

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.

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) 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.

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.

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.

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.

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.

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.

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.

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.

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.

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.

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.

Exam booking

Details of exam dates, locations, fees and how to book an exam are available online at 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 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) or from 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
Time (in mins)	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.

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) 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.

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.

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.

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. 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. 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.

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[†] (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
Scales (including chromatic, extended-range & whole-tone)		 = 50	 = 56	 = 63	 = 72	 = 84	 = 96	 = 112	 = 132
Arpeggios (excluding extended-range)		 = 72	 = 84	 = 96	 = 108	 = 126	 = 48	 = 54	 = 63
Dominant & diminished 7ths; Extended-range arpeggios					 = 54	 = 63	 = 72	 = 80	 = 96
Scales in 3rds							 = 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.

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.

Scale and arpeggio patterns

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

All instruments

Scales and arpeggios

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



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



Scales in thirds

one octave (and similarly, two or three octaves)



Bassoon: ending for Bb major



to a twelfth

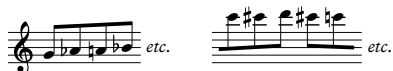


Treble recorder: ending for F major



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

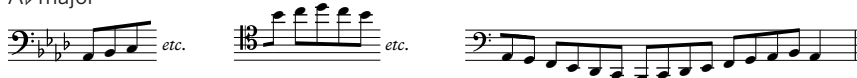
to a twelfth (and similarly, two and a half octaves)



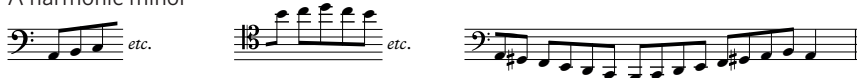
Bassoon

Extended-range scales

E major

A \flat major

A harmonic minor



Extended-range arpeggios

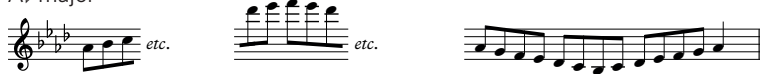
A \flat major

A minor

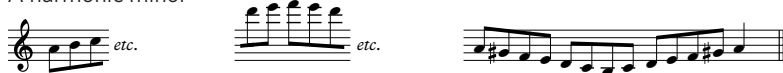


Saxophone

Extended-range scales

E \flat majorA \flat major

A harmonic minor



Extended-range arpeggios


A \flat major

A minor



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

Keys

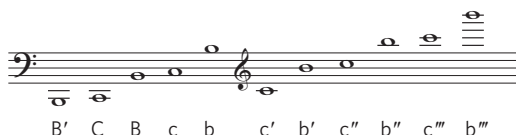
MAJORS minors *	Descant Recorder	Treble Recorder	Flute	Oboe	Clarinet	Bassoon	Saxophone
Grade 1	C, F	F, B \flat	G, F	G, F	G, F	G, F	G, F
Grade 2	D d	C g	C e	C d	C a	C e	C d
Grade 3	a	d	a	a	d	a	a
Grade 4	G e	G a	B \flat d	D e	B \flat g	D d	D b
Grade 5	A, B \flat b, g	D, E \flat e, b	D, A, E \flat b, g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

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

Ranges[†]

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

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



GRADE 1

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	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 SOLO	Abacadabra Bassoon (Collins Music)
	7 Trad. North American	Long-Legged Life, arr. Sebba SOLO	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> DUET	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> DUET	Easy Classic Bassoon Duets or Mini-Bassoon and Bassoon Duets or Tenoroon and Bassoon Duets (Wild Music Publications)
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> DUET	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> DUET	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)
C	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> DUET	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

◆ 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)
SCALES		
F, G majors		
E minor (natural or harmonic or melodic, at candidate's choice)	1 oct.	tongued / slurred
ARPEGGIOS		
F, G majors		
E minor	1 oct.	tongued / slurred

SIGHT-READING: a short piece of previously unseen music; for further details see pages 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)
A	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> DUET	P.53 from Learn as You Play Bassoon (Boosey & Hawkes) !!!
	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> DUET	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	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> DUET	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> DUET/SOLO	Dave Gale: JazzFX for Bassoon (Brass Wind)
	4 Kosma	Autumn Leaves, arr. Lawrance	Easy Winners for Bassoon (Brass Wind) !!! ◆
	5 Schönberg & Boulblil	Castle on a Cloud (from <i>Les Misérables</i>), arr. Lawrance	Easy Winners for Bassoon (Brass Wind) !!! ◆
	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>) SOLO	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) !!!
	10 Pam Wedgwood	Dragonfly (from <i>Really Easy Jazzin' About for Bassoon</i>)	Pam Wedgwood: Really Easy Jazzin' About for Bassoon (Faber)
C	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> DUET/SOLO	Dave Gale: JazzFX for Bassoon (Brass Wind)
	3 Joplin	Easy Winners, arr. Lawrance <i>upper part 'E'</i> DUET	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>) SOLO	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>) SOLO	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

◆ 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)
SCALES		
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	
ARPEGGIOS		
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)
A	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> DUET	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>) SOLO	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> DUET	Bassoon Hub (Kevin Mayhew)
	9 Weissenborn	Study in D minor (No. 4 from <i>Bassoon Studies</i> , Op. 8, Vol. 1) SOLO	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	1 J. S. Bach	In Tears of Grief (from <i>St. Matthew Passion</i>) SOLO	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> DUET/SOLO	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> DUET	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 SOLO	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 ⊕
C	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> DUET	Winners Galore Duets, Book 1, Parts E and F (Brass Wind)

!!! Piano accompaniment published separately ⊕ Piano accompaniment printable separately, see www.abrsm.org/syllabusclarifications

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

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> DUET	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)
SCALES		
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.	
CHROMATIC SCALE		
starting on G	1 oct.	tongued / slurred
ARPEGGIOS		
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)
A	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	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 and 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)
C	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) !!!
	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), ♯ 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) !!! ◆

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

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
B \flat , D, E \flat , E, F majors		
B, C, E, G minors (harmonic or melodic, at candidate's choice)	2 oct.	tongued / slurred
CHROMATIC SCALE		
starting on F	2 oct.	tongued / slurred
ARPEGGIOS		
B \flat , D, E \flat , E, F majors		
B, C, E, G minors	2 oct.	tongued / slurred
DOMINANT SEVENTH (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)
A	1 J. S. Bach	Gigue (from <i>Suite No.1 in G</i> , BWV 1007), arr. Gatt SOLO	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 and Allegro e spiritoso (1st and 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>) SOLO	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>) SOLO	Michael Rose: A Miscellany for Bassoon, Book 2 (ABRSM)
B	1 J. S. Bach	Sheep May Safely Graze (from <i>Cantata</i> , BWV 208) SOLO	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>) SOLO	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) SOLO	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)
C	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) !!!
	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

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

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)
A	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>) SOLO	D. Bourgeois: <i>Fantasy Pieces for Bassoon</i> (Brass Wind)
	4 Galliard	Alla siciliano and Allegro assai (3rd and 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) SOLO	Jancourt: <i>26 Melodic Studies</i> , Op.15 (IMC or Universal)
	7 B. Marcello	Adagio and Allegro (1st and 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 and Allegro (con spirito) (1st and 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) SOLO	Weissenborn: <i>Bassoon Studies</i> , Op.8, Vol. 2 (Peters)
B	1 Bozza	Andantino (No. 3 from 12 <i>Caprices</i>) SOLO	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>) SOLO	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 SOLO	Errollyn Wallen: <i>Miriam, Miriam</i> (ABRSM) ©
C	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)
SCALES		
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.	
SCALE IN THIRDS		
F major	1 oct.	tongued / slurred
CHROMATIC SCALES		
starting on E and G	2 oct.	tongued / slurred
starting on B \flat	3 oct.	
ARPEGGIOS		
D \flat /C \sharp , E, G majors and minors	2 oct.	tongued / slurred
B \flat , B majors and minors	3 oct.	
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of A and C	2 oct.	tongued / slurred
in the key of E \flat	3 oct.	
DIMINISHED SEVENTHS		
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.

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)
A	1 Jancourt	Andante (No.1 from <i>26 Melodic Studies</i> , Op.15) SOLO	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>) SOLO	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) SOLO	Weissenborn: <i>Bassoon Studies</i> , Op. 8, Vol. 2 (Peters)
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)
C	1 D. Bourgeois	Tempo di valse (No. 4 from <i>Fantasy Pieces for Bassoon</i>) SOLO	D. Bourgeois: <i>Fantasy Pieces for Bassoon</i> (Brass Wind)
	2 Bozza	Scherzando (No.1 from <i>12 Caprices</i>) SOLO	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>) SOLO	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)
SCALES		
F, Ab/G#, 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.	
EXTENDED-RANGE SCALE		
E major	see p. 22	legato-tongued / staccato / slurred
SCALE IN THIRDS		
G major	2 oct.	legato-tongued / staccato / slurred
CHROMATIC SCALES		
starting on F, Ab and A	2 oct.	legato-tongued / staccato / slurred
starting on B	3 oct.	
ARPEGGIOS		
F, Ab/G#, A majors and minors	2 oct.	legato-tongued / staccato / slurred
B, C majors and minors	3 oct.	
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of Bb, Db and D	2 oct.	legato-tongued / staccato / slurred
in the key of E	3 oct.	
DIMINISHED SEVENTHS		
starting on F, Ab 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.

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)
A	1 C. P. E. Bach	Allegro (2nd movt from <i>Sonata in D minor for Bassoon Solo</i>), trans. Rechtman SOLO	C. P. E. Bach: Sonata in D minor for Bassoon Solo (Emerson)
	2 J. F. Fasch	Largo and Allegro (1st and 2nd movts from <i>Sonata in C</i>)	J. F. Fasch: Sonata in C (Universal)
	3 Françaix	Vivace (1st movt from <i>Divertissement</i>)	Françaix: Divertissement for Bassoon (Schott)
	4 Jacob	Rondo (3rd movt from <i>Concerto</i>)	Jacob: Concerto for Bassoon (Stainer & Bell)
	5 Milde	Presto (No. 7 from <i>50 Concert Studies</i> , Op. 26) SOLO	Milde: 50 Concert Studies, Op. 26 (Alfred) or Milde: Concert Studies, Op. 26, Vol. 1 (IMC)
	6 Mozart	Allegro (1st movt from <i>Concerto in B\flat</i> , K.191) <i>bassoon tacet in tutti</i>	Mozart: Concerto in B \flat , 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: Concerto in E minor, 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: Concerto in E minor, RV 484, F.VIII No. 6 (IMC)
	9 Weber	Allegro ma non troppo (1st movt from <i>Concerto in F</i> , Op. 75)	Weber: Concerto in F, Op. 75 (Universal)
	10 Weissenborn	Study No.33 (from <i>Bassoon Studies</i> , Op. 8, Vol. 2) SOLO	Weissenborn: Bassoon Studies, Op. 8, Vol. 2 (Peters)
B	1 Ken Cooper	Slowly with expression (3rd movt from <i>Jazz Suite for Bassoon</i>)	Ken Cooper: Jazz Suite for Bassoon (TrevCo Music Publishing)
	2 Devienne	Allegro con espressione (1st movt from <i>Sonata in G minor</i> , Op. 24 No. 5)	Devienne: Sonata in G minor, Op. 24 No. 5 (Musica Rara)
	3 Elgar	Romance, Op. 62	Elgar: Romance, Op. 62 (Novello) or The Chester Bassoon Anthology (Chester)
	4 Ida Gotkovsky	Variation – Expressive and Variation – Ostinato (Nos 4 and 5 from <i>Variations concertantes</i>)	Ida Gotkovsky: Variations concertantes (Editions Musicales Transatlantiques)
	5 Hummel	Romanza (2nd movt from <i>Concerto in F</i>)	Hummel: Concerto in F for Bassoon (IMC)
	6 Saint-Saëns	Molto adagio–Allegro moderato (3rd movt from <i>Sonata in G</i> , Op. 168)	Saint-Saëns: Sonata in G, Op. 168 (Henle or Peters)
	7 Schreck	Allegro ma non troppo (1st movt from <i>Sonata for Bassoon</i> , Op. 9)	Schreck: Sonata for Bassoon, Op. 9 (Hofmeister)
	8 Schumann	Romance (No. 2 from <i>Three Romances</i> , Op. 94), arr. Gatt	Schumann: Romances, Op. 94 (Phylloscopus)
	9 Jeff Scott	Elegy for Innocence <i>ending b. 158; with repeats; with quasi cadenza</i>	Jeff Scott: Elegy for Innocence (TrevCo Music Publishing)
	10 Spohr	Adagio in F, Op. 115	Spohr: Adagio in F, Op. 115 (IMC)
C	1 D. Bourgeois	Allegro vivace (No. 7 from <i>Fantasy Pieces for Bassoon</i>) SOLO	D. Bourgeois: Fantasy Pieces for Bassoon (Brass Wind)
	2 Grovlez	Sicilienne et Allegro giocoso	Grovlez: Sicilienne et Allegro giocoso (Leduc)
	3 Kunc	Buffoonery, Op. 63 SOLO	Kunc: Buffoonery, Op. 63 (Broude Brothers)
	4 Markiewiczówna	Toccata	Markiewiczówna: Toccata for Bassoon (PWM)
	5 Ottó Oromszegi	Bitterness and Policeman Dance (Nos 9 and 11 from <i>15 Characteristic Pieces in Hungarian Style</i>) SOLO	Ottó Oromszegi: 15 Characteristic Pieces in Hungarian Style (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)
SCALES		
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.	
EXTENDED-RANGE SCALES		
A♭ major	see p. 22	legato-tongued / staccato / slurred
A harmonic minor		
SCALES IN THIRDS		
A major	2 oct.	legato-tongued / staccato / slurred
B♭ major	3 oct.	
CHROMATIC SCALES		
starting on E♭ and F♯	2 oct.	legato-tongued / staccato / slurred
starting on C, C♯ and D	3 oct.	
WHOLE-TONE SCALES		
starting on A♭	2 oct.	legato-tongued / staccato / slurred
starting on B	3 oct.	
ARPEGGIOS		
E♭, F♯ majors and minors	2 oct.	legato-tongued / staccato / slurred
C, D♭/C♯, D majors and minors	3 oct.	
EXTENDED-RANGE ARPEGGIOS		
A♭ major	see p. 22	legato-tongued / staccato / slurred
A minor		
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of A♭ and B	2 oct.	legato-tongued / staccato / slurred
in the keys of F, F♯ and G	3 oct.	
DIMINISHED SEVENTHS		
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

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.

* 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">• Reliable pitch and intonation• Stable rhythm at a suitable tempo• Reliable tonal control and awareness• Musical shape and detail• Communication of character and style
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">• Correct notes and secure continuity• Reliable tonal control
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">• Overall security of notes, rhythm and continuity Respond to simple piano-based musical stimuli with: <ul style="list-style-type: none">• Overall accuracy and reliable musical perception

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"> ● Reliable pitch and intonation ● Stable rhythm at a suitable tempo ● Reliable tonal control and awareness ● Musical shape and detail ● Communication of character and style
<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"> ● Correct notes and secure continuity ● Reliable tonal control
<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"> ● Overall security of notes, rhythm and continuity <p>Respond to straightforward piano-based musical stimuli with:</p> <ul style="list-style-type: none"> ● Overall accuracy and reliable musical perception

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"> ● Reliable pitch and intonation ● Stable rhythm at a suitable tempo ● Reliable tonal control and awareness ● Musical shape and detail ● Communication of character and style
<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"> ● Correct notes and secure continuity ● Reliable tonal control
<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"> ● Overall security of notes, rhythm and continuity <p>Respond to moderately complex piano-based musical stimuli with:</p> <ul style="list-style-type: none"> ● Overall accuracy and reliable musical perception

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"> ● Reliable pitch and intonation ● Stable rhythm at a suitable tempo ● Reliable tonal control and awareness ● Musical shape and detail ● Communication of character and style
<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"> ● Correct notes and secure continuity ● Reliable tonal control
<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"> ● Overall security of notes, rhythm and continuity <p>Respond to complex piano-based musical stimuli with:</p> <ul style="list-style-type: none"> ● Overall accuracy and reliable musical perception

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%
Total	150	100%

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

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

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

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; 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.

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.

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)
Tunes: three short exercises played from memory <i>the Tunes are in:</i>	Descant Recorder Prep Test Flute Prep Test Clarinet Prep Test
First Piece: solo or accompanied <i>any one of the set pieces from:</i>	<i>the relevant Prep Test book</i>
or <i>any one piece from:</i>	Party Time! for Flute (Alan Bullard) Party Time! for Clarinet (Paul Harris)
Second Piece: accompanied <i>own-choice accompanied piece (c.16–24 bars)</i>	<i>any publication (or an unpublished piece)</i>
Listening Games*: 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.

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.
- 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.
- **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.

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.

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.

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 and the qualification specification (including the full syllabus) is available at 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.

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.

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.

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.

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

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 and the qualification specification is available at 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. 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.

Exam programme & running order

Name _____

Subject _____ Grade _____

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