

BRASS GRADES: requirements and information

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

Entering for an exam

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

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

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

Elements of the exam

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

Pieces: 1	30
2	30
3	30
Scales and arpeggios	21
Sight-reading (& Transposition*)	21
Aural tests	18
Total	<u>150</u>

Marking scheme: 100 marks are required for a Pass, 120 for a Merit and 130 for a Distinction. A Pass in each individual section is not required to pass overall. See pp. 102–103 for the marking criteria used by examiners.

* Horn & Trumpet Grades 6–8. Maximum marks: 12 for sight-reading, 9 for transposition (one combined mark will be recorded)

Pieces

Programme planning: Candidates must choose one piece from each of the three lists (A, B and C) in each grade. In the exam, they should inform the examiner which pieces they are performing, and they are welcome to use the form on p. 105 for this purpose.

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

Exam music & editions: Wherever the syllabus includes an arrangement or transcription, the edition listed in the syllabus must be used in the exam; in all such cases the abbreviation 'arr.' or 'trans.' appears in the syllabus entry. For all other pieces, the editions quoted in the syllabus are given for guidance only and candidates may use any edition of their choice (in- or out-of-print or downloadable). Information on obtaining exam music is given on p. 12.

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

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

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

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

Page-turns: Examiners will be understanding if a page-turn causes a lack of continuity during a piece, and this will not affect the marking. A variety of solutions for awkward page-turns exists, including the use of an additional copy of the music or a photocopy of a section of the piece (but see 'Photocopies' on p. 10). In cases where candidates believe there is no solution to a particularly awkward page-turn, they may apply to bring a page-turner to the exam. The request must be made to syllabus@abrsm.ac.uk no later than the closing date for entry, and details of the piece, edition and nature of the difficulty should be given. If permission is granted, a confirmation letter will be issued which must be taken to the exam as verification. Examiners are

unable to help with page-turning. In a Grade 8 exam, a candidate's accompanist is permitted to bring a page-turner to assist with page-turns in the piano part (prior permission is not required).

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

Scales and arpeggios

Examiners will usually ask for at least one of each type of scale/arpeggio etc. required at each grade, as well as aiming to hear a balance of the specified articulations. They will also ask trombone, baritone, euphonium and tuba candidates if they are bass- or treble-clef readers.

When asking for requirements, examiners will specify only:

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

All scales and arpeggios should:

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

The choice of breathing place is left to the candidate's discretion, but taking a breath should not disturb the flow of the scale or arpeggio.

Arpeggios and dominant sevenths are required in root position only.

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


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

Below is the pattern for the whole-tone scale, set for all instruments at Grade 8:




* Disregarding additional lower notes available to trombones with a trigger or to baritones, euphoniums and tubas with a 4th valve

The following scale and arpeggio speeds are given as a general guide:

Scales†, Dominant & Diminished 7ths (pattern = )

Grade / Speed	1	2	3	4	5	6	7	8
Horn	♩ = 50	♩ = 56	♩ = 66	♩ = 72	♩ = 80	♩ = 96	♩ = 108	♩ = 120
Trombone	♩ = 44	♩ = 48	♩ = 56	♩ = 63	♩ = 72	♩ = 96	♩ = 108	♩ = 120
All other brass	♩ = 50	♩ = 56	♩ = 66	♩ = 72	♩ = 80	♩ = 104	♩ = 116	♩ = 132

Arpeggios (pattern = )

Grade / Speed	1	2	3	4	5	6	7	8
Horn	♩ = 72	♩ = 80	♩ = 92	♩ = 100	♩ = 112	♩ = 56	♩ = 66	♩ = 76
Trombone	♩ = 66	♩ = 72	♩ = 84	♩ = 92	♩ = 104	♩ = 46	♩ = 56	♩ = 60
All other brass	♩ = 72	♩ = 80	♩ = 92	♩ = 100	♩ = 112	♩ = 56	♩ = 66	♩ = 76

† including chromatic & whole-tone

Sight-reading (and transposition)

Sight-reading: At all grades, candidates will be asked to play a short unaccompanied piece of music which they have not previously seen. They will be given up to half a minute in which to look through and, if they wish, try out all or any part of the test before they are required to play it for assessment. Examiners will ask trombone, baritone, euphonium and tuba candidates if they are bass- or treble-clef readers. For practice purposes, books of specimen sight-reading tests are published for all brass instruments by ABRSM.

Transposition (Horn and Trumpet only): At Grades 6–8, Horn and Trumpet candidates will be asked to transpose a short unaccompanied piece of music which they have not previously seen. They will be given up to half a minute in which to look through and, if they wish, try out all or any part of the test before they are required to play it for assessment.

Aural tests

The requirements are the same for all instruments. Full details of the Aural tests are given on pp. 90–95.

(continued overleaf)

In the exam

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

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

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

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

Assessment

The tables on pp. 102–103 show the marking criteria used by examiners. These criteria (newly revised and amended) have been in use in exams from January 2014. In each element of the exam, ABRSM operates the principle of marking from the required pass mark positively or negatively, rather than awarding marks by deduction from the maximum or addition from zero. In awarding marks, examiners balance the extent to which the qualities and skills listed on pp. 102–103 (broadly categorized by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

Obtaining exam music

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

E♭ HORN

from 2013

This syllabus for E♭ Horn is valid for 2013–2020. Details of any planned changes to the E♭ Horn requirements from 2021 will be posted in advance at www.abrsm.org/eflathorn.

All the accompanied pieces are published in E♭ editions. Those pieces that are additionally issued with a part in F are indicated in the repertoire lists.

E♭ Horn GRADE 1

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

LIST A

- 1 **Czerny** Rise and Shine! } *Bravo! E♭ Tenor Horn, arr. Barratt (Boosey & Hawkes)*
- 2 **Haydn** Minuet }
- 3 **Tom Davoren** Romanza } *Shining Brass, Book 1 (ABRSM: $\frac{6}{8}$ / \mathcal{P} brass edition; E♭ piano accomp. published*
- 4 **Philip Sparke** A Knight's Tale } *separately)*
- 5 **Grieg** Morning (from *Peer Gynt*) } *Winners Galore, arr. Lawrance (Brass Wind: $\frac{6}{8}$ brass edition; E♭ piano*
- 6 **Trad. Cornish** Cornish Floral Dance } *accomp. published separately)*
- 7 **Handel** Minuet in C. No. 4 from *The Really Easy Tenor Horn Book, arr. Pearson (Faber)*
- 8 **Trad. English** Song of the Western Men } *Boosey Brass Method, E♭ Brass Band Instruments, Repertoire Book B*
- 9 **Trad. Japanese** Koinobori } *(Boosey & Hawkes)*

LIST B

- 1 **Carol Barratt** Serenade. *Bravo! E♭ Tenor Horn, arr. Barratt (Boosey & Hawkes)*
- 2 **Bernstein** One Hand, One Heart (from *West Side Story*). *Easy Winners, arr. Lawrance (Brass Wind: $\frac{6}{8}$ brass edition; E♭ piano accomp. published separately)*
- 3 **Tom Davoren** Waltz for E. } *Shining Brass, Book 1 (ABRSM: $\frac{6}{8}$ / \mathcal{P} brass edition; E♭ piano accomp. published*
- 4 **David A. Stowell** Strollin' } *separately)*
- 5 **Peter Graham** Moscow or Paris: No. 1 or No. 2 from *Cityscapes for E♭ Instrument (Gramercy Music: $\frac{6}{8}$ / \mathcal{P} edition)*
- 6 **Ian Lowes** Nightfall } *Boosey Brass Method, E♭ Brass Band Instruments, Repertoire Book B*
- 7 **Chris Norton** With Calm Purpose } *(Boosey & Hawkes)*
- 8 **Leslie Pearson** Russian Dance or Lament. No. 1 or No. 3 from *The Really Easy Tenor Horn Book, arr. Pearson (Faber)*
- 9 **Rendall and Thomas** Birdie Song. *Winners Galore, arr. Lawrance (Brass Wind: $\frac{6}{8}$ brass edition; E♭ piano accomp. published separately)*

LIST C

- 1 **Don Blakeson** Flingaling: No. 2 from *Smooth Groove for Horn in E♭ (Brass Wind)*
- 2 **Lizzie Davis** Tiny Minuet: from *Polished Brass (Brass Wind: $\frac{6}{8}$ brass edition)*
- 3 **Peter Meechan** One, Two, Three! } *Shining Brass, Book 1 (ABRSM: $\frac{6}{8}$ / \mathcal{P} brass edition)*
- 4 **Philip Sparke** Puppet's Dance }
- 5 **John Miller** Hungarian Hoe-down or See-saw: No. 3 or No. 8 from *Simple Studies for Beginner Brass (Faber: $\frac{6}{8}$ brass edition)*
- 6 **Mark Nightingale** A Small Step or Fiesta Siesta: No. 1 or No. 2 from *Easy Jazzy Tudes (Warwick Music: $\frac{6}{8}$ brass edition)*
- 7 **Philip Sparke** Morning Minuet or Leila's Lament: No. 1 or No. 2 from *Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music AMP 098-401)*

AURAL TESTS FOR THE GRADE: see pp. 90 and 91

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

C major; A minor (one octave)

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

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

SIGHT-READING: a short piece in simple time within the keys, notes and overall range of the scale requirements set for this grade. Some accidentals, dotted and tied notes may be included. See also p. 11.

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

LIST A

- 1 **F. Couperin** Le Petit Rien. No. 7 from *The Really Easy Tenor Horn Book*, arr. Pearson (Faber)
- 2 **Hook** The Lass of Richmond Hill. *Easy Winners*, arr. Lawrance (Brass Wind: $\frac{6}{8}$ brass edition; E♭ piano accomp. published separately)
- 3 **Philip Sparke** My Lady's Pavan } *Shining Brass, Book 1* (ABRSM: $\frac{6}{8}/\text{♩}$ brass edition; E♭ piano accomp. published separately)
- 4 **David A. Stowell** A Walk in the Rain } published separately
- 5 **Trad.** O Waly, Waly. No. 2 from *Going Solo – Tenor Horn*, arr. Wallace and Pearson (Faber)
- 6 **Trad. Irish** The Minstrel Boy (*observing repeat*) } *Winner Scores All*, arr. Lawrance (Brass Wind: $\frac{6}{8}$ brass edition; E♭ piano accomp. published separately)
- 7 **Trad. Welsh** Men of Harlech } published separately
- 8 **Trad. Latvian** Harvest Time. *Bravo! E♭ Tenor Horn*, arr. Barratt (Boosey & Hawkes)
- 9 **Peter Warlock** Basse-Dance. *Boosey Brass Method, E♭ Brass Band Instruments, Repertoire Book B* (Boosey & Hawkes)

LIST B

- 1 **Carol Barratt** Hampton Swing. *Bravo! E♭ Tenor Horn*, arr. Barratt (Boosey & Hawkes)
- 2 **Lionel Bart** Where is Love? (from *Oliver*). *Easy Winners*, arr. Lawrance (Brass Wind: $\frac{6}{8}$ brass edition; E♭ piano accomp. published separately)
- 3 **Tom Davoren** Hangin' with Monti } *Shining Brass, Book 1* (ABRSM: $\frac{6}{8}/\text{♩}$ brass edition; E♭ piano accomp. published separately)
- 4 **Philip Sparke** Tennessee Rag } published separately
- 5 **Terry Gilkyson** The Bare Necessities (from *The Jungle Book*). *Winner Scores All*, arr. Lawrance (Brass Wind: $\frac{6}{8}$ brass edition; E♭ piano accomp. published separately)
- 6 **Peter Graham** Seville or Kyoto: No. 3 or No. 4 from *Cityscapes for E♭ Instrument* (Gramercy Music: $\frac{6}{8}/\text{♩}$ edition)
- 7 **Geoffrey Kinder** Saudades de Lisboa. *Boosey Brass Method, E♭ Brass Band Instruments, Repertoire Book B* (Boosey & Hawkes)
- 8 **Leslie Pearson** Moto perpetuo or Seven-Up. No. 5 or No. 9 from *The Really Easy Tenor Horn Book*, arr. Pearson (Faber)
- 9 **John Wallace** The Grinnermarch. No. 4 from *Going Solo – Tenor Horn*, arr. Wallace and Pearson (Faber)

LIST C

- 1 **Don Blakeson** Senorita Rita or Sink It: No. 10 or No. 12 from *Smooth Groove for Horn in E♭* (Brass Wind)
- 2 **Lizzie Davis** Jumping Jack Rap: from *Polished Brass* (Brass Wind: $\frac{6}{8}$ brass edition)
- 3 **Peter Meechan** Haunted House } *Shining Brass, Book 1* (ABRSM: $\frac{6}{8}/\text{♩}$ brass edition)
- 4 **David A. Stowell** High Street } published separately
- 5 **John Miller** Sabre Dance or Bulgarian Dance: No. 16 or No. 19 from *Simple Studies for Beginner Brass* (Faber: $\frac{6}{8}$ brass edition)
- 6 **Mark Nightingale** The Nuthatch or The Stinger: No. 6 or No. 9 from *Easy Jazzy Tudes* (Warwick Music: $\frac{6}{8}$ brass edition)
- 7 **Philip Sparke** Three-legged Race or Shalom!: No. 10 or No. 14 from *Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn* (Anglo Music AMP 098-401)

AURAL TESTS FOR THE GRADE: see pp. 90 and 91

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

B♭, D majors; A, D minors (one octave)

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

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

SIGHT-READING: a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this grade. Some accidentals, dotted and tied notes may be included. See also p. 11.

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

LIST A

- 1 **Tom Davoren** Rondo Olympia } *Shining Brass, Book 1 (ABRSM: $\frac{6}{8}$ brass edition; E♭ piano accomp. published*
- 2 **Lucy Pankhurst** Sicilienne } *separately)*
- 3 **Gluck** Che farò. *Great Winners, arr. Lawrance (Brass Wind: $\frac{6}{8}$ brass edition; E♭ piano accomp. published separately)*
- 4 **Handel** See, the Conqu'ring Hero Comes (from *Judas Maccabaeus*). *Time Pieces for Horn, Vol. 1, arr. Harris and Skirrow (ABRSM: E♭/F edition)*
- 5 **Leslie Pearson** Basse Dance. No. 7 from } *Going Solo – Tenor Horn, arr. Wallace and Pearson (Faber)*
- 6 **Schubert** The Trout. No. 3 from }
- 7 **Philip Sparke** Promenade. No. 7 from } *Skilful Solos for F or E♭ Horn, arr. Sparke (Anglo Music AMP 192-400:*
- 8 **Vivaldi** Spring. No. 4 from } *E♭/F edition)*
- 9 **Tchaikovsky** Reverie. *Winner Scores All, arr. Lawrance (Brass Wind: $\frac{6}{8}$ brass edition; E♭ piano accomp. published separately)*

LIST B

- 1 **Acker Bilk** Stranger on the Shore. *Stranger on the A Train for E♭ Horn, arr. Iveson (Brass Wind)*
- 2 **Cy Coben** Piano Roll Blues. *Winner Scores All, arr. Lawrance (Brass Wind: $\frac{6}{8}$ brass edition; E♭ piano accomp. published separately)*
- 3 **John Frith** Broken Dreams } *Shining Brass, Book 1 (ABRSM: $\frac{6}{8}$ brass edition; E♭ piano accomp. published*
- 4 **Peter Meechan** Purple Shade } *separately)*
- 5 **Mark Goddard** Swingin': No. 1 from *Party Pieces for Horn in E♭ (Spartan Press SP165)*
- 6 **Peter Graham** New York (*grace note optional*) or Vienna: No. 5 or No. 6 from *Cityscapes for E♭ Instrument (Gramercy Music: $\frac{6}{8}$ brass edition)*
- 7 **H. Mancini** Pink Panther. *All Jazzed Up for E♭ Horn, arr. Wilson-Smith (Brass Wind)*
- 8 **Leslie Pearson** Sunset Strip. No. 8 from *Going Solo – Tenor Horn, arr. Wallace and Pearson (Faber)*
- 9 **Tom Springfield** Georgy Girl. *Great Winners, arr. Lawrance (Brass Wind: $\frac{6}{8}$ brass edition; E♭ piano accomp. published separately)*

LIST C

- 1 **Don Blakeson** Metal Roses or Threepenny Piece: No. 23 or No. 25 from *Smooth Groove for Horn in E♭ (Brass Wind)*
- 2 **Lizzie Davis** Tap Dance (in G minor): P. 7 from *Polished Brass (Brass Wind: $\frac{6}{8}$ brass edition)*
- 3 **Timothy Jackson** How's Tricks? } *Shining Brass, Book 1 (ABRSM: $\frac{6}{8}$ brass edition)*
- 4 **Peter Meechan** Summer Sound }
- 5 **John Miller** Rubic Rumba or The Easy Easy Winners: No. 27 or No. 31 from *Simple Studies for Beginner Brass (Faber: $\frac{6}{8}$ brass edition)*
- 6 **Mark Nightingale** Ernie's Blues or Skipping: No. 10 or No. 11 from *Easy Jazzy Tudes (Warwick Music: $\frac{6}{8}$ brass edition)*
- 7 **Philip Sparke** Classical Theme or Romance in C minor: No. 24 or No. 25 from *Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music AMP 098-401)*

AURAL TESTS FOR THE GRADE: see pp. 90 and 92

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

E♭, E majors; C, E minors (one octave)

A major (a twelfth)

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

Chromatic Scale: starting on C (one octave)

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

SIGHT-READING: a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this grade. See also p. 11.

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

LIST A

- 1 **Concone** Andante sostenuto. *Time Pieces for Horn, Vol. 2, arr. Harris and Skirrow (ABRSM: E♭/F edition)*
- 2 **De Curtis** Return to Sorrento, arr. Roberts (*lower line in bb. 42–3*) (*Winwood Music: E♭/B♭ edition*)
- 3 **John Frith** Jiggedy Jig } *Shining Brass, Book 2 (ABRSM: $\frac{6}{8}$ / $\frac{9}{8}$ brass edition; E♭ piano accomp. published*
- 4 **Lucy Pankhurst** Folk Song } *separately)*
- 5 **Grieg** Norwegian Dance No. 2. *Undercover Hits for Horn in E♭, arr. Gout (Brass Wind)*
- 6 **Grieg** Solveig's Song (from *Peer Gynt*). *Great Winners, arr. Lawrance (Brass Wind: $\frac{6}{8}$ brass edition; E♭ piano accomp. published separately)*
- 7 **Handel** How beautiful are the feet. *Music for the Minster, arr. Green (Warwick Music: E♭/F edition)*
- 8 **Leslie Pearson** Pastoral Echoes. No. 9 from *Going Solo – Tenor Horn, arr. Wallace and Pearson (Faber)*
- 9 **Schubert** Marche militaire (*grace notes optional*). No. 16 from *Skilful Solos for F or E♭ Horn, arr. Sparke (Anglo Music AMP 192-400: E♭/F edition)*

LIST B

- 1 **Eden Ahbez** Nature Boy. *Latino for Horn in E♭, arr. Ramskill (Brass Wind)*
- 2 **Colin Cowles** The Hornbeam Tree: No. 7 from *Sound Your Horn! (Spartan Press SP742: E♭/F edition)*
- 3 **Alberto Dominguez** Frenesi. *Great Winners, arr. Lawrance (Brass Wind: $\frac{6}{8}$ brass edition; E♭ piano accomp. published separately)*
- 4 **John Frith** Bragtime } *Shining Brass, Book 2 (ABRSM: $\frac{6}{8}$ / $\frac{9}{8}$ brass edition; E♭ piano accomp.*
- 5 **Peter Meechan** Way Down South } *published separately)*
- 6 **Mark Goddard** Hornpipe or Daydreams: No. 3 or No. 4 from *Party Pieces for Horn in E♭ (Spartan Press SP165)*
- 7 **Peter Graham** Buenos Aires: No. 7 from *Cityscapes for E♭ Instrument (Gramercy Music: $\frac{6}{8}$ / $\frac{9}{8}$ edition)*
- 8 **Stephen Sondheim** Send in the Clowns. *A Little Light Music for Horn in E♭, arr. Iveson (Brass Wind)*
- 9 **Philip Sparke** At the Circus. No. 14 from *Skilful Solos for F or E♭ Horn, arr. Sparke (Anglo Music AMP 192-400: E♭/F edition)*

LIST C

- 1 **Don Blakeson** Western Skies: No. 29 from *Smooth Groove for Horn in E♭ (Brass Wind)*
- 2 **Lizzie Davis** Irish Jig: from *Polished Brass (Brass Wind: $\frac{6}{8}$ brass edition)*
- 3 **Tom Davoren** Quiet Moment } *Shining Brass, Book 2 (ABRSM: $\frac{6}{8}$ / $\frac{9}{8}$ brass edition)*
- 4 **Peter Meechan** Reflections }
- 5 **Sigmund Hering** No. 11 or No. 15: from *40 Progressive Etudes for Trumpet or Cornet (Carl Fischer)*
- 6 **Mark Nightingale** Blues for Big-Ears or The Pink Pig: No. 15 or No. 19 from *Easy Jazzy Tudes (Warwick Music: $\frac{6}{8}$ brass edition)*
- 7 **Philip Sparke** Shepherd's Song or One-part Invention: No. 33 or No. 36 from *Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music AMP 098-401)*

AURAL TESTS FOR THE GRADE: see pp. 90 and 92

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

F major; F minor (one octave)

A♭, B♭ majors; A, B minors (a twelfth)

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

Chromatic Scale: starting on B♭ (a twelfth)

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

SIGHT-READING: a short piece in simple or compound time within the keys, notes and overall range of the scale requirements set up to and including this grade. See also p. 11.

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

LIST A

- 1 **S. Adams** The Holy City, arr. Sparke (*Studio Music*)
- 2 **Beethoven** Romance (Op. 40). *Slow Melody Books No. 2, arr. Wright (G & M Brand)*
- 3 **Elgar** Salut d'amour. *Classic SH, arr. Green (Brass Wind)*
- 4 **John Frith** Caber Dance } *Shining Brass, Book 2 (ABRSM: $\frac{6}{8}$ / ♩ brass edition; E♭ piano accomp. published*
- 5 **David A. Stowell** Jam Bouree } *separately)*
- 6 **Mendelssohn** Song without Words (Op. 53 No. 2). *Music for the Minster, arr. Green (Warwick Music: E♭/F edition)*
- 7 **Leslie Pearson** Valivid. *No. 11 from Going Solo – Tenor Horn, arr. Wallace and Pearson (Faber)*
- 8 **Saint-Saëns** Romance, Op. 36. *Time Pieces for Horn, Vol. 2, arr. Harris and Skirrow (ABRSM: E♭/F edition)*
- 9 **Saint-Saëns** The Swan (from *The Carnival of the Animals*), arr. Hanmer (*Studio Music: E♭/F edition*)

LIST B

- 1 **Colin Cowles** Horn at Dawn: No. 8 from *Sound Your Horn! (Spartan Press SP742: E♭/F edition)*
- 2 **Mark Goddard** Ragamuffin: No. 7 from *Party Pieces for Horn in E♭ (Spartan Press SP165)*
- 3 **Peter Meechan** Final Thought } *Shining Brass, Book 2 (ABRSM: $\frac{6}{8}$ / ♩ brass edition; E♭ piano accomp.*
- 4 **Lucy Pankhurst** Gone, Not Forgotten } *published separately)*
- 5 **Leslie Pearson** Tenor-hornpipe. *No. 13 from Going Solo – Tenor Horn, arr. Wallace and Pearson (Faber)*
- 6 **Robert Ramskill** Mambo. *Latino for Horn in E♭, arr. Ramskill (Brass Wind)*
- 7 **Sherwin and Maschwitz** A Nightingale Sang in Berkeley Square. *A Little Light Music for Horn in E♭, arr. Iveson (Brass Wind)*
- 8 **Philip Sparke** March of the Toy Soldiers: No. 3 from *Super Solos for F or E♭ Horn (Anglo Music AMP 265-400: E♭/F edition)*
- 9 **Billy Strayhorn** Take the A Train. *Stranger on the A Train for E♭ Horn, arr. Iveson (Brass Wind)*

LIST C

- 1 **Arban** Andante con spirito in E♭: No. 9, P. 106 from *Cornet Method (Boosey & Hawkes)*
- 2 **Lizzie Davis** Heads or Tails: from *Polished Brass (Brass Wind: $\frac{6}{8}$ brass edition)*
- 3 **Sigmund Hering** No. 29 or No. 30: from *40 Progressive Etudes for Trumpet or Cornet (Carl Fischer)*
- 4 **Peter Meechan** Air } *Shining Brass, Book 2 (ABRSM: $\frac{6}{8}$ / ♩ brass edition)*
- 5 **David A. Stowell** Flennon Study (either version) } *published separately)*
- 6 **Mark Nightingale** Hillbilly or Passion Fruit Samba: No. 16 or No. 18 from *Easy Jazzy Tudes (Warwick Music: $\frac{6}{8}$ brass edition)*
- 7 **Philip Sparke** Party Piece: No. 40 from *Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music AMP 098-401)*

AURAL TESTS FOR THE GRADE: see pp. 90 and 93

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

B♭, D♭ majors; B♭, C♯ minors (a twelfth)

G, A♭ majors; G minor (two octaves)

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

Chromatic Scale: starting on C (a twelfth)

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

Dominant Seventh: in the key of C (two octaves)

SIGHT-READING: see p. 11.

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

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

LIST A

- 1 **Albinoni** Allegro finale: from Concerto, Op. 7 No. 3. *Classic SH, arr. Green (Brass Wind)*
- 2 **Boyce** 1st movt from Symphony No. 4. *O Solo Mio for E♭ Horn, arr. Bissill (Brass Wind)*
- 3 **Elgar** Chanson de matin, Op. 15 No. 2. *E♭ Solo Book, arr. Wallace (Warwick Music)*
- 4 **Fauré** Pie Jesu (from *Requiem*). *Music for the Minster, arr. Green (Warwick Music: E♭/F edition)*
- 5 **arr. Peter Graham** Swedish Hymn. *Gramercy Solo Album E♭ (Gramercy Music: 6/8 edition)*
- 6 **Handel** La réjouissance and La paix (from *Music for the Royal Fireworks*). *Time Pieces for Horn, Vol. 2, arr. Harris and Skirrow (ABRSM: E♭/F edition)*
- 7 **Handel** Lascia ch'io pianga (from *Rinaldo*), arr. Fretwell (*observing higher notes in ossia*) (*Con Moto*)
- 8 **Mozart** The Queen of the Night's Aria (from *The Magic Flute*), arr. Golland (*Kirklees Music*)
- 9 **Philip Sparke** Little Overture or Moto Perpetuo: No. 1 or No. 6 from *Super Solos for F or E♭ Horn (Anglo Music AMP 265-400: E♭/F edition)*

LIST B

- 1 **Richard Bissill** Ghost Rider. *Hornscape for Horn in E♭, arr. Bissill (Brass Wind)*
- 2 **Hoagy Carmichael** Stardust (*not observing ossia*). *A Little Light Music for Horn in E♭, arr. Iveson (Brass Wind)*
- 3 **Colin Cowles** The Hornets' Nest (*ignoring alternative ending*): No. 9 from *Sound Your Horn! (Spartan Press SP742: E♭/F edition)*
- 4 **Gareth Glyn** Rumba: No. 1 from *Star Turn for Horn in E♭ (Spartan Press SP366)*
- 5 **Peter Graham** A Time for Peace. *Gramercy Solo Album E♭ (Gramercy Music: 6/8 edition)*
- 6 **Hindemith** Ruhig bewegt: 1st movt from Sonata for Alto Horn in E♭ (1943) (*Schott ED 4635*)
- 7 **Bryan Kelly** Scherzo: 4th movt from *Concert Suite for Horn (G & M Brand: E♭/F edition)*
- 8 **H. Mancini** Moon River. *Let's Face the Music for Horn in E♭, arr. Iveson (Brass Wind)*
- 9 **Philip Sparke** Chicago Blues: No. 5 from *Super Solos for F or E♭ Horn (Anglo Music AMP 265-400: E♭/F edition)*

LIST C

- 1 **Arban** Andantino in B♭: No. 9, P. 117 from *Cornet Method (Boosey & Hawkes)*
- 2 **J. S. Bach, arr. Piper** Study No. 20 in A minor: from *The Well-Tempered Player (Winwood Music)*
- 3 **Allyn Green** Study No. 5: P. 29 from *Tenor Horn Eurhythmics (Warwick Music)*
- 4 **Sigmund Hering** No. 35 or No. 36: from *40 Progressive Etudes for Trumpet or Cornet (Carl Fischer)*
- 5 **Jock McKenzie** Hornpipe or Mazurka: from *Rhythms of Life (Con Moto: 6/8 brass edition)*
- 6 **Mark Nightingale** On the Off-beat or Transposition Blues: No. 23 or No. 27 from *Easy Jazzy Tudes (Warwick Music: 6/8 brass edition)*
- 7 **Philip Sparke** Baroque Melody: No. 4 from *Super Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music AMP 114-401)*

AURAL TESTS FOR THE GRADE: see pp. 90 and 93

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

D major; C minor (a twelfth)

F♯, A, B♭ majors; G♯, A, B♭ minors (two octaves)

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

Chromatic Scales: starting on F♯, G, A♭ and A (two octaves)

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

Dominant Seventh: in the key of D (two octaves)

Diminished Seventh: starting on G (two octaves)

SIGHT-READING: see p. 11.

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

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

LIST A

- 1 **Albinoni** Adagio. *O Solo Mio for E♭ Horn, arr. Bissill (Brass Wind)*
- 2 **Anon.** Song of the Seashore, arr. Catherall (*observing cadenza, & upper line in ossias*). *The Gordon Higgin-bottom Collection (Kirklees Music)*
- 3 **J. N. Audoire** An Irish Melody (*ending at b. 133*). *No. 3 from Solos for E♭ Instruments (Salvationist Publishing)*
- 4 **Richard Bissill** The Drawing Room } *Hornscape for Horn in E♭, arr. Bissill (Brass Wind)*
- 5 **Ennio Morricone** Gabriel's Oboe }
- 6 **Boccherini** Rondo–Allegro: 3rd movt from Concertino for E♭ or F Horn, arr. Müller (*Obrasso Verlag: E♭/F edition*)
- 7 **Mozart** Rondo–Allegro vivace: 3rd movt from Horn Concerto No. 4 in E♭, K. 495 (*Bärenreiter BA 5313-90: E♭/F edition*)
- 8 **Ravel** Pavane pour une infante défunte, arr. Wilson (*Winwood Music: E♭/F edition*)
- 9 **Philip Sparke** Scherzo Finale: No. 10 from *Super Solos for F or E♭ Horn (Anglo Music AMP 265-400: E♭/F edition)*

LIST B

- 1 **Rube Bloom** Give Me the Simple Life. *O Solo Mio for E♭ Horn, arr. Bissill (Brass Wind)*
- 2 **Derek Bourgeois** Allegro moderato or Variations: 1st or 2nd movt from Sonata for Tenor Horn, Op. 304 (*Brass Wind*)
- 3 **Martin Ellerby** Elegy: 2nd movt from Tenor Horn Concerto (*Studio Music*)
- 4 **Ronald Hamner** Allegro brillante: from *Arioso and Caprice for E♭ Horn (observing upper line in ossia)* (*G & M Brand*)
- 5 **Harbach and Kern** Smoke Gets in Your Eyes. *Let's Face the Music for Horn in E♭, arr. Iveson (Brass Wind)*
- 6 **Hugh Nash** Demelza (*Kirklees Music*)
- 7 **Prokofiev** Morning Dance (from *Romeo and Juliet*). *Hornscape for Horn in E♭, arr. Bissill (Brass Wind)*
- 8 **Philip Sparke** Capriccio for E♭ Cornet or E♭ Horn (*G & M Brand*)
- 9 **Ray Steadman-Allen** Glory to His Name (*observing lower note in bb. 85–6*). *No. 6 from Solos for E♭ Instruments (Salvationist Publishing)*

LIST C

- 1 **Arban** Moderato: No. 6 from *14 Studies for Cornet (Boosey & Hawkes)*. *Also available in Arban Cornet Method (Boosey & Hawkes)*
- 2 **J. S. Bach, arr. Piper** Study No. 11 in F or No. 21 in B♭: from *The Well-Tempered Player (Winwood Music)*
- 3 **Bergonzi** Cantabile. *No. 49 from 50 Classical Studies for Trumpet (Fentone F 555-401)*
- 4 **Alwyn Green** Study No. 20: P. 57 from *Tenor Horn Eurhythmics (Warwick Music)*
- 5 **Sigmund Hering** No. 39 or No. 40: from *40 Progressive Etudes for Trumpet or Cornet (Carl Fischer)*
- 6 **Jock McKenzie** Klezmer or Samba: from *Rhythms of Life (Con Moto: 2/4 brass edition)*
- 7 **Philip Sparke** Air or Leapfrog: No. 11 or No. 19 from *Super Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music AMP 114-401)*

AURAL TESTS FOR THE GRADE: see pp. 90 and 94

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

C, D♭, D, E♭, E, F majors; C, C♯, D, E♭, E, F minors (a twelfth)

All other keys, major and minor (two octaves)

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

Chromatic Scales: starting on any note F♯–B (two octaves)

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

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

Diminished Sevenths: starting on A♭ and A (two octaves)

SIGHT-READING: see p. 11.

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

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

LIST A

- 1 **Bellini** Concerto for Horn in E♭, arr. Newsome (*complete*) (*Studio Music*)
- 2 **Haydn** Gypsy Rondo } *It's a Classic, arr. Green (Brass Wind)*
- 3 **Monti** Czardas }
- 4 **Peter Kneale** Variations on a Welsh Theme for E♭ Horn (*G & M Brand*)
- 5 **Erik Leidzen** The Old Rustic Bridge (*observing cadenza*). No. 1 from *Solos for E♭ Instruments (Salvationist Publishing)*
- 6 **Mendelssohn** Andante: 2nd movt from Violin Concerto, arr. Hopkinson (*Kirklees Music: movt published individually*)
- 7 **Mozart** Allegro or Allegro: 1st or 3rd movt from Horn Quintet in E♭, K. 407, trans. Bissill for Horn and Piano (*Brass Wind*)
- 8 **arr. Reader** Handel's Hornpipe for E♭ Horn (*observing cadenza*) (*Studio Music*)
- 9 **F. Strauss** Introduction, Theme and Variations (*omitting bb. 1–33 and 106–152*) (*Obrasso Verlag: E♭/F edition*)
- 10 **R. Strauss** Rondo–Allegro molto: 3rd movt from Horn Concerto No. 2 in E♭ (*Boosey & Hawkes*)

LIST B

- 1 **Eric Ball** September Fantasy (*Wright & Round*)
- 2 **Derek Bourgeois** Allegro giocoso (*observing upper line in ossia*): 3rd movt from Sonata for Tenor Horn, Op. 304 (*Brass Wind*)
- 3 **Robert Collinson** Fantasy for Tenor Horn (*horn tacet in bb. 88–94*) (*Kirklees Music*)
- 4 **Alan Fernie** Caprice for E♭ Horn (*observing cadenza*) (*Obrasso Verlag*)
- 5 **Hindemith** Lebhaft: 2nd movt from Sonata for Alto Horn in E♭ (1943) (*Schott ED 4635*)
- 6 **Newsome** The Carousel (*Studio Music*)
- 7 **Satie** Jack in the Box. *Classic SH, arr. Green (Brass Wind)*
- 8 **Otto M. Schwarz** Cape Horn (*cutting bb. 80–100*) (*Mitropa Music: E♭/F edition*)
- 9 **Bram Wiggins** Rhapsody for Tenor Horn (*Kirklees Music*)
- 10 **Philip Wilby** Concert Gallop (*Winwood Music: E♭/B♭ edition*)

LIST C

- 1 **Arban** Allegro moderato or Allegro: No. 1 or No. 9 from *14 Studies for Cornet (Boosey & Hawkes)*. Also available in *Arban Cornet Method (Boosey & Hawkes)*
- 2 **J. S. Bach, arr. Piper** Study No. 5 in D or No. 15 in G: from *The Well-Tempered Player (Winwood Music)*
- 3 **Bergonzi** Allegro. No. 50 from } *50 Classical Studies for Trumpet (Fentone F 555-401)*
- 4 **Kreutzer** Allegro. No. 44 from }
- 5 **Derek Bourgeois** Allegro vivace: No. 6 from *Fantasy Pieces for Trumpet (Brass Wind)*
- 6 **Alwyn Green** Study No. 12: P. 36 from *Tenor Horn Eurhythmics (Warwick Music)*
- 7 **Jock McKenzie** Krivo Horo or Rock: from *Rhythms of Life (Con Moto: 6/8 brass edition)*
- 8 **Philip Sparke** Swiss Mountain Air or Threes, Fives and Sevens: No. 21 or No. 26 from *Super Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music AMP 114-401)*

AURAL TESTS FOR THE GRADE: see pp. 90 and 95

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

D♭, D, E♭, E, F majors; C♯, D, E♭, E, F minors (a twelfth)

All other keys, major and minor (two octaves)

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

Chromatic Scales: starting on any note F♯–C (two octaves)

Whole-Tone Scales: starting on B and C (two octaves), as example given on p. 10

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

Dominant Sevenths: in the keys of B, C, D♭, D, E♭, E and F (two octaves)

Diminished Sevenths: starting on A♭, A and B♭ (two octaves)

SIGHT-READING: see p. 11.

AURAL TESTS: included in the Practical exams for all subjects

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

In the exam

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

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

Assessment

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

Marks are not awarded for each individual test nor deducted for mistakes but reflect the candidate’s overall response in this section. The marking criteria for the aural tests are given on p. 103.

Specimen tests

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

Deaf or hearing-impaired candidates

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

Aural Tests GRADE 1

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

Aural Tests GRADE 2

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

Aural Tests GRADE 3

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

Aural Tests GRADE 4

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

Aural Tests GRADE 5

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

Aural Tests GRADE 6

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

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

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