Alto Saxophone (Hal Leonard) or Rubank Book of Alto Saxophone Solos, Intermediate Level (Rubank) ⊕
	3 Ferling	Study in A minor <b>SOLO</b>	No. 63 from More Graded Studies for Saxophone, Book 2 (Faber)
	4 B. Marcello	Andante and Allegro (from <i>Sonata in G</i> ), trans. Voxman	B. Marcello: Andante and Allegro from Sonata in G, for Baritone Saxophone (Rubank) or Rubank Treasures for Alto Saxophone (Rubank) ⊕
	5 P. Maurice	Farandoulo di chatouno (No.1 from <i>Tableaux de Provence</i> )	P. Maurice: Tableaux de Provence, for Alto Saxophone (Lemoine)
	6 Milhaud	Danse	Milhaud: Danse, for Alto Saxophone (Billaudot)
	7 Stephen Morland	Burlesques I <b>and</b> II (from <i>Recitatives for Solo Saxophone</i> ) <b>SOLO</b>	Stephen Morland: Recitatives for Solo Saxophone (Broadbent & Dunn)
	8 James Rae	Giocoso (No. 9 from <i>18 Concert Etudes for Solo Saxophone</i> ) <b>SOLO</b>	James Rae: 18 Concert Etudes for Solo Saxophone (Universal)
	9 Rueff	Chanson et Passepied, Op.16	Rueff: Chanson et Passepied, Op.16 for Alto Saxophone (Leduc)
	10 Philip Sparke	Moto Perpetuo (No. 6 from <i>Super Solos for Alto Saxophone</i> )	Philip Sparke: Super Solos for Alto Saxophone (Anglo Music)
<b>B</b>	1 Bozza	Aria	Bozza: Aria for Alto Saxophone (Leduc)
	2 Creston	With tranquility (2nd movt from <i>Sonata</i> , Op.19)	Creston: Sonata, Op.19, for Alto Saxophone (Shawnee Press)
	3 Decruck	Noël (2nd movt from <i>Sonata in C♯ for Alto Saxophone</i> )	Decruck: Sonata in C♯ for Alto Saxophone (Billaudot)
	4 Keri Degg	Ballade	Keri Degg: Ballade for Saxophone (Masquerade Music), E♭/B♭ edition
	5 Guilhaud	Madrigal (from <i>Trois Pièces</i> ), arr. Strevens	Guilhaud: Trois Pièces, for Alto or Baritone Saxophone (Samek Music)
	6 Catherine McMichael	August Beguine (2nd movt from <i>Fusion Suite</i> )	Catherine McMichael: Fusion Suite for Baritone Saxophone (C. Alan Publications)
	7 Platti	Non tanto adagio (from <i>Sonata No. 5</i> , Op. 3), trans. Hervig	Platti: Sonata No. 5 for Alto Saxophone (Rubank) or Rubank Treasures for Alto Saxophone (Rubank) ⊕
	8 Amy Quate	Grace (1st movt from <i>Light of Sothis</i> )	Amy Quate: Light of Sothis for Alto Saxophone (Leduc)
	9 James Rae	Watersmeet (2nd movt from <i>Tyne Sonata</i> )	James Rae: Tyne Sonata for Alto Saxophone (Universal)
	10 P. Woods	Slowly (2nd movt from <i>Sonata for Alto Saxophone</i> ) <i>lowest line in bb. 67–68</i>	P. Woods: Sonata for Alto Saxophone (Advance Music)
<b>C</b>	1 Emma Arandjelović	Leaving (1st movt from <i>Changing Landscapes</i> )	Emma Arandjelović: Changing Landscapes for Saxophone (Masquerade Music), E♭/B♭ edition
	2 Ned Bennett	Oxford Street <b>SOLO</b>	The Jazz Sax Collection for Alto or Baritone Saxophone (Faber)
	3 R. R. Bennett	Finale (3rd movt from <i>Three Piece Suite</i> ) <i>last note may be played 8vb; gliss optional</i>	R. R. Bennett: Three Piece Suite for Alto Saxophone (Novello)



COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
4 Binge	Rondo (3rd movt from <i>Concerto for Alto Saxophone</i> )	Binge: Concerto for Alto Saxophone (Weinberger)
5 Alan Bullard	Saxophone Comique (No. 50 from <i>Sixty for Sax</i> ) <b>SOLO</b>	Alan Bullard: Sixty for Sax (ABRSM)
6 Joachim Johow	In Odess (Freilach)	Joachim Johow: Hey Klezmorim! for Alto Saxophone (De Haske)
7 Richard Lambert	Abigail's Jig, Op.10, No. 2j	Richard Lambert: Cameos for Alto Saxophone (Forton Music)
8 Roberto Pintos	Calle abajo (from <i>Tangos</i> )	Roberto Pintos: Tangos for Alto Saxophone (Doblinger)
9 Karen Street	Not Strictly Tango (from <i>Streetworks</i> ) <b>SOLO</b>	Karen Street: Streetworks for Solo Saxophone (Gumbles Publications)
10 Wiedoeft	Valse Vanité	Wiedoeft: Valse Vanité for Alto Saxophone (Hunt Edition)

*Exam requirements continue on page 138*

### SOPRANO or TENOR SAXOPHONE IN B $\flat$

**A**

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
1 J. S. Bach	Allegro (1st movt from <i>Sonata in G minor</i> , BWV 1020), trans. Harle	J. S. Bach: Sonata in G minor, BWV 1020 (Universal), E $\flat$ /B $\flat$ edition
2 Balay	Andante et Allegretto, arr. Mourey	Balay: Andante et Allegretto, for Tenor Saxophone (Editions Marc Reift)
3 Ferling	Study in A minor <b>SOLO</b>	No. 63 from More Graded Studies for Saxophone, Book 2 (Faber)
4 Grétry	Tambourin (from <i>Suite Rococo</i> ), arr. Bazelaire & Londeix	Grétry: Suite Rococo, for Tenor Saxophone (Schott)
5 Stephen Morland	Burlesques I <b>and</b> II (from <i>Recitatives for Solo Saxophone</i> ) <b>SOLO</b>	Stephen Morland: Recitatives for Solo Saxophone (Broadbent & Dunn)
6 Niehaus	Tenor Soundscape	Niehaus: Tenor Soundscape (Kendor Music) ©
7 Amy Quate	Laguna Madre <i>with printed cadenza</i>	Amy Quate: Laguna Madre for Soprano Saxophone (Leduc)
8 James Rae	Giocoso (No. 9 from <i>18 Concert Etudes for Solo Saxophone</i> ) <b>SOLO</b>	James Rae: 18 Concert Etudes for Solo Saxophone (Universal)
9 Singelée	Caprice, Op. 80	Singelée: Caprice for Soprano Saxophone, Op. 80 (Lemoine), published with Opp. 89 & 102
10 Philip Sparke	Moto Perpetuo (No. 6 from <i>Super Solos for Tenor Saxophone</i> )	Philip Sparke: Super Solos for Tenor Saxophone (Anglo Music)

**B**

1 Keri Degg	Ballade	Keri Degg: Ballade for Saxophone (Masquerade Music), E $\flat$ /B $\flat$ edition
2 Devienne	Adagio (from <i>Sonata No. 4</i> ), trans. Jaeckel <i>ending at b. 41</i>	Devienne: Adagio and Rondo for Tenor Saxophone (Southern Music)
3 P.-M. Dubois	Vieille chanson et Rondinade <i>complete</i>	P.-M. Dubois: Vieille chanson et Rondinade, for Tenor Saxophone (Billaudot)
4 Graham Fitkin	Glass	Graham Fitkin: Glass for Soprano Saxophone (Fitkin)
5 Guilhaud	Madrigal (from <i>Trois Pièces</i> ), arr. Strevens	Guilhaud: Trois Pièces, for Soprano or Tenor Saxophone (Samek Music)
6 Charlotte Harding	Too Far From Home (2nd movt from <i>Voyage</i> )	Charlotte Harding: Voyage for Soprano Saxophone (Reed Music)
7 Piazzolla	Café 1930 (from <i>Histoire du Tango</i> ), trans. Isoda	Piazzolla: Histoire du Tango, for Soprano Saxophone (Lemoine)
8 Saint-Saëns	Allegretto moderato (1st movt from <i>Sonata</i> , Op.168), arr. Rainford	Saint-Saëns: Sonata, Op.168 for Tenor Saxophone (Forton Music)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Andy Scott	Fujiko	Andy Scott: Fujiko for Soprano/Tenor Saxophone (Astute Music)
10 Villa-Lobos	Lent (2nd movt from <i>Fantasia for Saxophone</i> )	Villa-Lobos: Fantasia for Soprano or Tenor Saxophone (Peermusic Classical)
<b>C</b> 1 Emma Arandjelović	Leaving (1st movt from <i>Changing Landscapes</i> )	Emma Arandjelović: Changing Landscapes for Saxophone (Masquerade Music), E $\flat$ /B $\flat$ edition
2 Ned Bennett	Oxford Street <b>SOLO</b>	The Jazz Sax Collection for Tenor or Soprano Saxophone (Faber)
3 Alan Bullard	Saxophone Comique (No. 50 from <i>Sixty for Sax</i> ) <b>SOLO</b>	Alan Bullard: Sixty for Sax (ABRSM)
4 Corea	Children's Song No. 7 (from <i>Children's Songs</i> ), arr. Buckland <i>starting at b. 1; with optional concert ending</i>	Corea: Children's Songs for Soprano Saxophone (Astute Music)
5 Armando Ghidoni	Paysages... <i>with printed cadenza</i>	Armando Ghidoni: Paysages... (Leduc), E $\flat$ /B $\flat$ edition
6 Charlotte Harding	Open Waters (1st movt from <i>Voyage</i> )	Charlotte Harding: Voyage for Soprano Saxophone (Reed Music)
7 Dave Heath	Shiraz <i>upper line in ossia</i>	Dave Heath: Gentle Dreams and Shiraz for Soprano Saxophone (Camden Music)
8 Mark Nightingale	Trigger-Happy	Mark Nightingale: Trigger-Happy for Tenor Saxophone (Warwick Music)
9 Andy Scott	King of Astoria <i>with cadenza</i>	Andy Scott: King of Astoria for Tenor or Soprano Saxophone (Astute Music)
10 Karen Street	Not Strictly Tango (from <i>Streetworks</i> ) <b>SOLO</b>	Karen Street: Streetworks for Solo Saxophone (Gumbles Publications)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17, 19 & 22

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
F#, G majors and minors (minors harmonic <i>and</i> melodic)	a 12th	legato-tongued / staccato / slurred
C, Eb, E majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>EXTENDED-RANGE SCALE</b>		
Eb major	see p. 22	legato-tongued / staccato / slurred
<b>SCALE IN THIRDS</b>		
D major	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on F# and G	a 12th	legato-tongued / staccato / slurred
starting on C and Eb	2 oct.	
<b>ARPEGGIOS</b>		
F#, G majors and minors	a 12th	legato-tongued / staccato / slurred
C, Eb, E majors and minors	2 oct.	
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of B and C	a 12th	legato-tongued / staccato / slurred
in the keys of F and Ab	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on F# and G	a 12th	legato-tongued / staccato / slurred
starting on C and Eb	2 oct.	

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 149

## GRADE 8

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

For information on instruments (including a related-instrument option) see page 13.

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 14–16

**ALTO or BARITONE SAXOPHONE IN E♭**

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Ronald Caravan	Allegro (2nd movt from <i>Sonata for Baritone Saxophone</i> ) <i>with printed cadenza</i>	Ronald Caravan: <i>Sonata for Baritone Saxophone</i> (Ethos Publications)
	2 Guilhaud	Polonaise (from <i>Trois Pièces</i> ), arr. Strevens	Guilhaud: <i>Trois Pièces</i> , for Alto or Baritone Saxophone (Samek Music)
	3 Gurewicz	Presto (from <i>Concerto in E minor</i> , Op.102)	Gurewicz: <i>Concerto in E minor</i> , Op.102 for Alto Saxophone (Rubank) or Rubank Treasures for Alto Saxophone (Rubank) ⊕
	4 Hindemith	Ruhig bewegt <b>and</b> Lebhaft (1st <b>and</b> 2nd movts from <i>Sonata for Alto Horn</i> )	Hindemith: <i>Sonata for Alto Horn or Alto Saxophone</i> (Schott)
	5 Lawson Lunde	Allegro vivace (3rd movt from <i>Sonata for Alto Saxophone</i> )	Lawson Lunde: <i>Sonata for Alto Saxophone</i> (Southern Music)
	6 P. Maurice	Lou Cabridan (No.5 from <i>Tableaux de Provence</i> ) <i>with printed cadenza</i>	P. Maurice: <i>Tableaux de Provence</i> , for Alto Saxophone (Lemoine)
	7 Saint-Saëns	Molto allegro (3rd movt from <i>Sonata</i> , Op.166), trans. Rainford	Saint-Saëns: <i>Sonata</i> , Op.166 for Alto Saxophone (Forton Music)
	8 Gary Schocker	Allegro moderato (1st movt from <i>Sonata for Alto Saxophone</i> )	Gary Schocker: <i>Sonata for Alto Saxophone</i> (Presser)
	9 Singelée	Concertino, Op. 78	Singelée: 3 <sup>e</sup> et 5 <sup>e</sup> Solos de concert / Concertino Op. 78, for Alto Saxophone (Lemoine)
	10 P. Tate	Scherzo (3rd movt from <i>Concerto for Alto Saxophone</i> ) <i>with printed cadenza</i>	P. Tate: <i>Concerto for Alto Saxophone</i> (OUP Archive)
<b>B</b>	1 Barat	Elegie, trans. Voxman <i>with printed cadenza</i>	Rubank Book of Alto Saxophone Solos, Intermediate Level (Rubank) ⊕
	2 Roderick Elms	Cygncoptions	Roderick Elms: <i>Cygncoptions for Alto or Tenor Saxophone</i> (Camden Music)
	3 Ferling	Study in C <b>SOLO</b>	No. 75 from <i>More Graded Studies for Saxophone</i> , Book 2 (Faber)
	4 Graham Fitkin	Jim and Pam and Pam and Jim <b>SOLO</b>	Graham Fitkin: <i>Jim and Pam and Pam and Jim for Solo Instrument</i> (Fitkin)
	5 Grovlez	Sarabande et Allegro	Grovlez: <i>Sarabande et Allegro</i> , for Alto Saxophone (Leduc)
	6 Richard Ingham	His Inevitable Lament (No.21 from <i>New Progressive Saxophone Studies</i> ) <b>SOLO</b>	Richard Ingham: <i>New Progressive Saxophone Studies</i> (Largo Music)
	7 Mashima	Rhapsody <b>SOLO</b>	<i>New Concert Studies for Saxophone</i> (De Haske)
	8 A. Reed	Ballade	A. Reed: <i>Ballade for Alto Saxophone</i> (Southern Music)
	9 Rueff	Lent (2nd movt from <i>Concertino for Alto Saxophone</i> , Op.17)	Rueff: <i>Concertino for Alto Saxophone</i> , Op.17 (Leduc)
	10 Andy Scott	Respectfully Yours	Andy Scott: <i>Respectfully Yours for Alto Saxophone</i> (Astute Music)
<b>C</b>	1 Büsser	Asturias, Op. 84, trans. Mule <i>with printed cadenza</i>	Büsser: <i>Asturias</i> , Op. 84, for Alto Saxophone (Leduc)
	2 John Carmichael	Obsession (Habanera) <b>and</b> Bahama Rhumba (The Caribbean) (Nos 2 <b>and</b> 3 from <i>Latin American Dances</i> )	John Carmichael: <i>Latin American Dances for Alto Saxophone</i> (Emerson)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
3 Franaix	Mambo, Baiao <b>and</b> Merengue (Nos 3, 2 <b>and</b> 5 from <i>Cinq danses exotiques</i> )	Franaix: Cinq danses exotiques, for Alto Saxophone (Schott)
4 Carlos Lopez-Real	Eddie (No.2 from <i>Five Contemporary Etudes for Solo Saxophone</i> ) <b>SOLO</b>	Carlos Lopez-Real: Five Contemporary Etudes for Solo Saxophone (Saxtet Publications)
5 Catherine McMichael	Fusion (1st movt from <i>Fusion Suite</i> ) <i>last note may be played an 8ve (or two) higher</i>	Catherine McMichael: Fusion Suite for Baritone Saxophone (C. Alan Publications)
6 V. Monti	Czardas, arr. Kovács	V. Monti: Czardas for Alto Saxophone (Edition Darok)
7 Ryo Noda	La charmeuse de serpents (from <i>Yume for Solo Saxophone</i> ) <i>multiphonic optional (play any of the three notes)</i> <b>SOLO</b>	Ryo Noda: Yume for Solo Saxophone (Leduc)
8 James Rae	Sangate Jig (3rd movt from <i>Tyne Sonata</i> ) <i>high E trills optional</i>	James Rae: Tyne Sonata for Alto Saxophone (Universal)
9 Jenni Watson	Leaves	Jenni Watson: Leaves for Alto Saxophone (Jenni Watson) ©
10 John Williams	Closing In (No.1 from <i>Escapades</i> )	John Williams: Escapades for Alto Saxophone (Hal Leonard)

Exam requirements continue on page 142

### SOPRANO or TENOR SAXOPHONE IN B $\flat$

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b> 1 J. S. Bach	Adagio <b>and</b> Allegro (2nd <b>and</b> 3rd movts from <i>Sonata in G minor</i> , BWV 1020), trans. Harle	J. S. Bach: Sonata in G minor, BWV 1020 (Universal), E $\flat$ /B $\flat$ edition
2 Demersseman	Premier Solo (Andante et Boléro)	Demersseman: Solos for B $\flat$ Saxophone (Lemoine)
3 Devienne	Rondo (from <i>Sonata No. 4</i> ), trans. Jaeckel	Devienne: Adagio and Rondo for Tenor Saxophone (Southern Music)
4 M. Gould	Recitatives and Prelude (1st movt from <i>Diversions</i> ) <i>with cadenza; slap-tongue optional</i>	M. Gould: Diversions for Tenor Saxophone (G. Schirmer)
5 Guilhaud	Polonaise (from <i>Trois Pièces</i> ), arr. Strevens	Guilhaud: Trois Pièces, for Soprano or Tenor Saxophone (Samek Music)
6 B. Marcello	Allegro moderato <b>and</b> Adagio (1st <b>and</b> 2nd movts from <i>Concerto in C minor</i> ), arr. Joosen	B. Marcello: Concerto in C minor for Soprano Saxophone (Molenaar)
7 Reinecke	Jahrmarkt Scene (No. 3 from <i>Drei Fantasiestücke</i> , Op. 43), arr. Rainford <i>with single quaver ossias</i>	Reinecke: Drei Fantasiestücke, Op. 43 for Tenor Saxophone (Forton Music)
8 Saint-Saëns	Allegro scherzando (2nd movt from <i>Sonata</i> , Op.168), arr. Rainford	Saint-Saëns: Sonata, Op.168 for Tenor Saxophone (Forton Music)
9 Singelée	Concerto, Op. 57 <i>with coda</i>	Singelée: 4 $^{\circ}$ et 6 $^{\circ}$ Solos de concert / Fantaisie brillante / Concerto Op. 57, for Tenor Saxophone (Lemoine)
10 Villa-Lobos	Animé (1st movt from <i>Fantasia for Saxophone</i> )	Villa-Lobos: Fantasia for Soprano or Tenor Saxophone (Peermusic Classical)
<b>B</b> 1 R. R. Bennett	Andante (3rd movt from <i>Sonata for Soprano Saxophone</i> )	R. R. Bennett: Sonata for Soprano Saxophone (Novello)
2 Margaret Brandman	When Spirits Soar <i>with quasi cadenza; final bar improvised fill optional</i>	Margaret Brandman: When Spirits Soar for Soprano Saxophone (Furore Verlag)
3 Rob Buckland	Song Without Words (from <i>Songs Without Words</i> )	Rob Buckland: Songs Without Words for B $\flat$ Saxophone (Astute Music)
4 John Carmichael	Aria (from <i>Aria and Finale</i> )	John Carmichael: Aria and Finale for Soprano Saxophone (Southern Music)
5 Roderick Elms	Cygnopations <i>with lower line in ossias</i>	Roderick Elms: Cygnopations for Alto or Tenor Saxophone (Camden Music)
6 Ferling	Study in C <b>SOLO</b>	No. 75 from More Graded Studies for Saxophone, Book 2 (Faber)

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7	Graham Fitkin	Jim and Pam and Pam and Jim <b>SOLO</b>	Graham Fitkin: Jim and Pam and Pam and Jim for Solo Instrument (Fitkin)
8	Charlotte Harding	What Once Was <i>grows optional</i> <b>SOLO</b>	Charlotte Harding: Chapters for Solo Saxophone (Reed Music)
9	Andy Scott	Respectfully Yours	Andy Scott: Respectfully Yours for Tenor Saxophone (Astute Music)
10	Mark-Anthony Turnage	Two Memorials <i>complete</i> <b>SOLO</b>	Mark-Anthony Turnage: Two Memorials for Soprano Saxophone (Schott)
<b>C</b> 1	Sally Beamish	Caliban	Sally Beamish: Caliban for Soprano Saxophone (Peters)
2	Corea	Children's Song No. 6 (from <i>Children's Songs</i> ), arr. Buckland	Corea: Children's Songs for Soprano Saxophone (Astute Music)
3	Geoff Eales	Farewell Patagonia	Geoff Eales: Farewell Patagonia for Tenor Saxophone (Astute Music)
4	Graham Fitkin	Braemar <b>SOLO</b>	Graham Fitkin: Braemar for Soprano Saxophone (Fitkin)
5	Mick Foster	2nd movt (from <i>October Dances</i> )	Mick Foster: October Dances (Saxtet Publications)
6	Charlotte Harding	Time to Turn (3rd movt from <i>Voyage</i> )	Charlotte Harding: Voyage for Soprano Saxophone (Reed Music)
7	Dave Heath	The Cooper of Clapham (3rd movt from <i>The Celtic, Concerto for Soprano Saxophone</i> )	Dave Heath: The Celtic, Concerto for Soprano Saxophone (Camden Music)
8	Pedro Iturralde	Kalamatianos <b>and</b> Funky (1st <b>and</b> 2nd movts from <i>Suite hellénique</i> ) <i>as written, ignoring improvisation option</i>	Pedro Iturralde: Suite hellénique (Lemoine), Eb/Bb edition
9	Carlos Lopez-Real	Eddie (No. 2 from <i>Five Contemporary Etudes for Solo Saxophone</i> ) <b>SOLO</b>	Carlos Lopez-Real: Five Contemporary Etudes for Solo Saxophone (Saxtet Publications)
10	Piazzolla	Night-club 1960 (from <i>Histoire du Tango</i> ), trans. Isoda <i>last note may be played 8vb</i>	Piazzolla: Histoire du Tango, for Soprano Saxophone (Lemoine)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 16–17, 19 & 22

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
B, D $\flat$ /C $\sharp$ , E, F majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	legato-tongued / staccato / slurred
B $\flat$ major and minor (minor harmonic <i>and</i> melodic)	2½ oct.	
<b>EXTENDED-RANGE SCALES</b>		
A $\flat$ major	see p. 22	legato-tongued / staccato / slurred
A harmonic minor		
<b>SCALES IN THIRDS</b>		
C and E $\flat$ majors	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on B, C $\sharp$ , E and F	2 oct.	legato-tongued / staccato / slurred
starting on B $\flat$	2½ oct.	
<b>WHOLE-TONE SCALES</b>		
starting on D and E $\flat$	2 oct.	legato-tongued / staccato / slurred
<b>ARPEGGIOS</b>		
B, D $\flat$ /C $\sharp$ , E, F majors and minors	2 oct.	legato-tongued / staccato / slurred
B $\flat$ major and minor	2½ oct.	
<b>EXTENDED-RANGE ARPEGGIOS</b>		
A $\flat$ major	see p. 22	legato-tongued / staccato / slurred
A minor		
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of E, F $\sharp$ , A and B $\flat$	2 oct.	legato-tongued / staccato / slurred
in the key of E $\flat$	2½ oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on B, C $\sharp$ , E and F	2 oct.	legato-tongued / staccato / slurred
starting on B $\flat$	2½ oct.	

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 18 & 23–24

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 143 & 150

## Aural test requirements

### Included in all Practical Music graded exams\*

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 Music graded exams.

The tests are given 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).

The information on pages 144-150 sets out the tasks that candidates will be asked to complete in the exam.

### 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 page 158.

### Supporting publications

For practice purposes, sample Aural tests are published by ABRSM. Examples of the tests for Grades Initial to 8 are given in *Specimen Aural Tests*. More examples for Grades 1 to 8 are given in *Aural Training in Practice*. Purchasing these books is not a requirement.

### 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 booking the exam. Further information, including the syllabus for the alternative tests, is available at [www.abrsm.org/specificneeds](http://www.abrsm.org/specificneeds).

\* A different set of tests apply to Jazz and Singing for Musical Theatre exams



## INITIAL GRADE\*

- A To clap the pulse of a piece played by the examiner.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time.
- B To clap as ‘echoes’ the rhythm of two phrases played by the examiner.** The phrases will be two bars long, in three or four time, and consist of a melody line only. The examiner will count in two bars. After the examiner has played each phrase, the candidate should clap back the rhythm as an ‘echo’ without a pause, keeping in time.
- C To sing as ‘echoes’ two phrases played by the examiner.** The phrases will be one bar long in 4/4 time. They will be 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.
- D To answer a question about one feature of a piece played by the examiner.** Before playing, the examiner will tell the candidate which feature the question will be about. It will be about dynamics (loud/quiet) or articulation (smooth/detached).

## 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).

## 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).

## 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).

## 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. This option is only available to instruments pitched in C, B $\flat$ , E $\flat$  or F.) 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 (unharmonised), 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.

## 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. This option is only available to instruments pitched in C, B $\flat$ , E $\flat$  or F.) 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 (unharmonised), 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.

## 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. This option is only available to instruments pitched in C, B $\flat$ , E $\flat$  or F.) 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 (unharmonised), 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.

## 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. This option is only available to instruments pitched in C, B $\flat$ , E $\flat$  or F.) 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 (unharmonised), 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.

## 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. This option is only available to instruments pitched in C, B $\flat$ , E $\flat$  or F.) 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.

## 4. Assessment, marking & infringements

### Assessment objectives

The following tables describe the level of knowledge and skills required of candidates taking Practical Grades. They also show the assessment objectives and corresponding marking criteria that examiners use to assess the performances at each level. The full marking criteria used by examiners are available on pages 157–158.

#### Initial Grade (RQF Entry Level 3)

Assessment objectives	Marking criteria
Learners will:	Learners can:
Demonstrate musical skill, knowledge and understanding through performing repertoire of basic musical and technical demands, demonstrating control across the range of musical ingredients appropriate to simple repertoire and awareness of basic characteristic features and performance conventions.	Perform basic repertoire with: <ul style="list-style-type: none"><li>• Reliable pitch and intonation</li><li>• Stable rhythm at a suitable tempo</li><li>• Reliable tonal control and awareness</li><li>• Musical shape and detail</li><li>• Communication of character and style</li></ul>
Demonstrate instrumental control and familiarity with prescribed note patterns relevant to the instrument, through playing prescribed technical requirements at basic demand levels.	Perform specified basic technical requirements with: <ul style="list-style-type: none"><li>• Correct notes and secure continuity</li><li>• Reliable tonal control</li></ul>
Demonstrate notational and listening skills and understanding at basic demand levels through responding to previously unseen music and prescribed aural tests.	Respond to simple musical notation with: <ul style="list-style-type: none"><li>• Overall security of notes, rhythm and continuity</li></ul> Respond to simple piano-based musical stimuli with: <ul style="list-style-type: none"><li>• Overall accuracy and reliable musical perception</li></ul>



## Grades 1 to 3 (RQF Level 1)

Assessment objectives	Marking criteria
<p>Learners will:</p> <p>Demonstrate musical skill, knowledge and understanding through performing repertoire of elementary musical and technical demands, demonstrating control across the range of musical ingredients appropriate to straightforward repertoire and awareness of elementary characteristic features and performance conventions.</p>	<p>Learners can:</p> <p>Perform elementary repertoire with:</p> <ul style="list-style-type: none"> <li>● Reliable pitch and intonation</li> <li>● Stable rhythm at a suitable tempo</li> <li>● Reliable tonal control and awareness</li> <li>● Musical shape and detail</li> <li>● Communication of character and style</li> </ul>
<p>Demonstrate instrumental control and familiarity with prescribed note patterns relevant to the instrument, through playing prescribed technical requirements at elementary demand levels.</p>	<p>Perform specified elementary technical requirements with:</p> <ul style="list-style-type: none"> <li>● Correct notes and secure continuity</li> <li>● Reliable tonal control</li> </ul>
<p>Demonstrate notational and listening skills and understanding at elementary demand levels through responding to previously unseen music and prescribed aural tests.</p>	<p>Respond to straightforward musical notation with:</p> <ul style="list-style-type: none"> <li>● Overall security of notes, rhythm and continuity</li> </ul> <p>Respond to straightforward piano-based musical stimuli with:</p> <ul style="list-style-type: none"> <li>● Overall accuracy and reliable musical perception</li> </ul>

## Grades 4 & 5 (RQF Level 2)

Assessment objectives	Marking criteria
<p>Learners will:</p> <p>Demonstrate musical skill, knowledge and understanding through performing repertoire of intermediate musical and technical demands, demonstrating control across the range of musical ingredients appropriate to moderately complex repertoire and awareness of comprehensive characteristic features and performance conventions.</p>	<p>Learners can:</p> <p>Perform intermediate repertoire with:</p> <ul style="list-style-type: none"> <li>● Reliable pitch and intonation</li> <li>● Stable rhythm at a suitable tempo</li> <li>● Reliable tonal control and awareness</li> <li>● Musical shape and detail</li> <li>● Communication of character and style</li> </ul>
<p>Demonstrate instrumental control and familiarity with prescribed note patterns relevant to the instrument, through playing prescribed technical requirements at intermediate demand levels.</p>	<p>Perform specified intermediate technical requirements with:</p> <ul style="list-style-type: none"> <li>● Correct notes and secure continuity</li> <li>● Reliable tonal control</li> </ul>
<p>Demonstrate notational and listening skills and understanding at intermediate demand levels through responding to previously unseen music and prescribed aural tests.</p>	<p>Respond to moderately complex musical notation with:</p> <ul style="list-style-type: none"> <li>● Overall security of notes, rhythm and continuity</li> </ul> <p>Respond to moderately complex piano-based musical stimuli with:</p> <ul style="list-style-type: none"> <li>● Overall accuracy and reliable musical perception</li> </ul>

## Grades 6 to 8 (RQF Level 3)

Assessment objectives	Marking criteria
<p>Learners will:</p> <p>Demonstrate musical skill, knowledge and understanding through performing repertoire of advanced musical and technical demands, demonstrating control across the range of musical ingredients appropriate to complex repertoire and awareness of sophisticated characteristic features and performance conventions.</p>	<p>Learners can:</p> <p>Perform advanced repertoire with:</p> <ul style="list-style-type: none"> <li>● Reliable pitch and intonation</li> <li>● Stable rhythm at a suitable tempo</li> <li>● Reliable tonal control and awareness</li> <li>● Musical shape and detail</li> <li>● Communication of character and style</li> </ul>
<p>Demonstrate instrumental control and familiarity with prescribed note patterns relevant to the instrument, through playing prescribed technical requirements at advanced demand levels.</p>	<p>Perform specified advanced technical requirements with:</p> <ul style="list-style-type: none"> <li>● Correct notes and secure continuity</li> <li>● Reliable tonal control</li> </ul>
<p>Demonstrate notational and listening skills and understanding at advanced demand levels through responding to previously unseen music and prescribed aural tests.</p>	<p>Respond to complex musical notation with:</p> <ul style="list-style-type: none"> <li>● Overall security of notes, rhythm and continuity</li> </ul> <p>Respond to complex piano-based musical stimuli with:</p> <ul style="list-style-type: none"> <li>● Overall accuracy and reliable musical perception</li> </ul>

## Mark allocation

Marks are allocated for each component of Practical Grades for woodwind, as shown in the table below:

Exam component	Maximum marks	% of total mark
Piece 1	30	20%
Piece 2	30	20%
Piece 3	30	20%
Scales and arpeggios	21	14%
Sight-reading	21	14%
Aural tests	18	12%
<b>Total</b>	<b>150</b>	<b>100%</b>

## Result categories

The result categories for Practical Grades are set as follows. A Pass in each component of the exam is not required to pass overall.

Result category	Mark band
Distinction	130-150
Merit	120-129
Pass	100-119
Below Pass	50-99

## Synoptic assessment

Synoptic assessment is a form of assessment that requires candidates to demonstrate that they can identify and effectively use a selection of skills, techniques, concepts and knowledge to carry out a key task. Practical Grades allow candidates to demonstrate their ability to draw together different skills, knowledge and understanding – theory, notation, instrument control, listening skills, creative interpretation – and apply these across the individual components of the exam.

## Awarding

An examiner's assessment of a piece or any other component will be based on the performance given at that time towards the qualification for which the candidate has been entered. Prior performances of the same pieces or other components will not be taken into account for the qualification, nor will marking appeals be accepted on that basis. The transfer of marks, at any grade, between Practical Grades and Performance Grades is not permitted.

## Marking criteria

The tables on pages 157–158 show the marking criteria used by examiners for Practical Grades in woodwind. Examiners mark up or down from the pass mark for each component by balancing the extent to which the qualities and skills listed in the criteria (broadly categorised by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

## Infringements

It is important that candidates, and those preparing them for exams, read and follow the exam requirements as set out in the relevant Practical Grades syllabus (see Section 3). If the exam requirements are not met in any way, this could lead to a warning, mark deduction or disqualification, at ABRSM's discretion. Examples of infringements include:

- Presenting repertoire not set on the syllabus for the grade.
- Presenting syllabus-listed repertoire, but not as specified (e.g. incorrect number of movements, wrong combination of pieces/songs from lists).
- For instruments, playing the scale requirements from notation.
- For Singing and Singing for Musical Theatre, presenting an unaccompanied song that is too short or too long.

The above list is not exhaustive.

Action is typically taken as follows:

- Warnings, in the form of written correspondence, are applied to minor infringements (e.g. two pieces/songs from the same list). Repeat cases in subsequent exams may result in more severe action being taken.
- Mark deductions from a component of the exam are applied to more serious cases (e.g. presenting a piece/song that is not set on the syllabus) and may range from three marks to the full marks available for the component.
- Disqualification is applied to cases where requirements are not fulfilled in a fundamental way (e.g. none of the pieces/songs performed have been selected from the ABRSM repertoire lists for the grade).

Examiners report infringements to ABRSM who investigate and decide what action is to be taken. It should be noted that infringements identified in exams may delay the release of the exam result.

ABRSM's decision on any infringement is final. Prior acceptance of an infringement without penalty does not set a precedent and appeals will not be accepted on this basis.

## Marking criteria

Grades Initial to 8	Pieces <i>Pitch</i>	<i>Time</i>	<i>Tone</i>	<i>Shape</i>	<i>Performance</i>
<b>Distinction 27-30</b>	<ul style="list-style-type: none"> <li>● Highly accurate notes and intonation</li> </ul>	<ul style="list-style-type: none"> <li>● Fluent, with flexibility where appropriate</li> <li>● Rhythmic character well conveyed</li> </ul>	<ul style="list-style-type: none"> <li>● Well projected</li> <li>● Sensitive use of tonal qualities</li> </ul>	<ul style="list-style-type: none"> <li>● Expressive, idiomatic musical shaping and detail</li> </ul>	<ul style="list-style-type: none"> <li>● Assured</li> <li>● Fully committed</li> <li>● Vivid communication of character and style</li> </ul>
<b>Merit 24-26</b>	<ul style="list-style-type: none"> <li>● Largely accurate notes and intonation</li> </ul>	<ul style="list-style-type: none"> <li>● Sustained, effective tempo</li> <li>● Good sense of rhythm</li> </ul>	<ul style="list-style-type: none"> <li>● Mainly controlled and consistent</li> <li>● Good tonal awareness</li> </ul>	<ul style="list-style-type: none"> <li>● Clear musical shaping, well-realised detail</li> </ul>	<ul style="list-style-type: none"> <li>● Positive</li> <li>● Carrying musical conviction</li> <li>● Character and style communicated</li> </ul>
<b>Pass 20-23</b>	<ul style="list-style-type: none"> <li>● Generally correct notes</li> <li>● Sufficiently reliable intonation to maintain tonality</li> </ul>	<ul style="list-style-type: none"> <li>● Suitable tempo</li> <li>● Generally stable pulse</li> <li>● Overall rhythmic accuracy</li> </ul>	<ul style="list-style-type: none"> <li>● Generally reliable</li> <li>● Adequate tonal awareness</li> </ul>	<ul style="list-style-type: none"> <li>● Some realisation of musical shape and/or detail</li> </ul>	<ul style="list-style-type: none"> <li>● Generally secure, prompt recovery from slips</li> <li>● Some musical involvement</li> </ul>
<b>Below Pass 17-19</b>	<ul style="list-style-type: none"> <li>● Frequent note errors</li> <li>● Insufficiently reliable intonation to maintain tonality</li> </ul>	<ul style="list-style-type: none"> <li>● Unsuitable and/or uncontrolled tempo</li> <li>● Irregular pulse</li> <li>● Inaccurate rhythm</li> </ul>	<ul style="list-style-type: none"> <li>● Uneven and/or unreliable</li> <li>● Inadequate tonal awareness</li> </ul>	<ul style="list-style-type: none"> <li>● Musical shape and detail insufficiently conveyed</li> </ul>	<ul style="list-style-type: none"> <li>● Insecure, inadequate recovery from slips</li> <li>● Insufficient musical involvement</li> </ul>
<b>13-16</b>	<ul style="list-style-type: none"> <li>● Largely inaccurate notes and/or intonation</li> </ul>	<ul style="list-style-type: none"> <li>● Erratic tempo and/or pulse</li> </ul>	<ul style="list-style-type: none"> <li>● Serious lack of tonal control</li> </ul>	<ul style="list-style-type: none"> <li>● Musical shape and detail largely unrealised</li> </ul>	<ul style="list-style-type: none"> <li>● Lacking continuity</li> <li>● No musical involvement</li> </ul>
<b>10-12</b>	<ul style="list-style-type: none"> <li>● Highly inaccurate notes and/or intonation</li> </ul>	<ul style="list-style-type: none"> <li>● Incoherent tempo and/or pulse</li> </ul>	<ul style="list-style-type: none"> <li>● No tonal control</li> </ul>	<ul style="list-style-type: none"> <li>● No shape or detail</li> </ul>	<ul style="list-style-type: none"> <li>● Unable to continue for more than a short section</li> </ul>
<b>0</b>	<ul style="list-style-type: none"> <li>● No work offered</li> </ul>	<ul style="list-style-type: none"> <li>● No work offered</li> </ul>	<ul style="list-style-type: none"> <li>● No work offered</li> </ul>	<ul style="list-style-type: none"> <li>● No work offered</li> </ul>	<ul style="list-style-type: none"> <li>● No work offered</li> </ul>

Grades Initial to 8	Scales and arpeggios	Sight-reading
<b>Distinction 19–21</b>	<ul style="list-style-type: none"> <li>● Highly accurate notes/pitch</li> <li>● Fluent and rhythmic</li> <li>● Musically shaped</li> <li>● Confident response</li> </ul>	<ul style="list-style-type: none"> <li>● Fluent, rhythmically accurate</li> <li>● Accurate notes/pitch/key</li> <li>● Musical detail realised</li> <li>● Confident presentation</li> </ul>
<b>Merit 17–18</b>	<ul style="list-style-type: none"> <li>● Largely accurate notes/pitch</li> <li>● Mostly regular flow</li> <li>● Mainly even tone</li> <li>● Secure response</li> </ul>	<ul style="list-style-type: none"> <li>● Adequate tempo, usually steady pulse</li> <li>● Mainly correct rhythm</li> <li>● Largely correct notes/pitch/key</li> <li>● Largely secure presentation</li> </ul>
<b>Pass 14–16</b>	<ul style="list-style-type: none"> <li>● Generally correct notes/pitch, despite errors</li> <li>● Continuity generally maintained</li> <li>● Generally reliable tone</li> <li>● Cautious response</li> </ul>	<ul style="list-style-type: none"> <li>● Continuity generally maintained</li> <li>● Note values mostly realised</li> <li>● Pitch outlines in place, despite errors</li> <li>● Cautious presentation</li> </ul>
<b>Below Pass 11–13</b>	<ul style="list-style-type: none"> <li>● Frequent errors in notes and/or pitch</li> <li>● Lacking continuity and/or some items incomplete</li> <li>● Unreliable tone</li> <li>● Uncertain response and/or some items not attempted</li> </ul>	<ul style="list-style-type: none"> <li>● Lacking overall continuity</li> <li>● Incorrect note values</li> <li>● Very approximate notes/pitch/key</li> <li>● Insecure presentation</li> </ul>
<b>7–10</b>	<ul style="list-style-type: none"> <li>● Very approximate notes and/or pitch</li> <li>● Sporadic and/or frequently incomplete</li> <li>● Serious lack of tonal control</li> <li>● Very uncertain response and/or several items not attempted</li> </ul>	<ul style="list-style-type: none"> <li>● No continuity or incomplete</li> <li>● Note values unrealised</li> <li>● Pitch outlines absent</li> <li>● Very uncertain presentation</li> </ul>
<b>0</b>	<ul style="list-style-type: none"> <li>● No work offered</li> </ul>	<ul style="list-style-type: none"> <li>● No work offered</li> </ul>

Grades Initial to 8	Aural tests
<b>Distinction 17–18</b>	<ul style="list-style-type: none"> <li>● Accurate throughout</li> <li>● Musically perceptive</li> <li>● Confident response</li> </ul>
<b>Merit 15–16</b>	<ul style="list-style-type: none"> <li>● Strengths significantly outweigh weaknesses</li> <li>● Musically aware</li> <li>● Secure response</li> </ul>
<b>Pass 12–14</b>	<ul style="list-style-type: none"> <li>● Strengths just outweigh weaknesses</li> <li>● Cautious response</li> </ul>
<b>Below Pass 9–11</b>	<ul style="list-style-type: none"> <li>● Weaknesses outweigh strengths</li> <li>● Uncertain response</li> </ul>
<b>6–8</b>	<ul style="list-style-type: none"> <li>● Inaccuracy throughout</li> <li>● Vague response</li> </ul>
<b>0</b>	<ul style="list-style-type: none"> <li>● No work offered</li> </ul>

## 5. After the exam

### Results

All candidates receive a copy of their mark form; successful candidates also receive a certificate that shows the qualification title as well as the subject and level that they have been examined in. We aim to release results for Practical Grades in line with the schedules on our website at [www.abrsm.org/results](http://www.abrsm.org/results); however, some results may take longer. Examiners will not issue or discuss a candidate's result; the mark form (and certificate for successful candidates) will be issued by ABRSM after the exam. Unless otherwise requested at the time of booking, mark forms and certificates are issued to the applicant, whose responsibility it is to pass them on to candidates.

### Appeals and feedback

#### Appeals

If a candidate has received an unexpected exam result, this can be appealed by requesting a Results Review. This process allows us to revisit the marks awarded by an examiner and, subject to the outcome of the review, may result in a mark amendment.

#### Feedback

In addition to a Results Review, we also welcome feedback about other matters, such as the overall exam experience or the mark form. All feedback is logged and plays a valuable part in our commitment to continuous improvement and quality assurance procedures.

For further information on our processes and deadlines for appealing a result, or submitting feedback, please visit [www.abrsm.org/send-exam-feedback](http://www.abrsm.org/send-exam-feedback).



## 6. Other assessments

ABRSM's other assessments for woodwind are Music Medals, Prep Test, Performance Grades, Jazz Practical Grades (Flute, Clarinet, Sax), Performance Assessment, Ensembles and diplomas. Full information is available at [www.abrsm.org/exams](http://www.abrsm.org/exams).

### Woodwind Prep Test

ABRSM's Prep Test, presented in a relaxed and encouraging way, is an ideal introduction to the exam experience. It gives learners a goal to work towards and a certificate awarded on the day – something to be really proud of.

The Prep Test is designed to encourage the development of good musical and technical foundations. It covers many of the elements beginners will be working on at this early stage, including pitch, time, tone, performance and musical perception.

### Instruments

The Prep Test for woodwind is available for Descant Recorder, Flute and Clarinet (see page 161 for information about availability for other woodwind instruments).

### Content

The Prep Test has four sections – Tunes, two Pieces, and Listening Games.

Requirements	Publication (as applicable)
<b>Tunes:</b> three short exercises played from memory <i>the Tunes are in:</i>	Descant Recorder Prep Test Flute Prep Test Clarinet Prep Test
<b>First Piece:</b> solo or accompanied <i>any one of the set pieces from:</i>	<i>the relevant Prep Test book</i>
<b>or</b> <i>any one piece from:</i>	Party Time! for Flute (Alan Bullard) Party Time! for Clarinet (Paul Harris)
<b>Second Piece:</b> accompanied <i>own-choice accompanied piece (c.16–24 bars)</i>	<i>any publication (or an unpublished piece)</i>
<b>Listening Games*:</b> four listening games a) Clapping the beat b) Echoes c) Finding the notes d) What can you hear?	<i>examples are provided in the relevant Prep Test book</i>

## Books

All the books mentioned on page 160 are published by ABRSM and are available from music retailers as well as online, including at the ABRSM music shop: [www.abrsm.org/shop](http://www.abrsm.org/shop).

## Assessment

Immediate feedback is given at the end of the Prep Test in the form of positive comments and suggestions written on the certificate, which is handed to the candidate by the examiner. There is no pass or fail, and no marks are awarded. The examiner's comments will cover some of the following:

- Sense of pitch
- Sense of rhythm
- Control of tone
- Listening skills and awareness

## Other information

- The Prep Test takes about 10 minutes.
- ABRSM Public Venues provide a music stand and the examiner will be happy to help adjust the height or position of the stand.
- The teacher or accompanist may help tune the candidate's instrument before the Prep Test begins (examiners are unable to help with tuning).
- The Tunes should be performed from memory, but the two Pieces can be played from the music. If either of the Pieces is played from memory, candidates should bring a copy of the music for the examiner.
- The examiner will be happy to play any piano accompaniments, in which case candidates should bring the music with them. Alternatively, candidates can bring their own accompanist if they prefer.
- Generally, there will be one examiner; however a second examiner may be present for training and quality assurance purposes.
- Details of dates, locations, fees and how to book a Prep Test are available online at [www.abrsm.org/exambooking](http://www.abrsm.org/exambooking).
- ABRSM recognises that many learners start their musical journey by using an instrument specially adapted for younger/smaller players. We welcome the use of these instruments in the Prep Test in accordance with the details set out in our Adapted Instruments Policy, available at [www.abrsm.org/policies](http://www.abrsm.org/policies).
- **Availability for other woodwind instruments:** The Prep Test is also available for Oboe, Bassoon and Saxophone. The assessment and overall structure of the test is the same, but some of the content differs. Candidates prepare short exercises, a specific solo set piece, an accompanied own-choice piece, and respond to three simple aural tests. The exercises, set piece and examples of the aural tests are in the *Prep Test* book for each instrument. The books are no longer in print; for up-to-date information on how to obtain copies, see [www.abrsm.org/syllabusclarifications](http://www.abrsm.org/syllabusclarifications).

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## Performance Grades

ABRSM Performance Grades are our new qualifications that allow learners to focus on and showcase their performance skills. They are available from Grade 1 to Grade 8, and in some subjects from Initial Grade. Candidates may be entered for any grade at any age and do not need to have taken any earlier grade(s) in the same subject. Full information, including the qualification specification, is available at [www.abrsm.org/performancegrades](http://www.abrsm.org/performancegrades).

### About Performance Grades

Each Performance Grade has been carefully designed to assess synoptically the underpinning knowledge and understanding required for music performance. These creative skills are presented through the technical control of an instrument, interpretation of repertoire, and the delivery and successful communication of a sustained programme of music. Collectively, these skills enable candidates to progress to higher grades and other qualifications in the creative arts sector.

The exams are made up of five components:

- four Pieces/Songs – three selected by candidates from set lists and one that is their own choice
- an assessment of the performance as a whole

Marks for each component are equally weighted and are awarded to each component individually.

The exams are currently offered as digital assessments only. Candidates' performances are video recorded in one continuous take and submitted to ABRSM for assessment. The candidate/Applicant is responsible for organising a suitable venue and any equipment needed to run the exam.

Those entering for a Grade 6, 7 or 8 Performance Grades exam must first have passed ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument; for full details, including a list of accepted alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

## Music Theory

ABRSM Music Theory exams are available for Grades 1 to 8. Candidates may be entered for any grade at any age and do not need to have taken any earlier grade(s). Further information is available at [www.abrsm.org/theory](http://www.abrsm.org/theory) and the qualification specification (including the full syllabus) is available at [www.abrsm.org/specifications](http://www.abrsm.org/specifications).

### About Music Theory

Developing musical literacy forms a key part of a rounded education for performers, composers and listeners of all kinds. Understanding how written symbols relate to the elements of music, and having the skills to interpret and translate them into sounds, empowers us to communicate and experience music in a meaningful way.

ABRSM's Music Theory grades give learners:

- a knowledge of the notation of western music, including commonly used signs and terminology
- an understanding of fundamental musical elements such as intervals, keys, scales and chords
- an ability to apply theoretical knowledge and understanding to score analysis
- skills in harmonic completion of extracts and melody writing (at Grades 6 to 8).

Candidates are assessed on their ability to identify, use and manipulate musical symbols, to study extracts and to answer questions about the elements of music according to the parameters detailed in the full syllabus at [www.abrsm.org/theory](http://www.abrsm.org/theory).

The exams are available as online assessments at Grades 1 to 5 and paper-based assessments at Grades 6 to 8.

### Grade 5 as a prerequisite

We believe that a thorough understanding of the elements of music is essential for a full and satisfying performance at the higher grades.

It is therefore an ABRSM requirement that candidates must provide evidence of a pass at ABRSM Grade 5 or above in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument before they can enter for a Grade 6, 7 or 8 Practical Grades or Performance Grades exam.

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## Practical Musicianship

ABRSM Practical Musicianship exams are available for Grades 1 to 8 and are open to singers and instrumentalists. Candidates may be entered for any grade at any age and do not need to have taken any earlier grade(s). The full syllabus is available at [www.abrsm.org/practicalmusicianship](http://www.abrsm.org/practicalmusicianship).

### About Practical Musicianship

Musicianship is a broad concept that covers a complex range of musical abilities. For the purposes of this syllabus, it is loosely defined as the ability to 'think in sound'. This occurs when a musician is able to produce music which they perceive internally and in the imagination, whether through playing by ear, singing, reading from notation, or through improvisation.

ABRSM's Practical Musicianship grades encourage learners to develop their ability to 'think in sound' and perform spontaneously. While Practical Grades and Performance Grades focus on aspects of performance and/or supporting tests that are prepared in detail in advance, here the playing (or singing) is in response to immediate challenges and stimuli, presented both aurally and via notation.

The exams also cover the following key skills:

- the ability to internalise music and to reproduce it
- interpreting written music with a minimum of preparation
- exploring the possibilities inherent in a short motif
- the ability to detect differences between what is heard and what is written.

In developing their musicianship skills, learners will be gaining the understanding as well as the expressive and interpretative skills needed to master the musical language of the repertoire they are learning.

### Grade 5 as a prerequisite

We believe that a thorough understanding of the elements of music is essential for a full and satisfying performance at the higher grades.

It is therefore an ABRSM requirement that candidates must provide evidence of a pass at ABRSM Grade 5 or above in Practical Musicianship, Music Theory or a Practical Grades solo Jazz instrument before they can enter for a Grade 6, 7 or 8 Practical Grades or Performance Grades exam.

## ARSM

The ARSM diploma is available to instrumentalists and singers of any age. It is the first of our diploma qualifications and provides musicians with an opportunity to develop their performance technique and interpretative skills, while focusing on programme building and extending their repertoire.

### Key features

- Candidates present a balanced and varied programme, as follows:
  - the programme lasts 30 minutes
  - at least 20 minutes of the music is chosen from the repertoire list
  - the remaining programme time may be made up of own-choice repertoire, of Grade 8 standard or above
- There are no additional supporting tests or other requirements
- There are two assessment methods available:
  - face-to-face – held at the same venues and during the same time periods as ABRSM's Practical Grades
  - digital – a video recorded performance submitted to ABRSM for assessment
- ARSM is a letter-bearing qualification. Candidates awarded the diploma can use the letters ARSM (Associate of the Royal Schools of Music) after their name.

Those entering for an ARSM diploma must first have passed ABRSM Grade 8 (or a listed alternative). Full details of the exam and entry requirements are available in the qualification specification at [www.abrsm.org/arsmdiploma](http://www.abrsm.org/arsmdiploma).

We update our syllabuses from time to time. Advance notice of any changes will be given at [www.abrsm.org/syllabusupdates](http://www.abrsm.org/syllabusupdates). Please refer to the website for the most recent version of the ARSM syllabus.

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## DipABRSM, LRSM, FRSM (Music Performance)

These diplomas are available to instrumentalists and singers of any age. Through a combination of live and written components, candidates demonstrate their performance, communication and research skills, as well as their musical knowledge and understanding. Each diploma serves as a stepping stone to the next level.

### Key features

- Candidates:
  - present a recital programme
  - submit programme notes (DipABRSM & LRSM) or a written submission (FRSM)
  - undertake a viva voce, with questions covering the recital, programme notes/written submission as well as other aspects of performance
  - perform a short piece of unaccompanied and previously unseen music after five minutes' preparation time (quick study)
- These diploma exams take place at specific venues and times of the year
- Each diploma is a letter-bearing qualification. Candidates awarded a diploma can use the letters DipABRSM (Diploma of the Associated Board of the Royal Schools of Music), LRSM (Licentiate of the Royal Schools of Music) or FRSM (Fellowship of the Royal Schools of Music) after their name as appropriate.

Those entering for one of these diplomas must fulfil a specific ABRSM prerequisite (or a listed alternative). Full details of the exam and entry requirements are available at [www.abrsm.org/diplomas](http://www.abrsm.org/diplomas) and the qualification specification is available at [www.abrsm.org/specifications](http://www.abrsm.org/specifications).

We update our syllabuses from time to time. Advance notice of any changes will be given at [www.abrsm.org/syllabusupdates](http://www.abrsm.org/syllabusupdates). Please refer to the website for the most recent versions of the diploma syllabuses.

### Further diploma exams

DipABRSM, LRSM and FRSM diplomas are also available for Instrumental/Vocal Teaching and Music Direction. Full details are available at [www.abrsm.org/diplomas](http://www.abrsm.org/diplomas).

## Exam programme & running order

Name: \_\_\_\_\_

Subject: \_\_\_\_\_ Grade: \_\_\_\_\_

What would you like to start your exam with? \_\_\_\_\_

**Please write details of the items you are performing in your exam in the order you are presenting them and hand this slip to the examiner. Best wishes for an enjoyable and successful exam!**

Year of syllabus: \_\_\_\_\_

List*	Number	Composer	Title

**Singers only:** unaccompanied traditional song: \_\_\_\_\_

**Percussion (Combined) only:** technical requirements on: \_\_\_\_\_

\* Leave blank for Snare Drum, Timpani and Tuned Percussion