

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.

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

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

ALTO or BARITONE SAXOPHONE IN E♭

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

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

Exam requirements continue on page 142

SOPRANO or TENOR SAXOPHONE IN B \flat

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

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

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

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

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

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

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

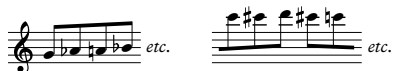


Treble recorder: ending for F major



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

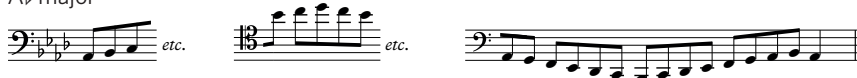
to a twelfth (and similarly, two and a half octaves)



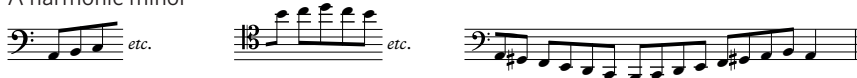
Bassoon

Extended-range scales

E major

A \flat major

A harmonic minor



Extended-range arpeggios

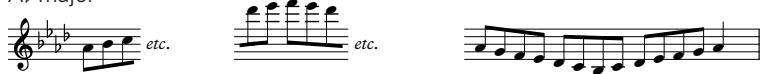
A \flat major

A minor

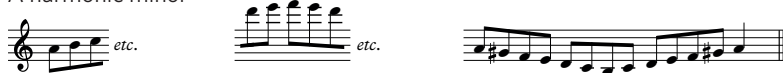


Saxophone

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	<ul style="list-style-type: none"> • dynamics
	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
		5/8	<ul style="list-style-type: none"> • triplet patterns
		5/4	<ul style="list-style-type: none"> • slowing of tempo followed by <i>a tempo</i> • <i>Flute, Clarinet & Saxophone</i>: <i>swung style</i> • <i>Bassoon</i>: tenor clef
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

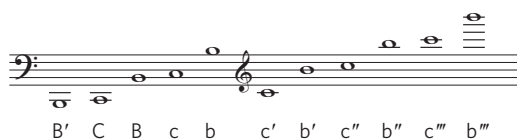
MAJORS minors *	Descant Recorder	Treble Recorder	Flute	Oboe	Clarinet	Bassoon	Saxophone
Grade 1	C, F	F, B \flat	G, F	G, F	G, F	G, F	G, F
Grade 2	D d	C g	C e	C d	C a	C e	C d
Grade 3	a	d	a	a	d	a	a
Grade 4	G e	G a	B \flat d	D e	B \flat g	D d	D b
Grade 5	A, B \flat b, g	D, E \flat e, b	D, A, E \flat b, g	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.:



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

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.

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

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