BRASS GRADES: requirements and information

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

Entering for an exam

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

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

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

Elements of the exam

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

<table>
<thead>
<tr>
<th>Pieces</th>
<th>30</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>30</td>
</tr>
<tr>
<td>3</td>
<td>30</td>
</tr>
<tr>
<td>Scales and arpeggios</td>
<td>21</td>
</tr>
<tr>
<td>Sight-reading (&amp; Transposition*)</td>
<td>21</td>
</tr>
<tr>
<td>Aural tests</td>
<td>18</td>
</tr>
<tr>
<td>Total</td>
<td>150</td>
</tr>
</tbody>
</table>

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

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

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

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

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

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

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

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

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

Page-turns: Examiners will be understanding if a page-turn causes a lack of continuity during a piece, and this will not affect the marking. A variety of solutions for awkward page-turns exists, including the use of an additional copy of the music or a photocopy of a section of the piece (but see ‘Photocopies’ on p. 10). In cases where candidates believe there is no solution to a particularly awkward page-turn, they may apply to bring a page-turner to the exam. The request must be made to syllabus@abrsm.ac.uk no later than the closing date for entry, and details of the piece, edition and nature of the difficulty should be given. If permission is granted, a confirmation letter will be issued which must be taken to the exam as verification. Examiners are
unable to help with page-turning. In a Grade 8 exam, a candidate’s accompanist is permitted to bring a page-tuner to assist with page-turns in the piano part (prior permission is not required).

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

## Scales and arpeggios

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

When asking for requirements, examiners will specify only:

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

All scales and arpeggios should:

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

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

Arpeggios and dominant sevenths are required in root position only.

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

Books of the scale requirements are published for all brass instruments by ABRSM. Below is the pattern for the whole-tone scale, set for all instruments at Grade 8:

![Whole-tone Scale Pattern](image)

* Disregarding additional lower notes available to trombones with a trigger or to baritones, euphoniums and tubas with a 4th valve
The following scale and arpeggio speeds are given as a general guide:

| Grades, Dominant & Diminished 7ths (pattern = \texttt{\textasciitilde\textasciitilde\textasciitilde\textasciitilde}) |
|---|---|---|---|---|---|---|---|---|
| **Horn** | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| \( \text{\textasciitilde} \) = 50 | \( \text{\textasciitilde} \) = 56 | \( \text{\textasciitilde} \) = 66 | \( \text{\textasciitilde} \) = 72 | \( \text{\textasciitilde} \) = 80 | \( \text{\textasciitilde} \) = 96 | \( \text{\textasciitilde} \) = 108 | \( \text{\textasciitilde} \) = 120 |
| **Trombone** | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| \( \text{\textasciitilde} \) = 44 | \( \text{\textasciitilde} \) = 48 | \( \text{\textasciitilde} \) = 56 | \( \text{\textasciitilde} \) = 63 | \( \text{\textasciitilde} \) = 72 | \( \text{\textasciitilde} \) = 96 | \( \text{\textasciitilde} \) = 108 | \( \text{\textasciitilde} \) = 120 |
| **All other brass** | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| \( \text{\textasciitilde} \) = 50 | \( \text{\textasciitilde} \) = 56 | \( \text{\textasciitilde} \) = 66 | \( \text{\textasciitilde} \) = 72 | \( \text{\textasciitilde} \) = 80 | \( \text{\textasciitilde} \) = 104 | \( \text{\textasciitilde} \) = 116 | \( \text{\textasciitilde} \) = 132 |

| Arpeggios (pattern = \texttt{\textasciitilde\textasciitilde\textasciitilde}) |
|---|---|---|---|---|---|---|---|---|
| **Grade / Speed** | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| **Horn** | \( \text{\textasciitilde} \) = 50 | \( \text{\textasciitilde} \) = 56 | \( \text{\textasciitilde} \) = 66 | \( \text{\textasciitilde} \) = 72 | \( \text{\textasciitilde} \) = 80 | \( \text{\textasciitilde} \) = 96 | \( \text{\textasciitilde} \) = 108 | \( \text{\textasciitilde} \) = 120 |
| **Trombone** | \( \text{\textasciitilde} \) = 44 | \( \text{\textasciitilde} \) = 48 | \( \text{\textasciitilde} \) = 56 | \( \text{\textasciitilde} \) = 63 | \( \text{\textasciitilde} \) = 72 | \( \text{\textasciitilde} \) = 96 | \( \text{\textasciitilde} \) = 108 | \( \text{\textasciitilde} \) = 120 |
| **All other brass** | \( \text{\textasciitilde} \) = 50 | \( \text{\textasciitilde} \) = 56 | \( \text{\textasciitilde} \) = 66 | \( \text{\textasciitilde} \) = 72 | \( \text{\textasciitilde} \) = 80 | \( \text{\textasciitilde} \) = 104 | \( \text{\textasciitilde} \) = 116 | \( \text{\textasciitilde} \) = 132 |

† including chromatic & whole-tone

**Sight-reading (and transposition)**

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

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

**Aural tests**

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

(continued overleaf)
In the exam

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

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

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

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

Assessment

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

Obtaining exam music

Exam music is available from music retailers as well as online, including at the ABRSM music shop: www.abrsm.org/shop. Every effort has been made to ensure that all the publications listed will remain available for the duration of the syllabus. Candidates are advised to obtain their music well in advance of the exam in case of any delays with items not kept in stock by retailers. Apart from queries relating to exams, all enquiries about the music (e.g. editorial, availability) should be addressed to the relevant publisher: contact details are listed at www.abrsm.org/publishers.
This syllabus for Eb Horn is valid for 2013–2020. Details of any planned changes to the Eb Horn requirements from 2021 will be posted in advance at www.abrsm.org/eflathorn.

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

### Eb Horn Grade 1

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

**LIST A**

1. **Czerny** 
   Rise and Shine!
   \*Bravo! Eb Tenor Horn, arr. Barratt (Boosey & Hawkes)

2. **Haydn** 
   Minuet

3. **Tom Davoren** 
   Romanza
   \*Shining Brass, Book 1 (ABRSM: Eb/Brass edition; Eb piano accomp. published separately)

4. **Philip Sparke** 
   A Knight’s Tale
   \*separately

5. **Grieg** 
   Morning (from Peer Gynt)
   \*Winners Galore, arr. Lawrance (Brass Wind: Eb brass edition; Eb piano accomp. published separately)

6. **Trad. Cornish** 
   Cornish Floral Dance
   \*accomp. published separately

7. **Handel** 
   Minuet in C. No. 4 from The Really Easy Tenor Horn Book, arr. Pearson
   \*Faber

**LIST B**

1. **Carol Barratt** 
   Serenade.
   \*Bravo! Eb Tenor Horn, arr. Barratt (Boosey & Hawkes)

2. **Bernstein** 
   One Hand, One Heart (from West Side Story).
   \*Easy Winners, arr. Lawrance (Brass Wind: Eb brass edition; Eb piano accomp. published separately)

3. **Tom Davoren** 
   Waltz for E.
   \*Shining Brass, Book 1 (ABRSM: Eb/Brass edition; Eb piano accomp. published separately)

4. **David A. Stowell** 
   Strollin’
   \*separately

5. **Peter Graham** 
   Moscow or Paris: No. 1 or No. 2 from Cityscapes for Eb Instrument (Gramercy Music: Eb/Brass edition)

6. **Ian Lowes** 
   Nightfall
   \*Boosey Brass Method, Eb Brass Band Instruments, Repertoire Book B

7. **Chris Norton** 
   With Calm Purpose
   \*Boosey & Hawkes

8. **Leslie Pearson** 
   Russian Dance or Lament.
   \*No. 1 or No. 3 from The Really Easy Tenor Horn Book, arr. Pearson (Faber)

9. **Rendall and Thomas** 
   Birdie Song.
   \*Winners Galore, arr. Lawrance (Brass Wind: Eb brass edition; Eb piano accomp. published separately)

**LIST C**

1. **Don Blakeson** 
   Flingaling: No. 2 from Smooth Groove for Horn in Eb (Brass Wind)

2. **Lizzie Davis** 
   Tiny Minuet: from Polished Brass (Brass Wind: Eb brass edition)

3. **Peter Meechan** 
   One, Two, Three!
   \*Shining Brass, Book 1 (ABRSM: Eb/Brass edition)

4. **Philip Sparke** 
   Puppet’s Dance
   \*Shining Brass, Book 1 (ABRSM: Eb/Brass edition)

5. **John Miller** 
   Hungarian Hoe-down or See-saw: No. 3 or No. 8 from Simple Studies for Beginner Brass (Faber: Eb brass edition)

6. **Mark Nightingale** 
   A Small Step or Fiesta Siesta: No. 1 or No. 2 from Easy Jazzy ‘Tudes (Warwick Music: Eb brass edition)

7. **Philip Sparke** 
   Morning Minuet or Leila’s Lament: No. 1 or No. 2 from Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music AMP 098-401)

### Aural Tests for the Grade:

- **Scales and Arpeggios:** from memory, to be played both slurred and tongued in the following keys:
  - C major; A minor (one octave)
  - Scales: in the above keys (minor in natural or harmonic or melodic form at candidate’s choice)
  - Arpeggios: the common chords of the above keys for the range indicated

### Sight-Reading:

- A short piece in simple time within the keys, notes and overall range of the scale requirements set for this grade. Some accidentals, dotted and tied notes may be included. See also p. 11.
THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

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

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

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

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

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

Bb, D majors; A, D minors (one octave)

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

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

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

© 2016 by The Associated Board of the Royal Schools of Music
THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

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

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

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

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

SCALES AND ARPEGGIOS: from memory, to be played both slurred and tongued in the following keys:
- Eb, E majors; C, E minors (one octave)
- A major (a twelfth)

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

Chromatic Scale: starting on C (one octave)

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

SIGHT-READING: a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this grade. See also p. 11.
THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A
3. John Frith Jiggedy Jig Shining Brass, Book 2 (ABRSM: Eb/brass edition; Eb piano accomp. published separately)
4. Lucy Pankhurst Folk Song
5. Grieg Norwegian Dance No. 2. Undercover Hits for Horn in Eb, arr. Gout (Brass Wind)
6. Grieg Solveig’s Song (from *Peer Gynt*). Great Winners, arr. Lawrance (Brass Wind: Eb brass edition; Eb piano accomp. published separately)

LIST B
2. Colin Cowles The Hornbeam Tree: No. 7 from *Sound Your Horn!* (Spartan Press SP742: Eb/F edition)
3. Alberto Dominguez Frenesi. Great Winners, arr. Lawrance (Brass Wind: Eb brass edition; Eb piano accomp. published separately)
5. Peter Meechan Way Down South published separately)
6. Mark Goddard Hornpipe or Daydreams: No. 3 or No. 4 from *Party Pieces for Horn in Eb* (Spartan Press SP165)
7. Peter Graham Buenos Aires: No. 7 from *Cityscapes for Eb Instrument* (Gramercy Music: Eb/brass edition)
8. Stephen Sondheim Send in the Clowns. *A Little Light Music for Horn in Eb*, arr. Iveson (Brass Wind)

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

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

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

- F major; F minor (one octave)
- Ab, Bb majors; A, B minors (a twelfth)

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

Chromatic Scale: starting on Bb (a twelfth)

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

SIGHT-READING: a short piece in simple or compound time within the keys, notes and overall range of the scale requirements set up to and including this grade. See also p. 11.
THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A
1. S. Adams The Holy City, arr. Sparke (Studio Music)
3. Elgar Salut d’amour. Classic SH, arr. Green (Brass Wind)
4. John Frith Caber Dance  Shining Brass, Book 2 (ABRSM: E♭/F brass edition; E♭ piano accomp. published)
5. David A. Stowell Jam Boubée  separately
7. Leslie Pearson Validal. No. 11 from Going Solo – Tenor Horn, arr. Wallace and Pearson (Faber)

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

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

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

SCALES AND ARPEGGIOS: from memory, to be played both slurred and tongued in the following keys:
- B♭, D♭ majors; B♭, C♯ minors (a twelfth)
- G, A♭ majors; G minor (two octaves)

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

Chromatic Scale: starting on C (a twelfth)

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

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

SIGHT-READING: see p. 11.
PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or any solo Jazz subject. For alternatives, see www.abrsm.org/prerequisite.

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

LIST A
1 Albinoni Allegro finale: from Concerto, Op. 7 No. 3.  *Classic SH, arr. Green* (Brass Wind)
2 Boyce 1st movt from Symphony No. 4.  *O Solo Mio for Eb Horn, arr. Bissill* (Brass Wind)
6 Handel La réjouissance and La paix (from *Music for the Royal Fireworks*).  *Time Pieces for Horn, Vol. 2, arr. Harris and Skirrow* (ABRSM: Eb/F edition)
7 Handel Lascia ch’io pianga (from *Rinaldo*), arr. Fretwell (observing higher notes in ossia) (Con Moto)
8 Mozart The Queen of the Night’s Aria (from *The Magic Flute*), arr. Golland (Kirklees Music)
9 Philip Sparke Little Overture or Moto Perpetuo: No. 1 or No. 6 from *Super Solos for F or Eb Horn* (Anglo Music AMP 265-400: Eb/F edition)

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

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

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

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

- D major; C minor (a twelfth)
- F#, A, Bb majors; G#, A, Bb minors (two octaves)

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

Chromatic Scales: starting on F#, G, Ab and A (two octaves)

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

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

Diminished Seventh: starting on G (two octaves)

SIGHT-READING: see p. 11.
PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or any solo Jazz subject. For alternatives, see www.abrsm.org/prerequisite.

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

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

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

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

AURAL TESTS FOR THE GRADE: see pp. 90 and 94
SCALES AND ARPEGGIOS: from memory, to be played slurred, legato-tongued and staccato in the following keys:

- C, Db, D, Eb, E, F majors; C, C#, D, Eb, E, F minors (a twelfth)
- All other keys, major and minor (two octaves)

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

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

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

Dominant Sevenths: in the keys of C, Db and Eb (two octaves)

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

SIGHT-READING: see p. 11.
PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or any solo Jazz subject. For alternatives, see www.abrsm.org/prerequisite.

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

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

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

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

AURAL TESTS FOR THE GRADE: see pp. 90 and 95
**SCALES AND ARPEGGIOS:** from memory, to be played slurred, legato-tongued and staccato in the following keys:

- $\text{Db}$, $\text{D}$, $\text{Eb}$, $\text{E}$, $\text{F}$ majors; $\text{C}$, $\text{D}$, $\text{Eb}$, $\text{E}$, $\text{F}$ minors (a twelfth)
- All other keys, major and minor (two octaves)

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

**Chromatic Scales:** starting on any note $\text{F}#$–$\text{C}$ (two octaves)

**Whole-Tone Scales:** starting on $\text{B}$ and $\text{C}$ (two octaves), as example given on p. 10

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

**Dominant Sevenths:** in the keys of $\text{B}$, $\text{C}$, $\text{Db}$, $\text{D}$, $\text{Eb}$, $\text{E}$ and $\text{F}$ (two octaves)

**Diminished Sevenths:** starting on $\text{Ab}$, $\text{A}$ and $\text{Bb}$ (two octaves)

**SIGHT-READING:** see p. 11.
AURAL TESTS: included in the Practical exams for all subjects

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

In the exam

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

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

Assessment

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

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

Specimen tests

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

Deaf or hearing-impaired candidates

Deaf or hearing-impaired candidates may opt to respond to alternative tests in place of the standard tests, if requested at the time of entry. Further information, including the syllabus for the alternative tests, is available at www.abrsm.org/specificneeds.
**Aural Tests GRADE 1**

A **To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is not required to state the time signature.

B **To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major or minor key, 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 or minor key. The change will affect only one of the notes. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should state whether the change was near the beginning or near the end. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).

D **To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be one of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached); the second will be tempo (becoming slower/faster, or staying the same).

---

**Aural Tests GRADE 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 or minor key, and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.

C **To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be two bars long, in a major key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).

D **To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be one of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached); the second will be tempo (becoming slower/faster, or staying the same).
**Aural Tests GRADE 3**

**A** To clap the pulse of a piece played by the examiner, and to identify whether it is in two time, three time or four time. The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

**B** To sing as ‘echoes’ three phrases played by the examiner. The phrases will be two bars long, in a major or minor key, and within the range of an octave. First the examiner will play the key-chord and the starting note and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.

**C** To identify a change in either pitch or rhythm during a phrase played by the examiner. The phrase will be up to four bars long, in a major or minor key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).

**D** To answer questions about two features of a piece played by the examiner. Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached), tempo (becoming slower/faster, or staying the same); the second will be tonality (major/minor key).

**Aural Tests GRADE 4**

**A** To sing or play from memory a melody played twice by the examiner. The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this will affect the assessment).

**B** To sing five notes from score in free time. The candidate may choose to sing from treble or bass clef. The notes will be within the range of a third above and below the tonic in the key of C, F or G major. The test will begin and end on the tonic and will not contain intervals greater than a third. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.

**C(i)** To answer questions about two features of a piece played by the examiner. Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics, articulation, tempo, tonality; the second will be character.

**C(ii)** To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time. The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.
Aural Tests GRADE 5

A To sing or play from memory a melody played twice by the examiner. The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this will affect the assessment).

B To sing six notes from score in free time. The candidate may choose to sing from treble or bass clef. The notes will be within the range of a fifth above and a fourth below the tonic, in a major key with up to two sharps or flats. The test will begin and end on the tonic and will not contain intervals greater than a third, except for the rising fourth from dominant to tonic. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.

C(i) To answer questions about two features of a piece played by the examiner. Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be one of the following: dynamics, articulation, tempo, tonality, character; the second will be style and period.

(ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time. The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is not required to state the time signature.

Aural Tests GRADE 6

A To sing or play from memory the upper part of a two-part phrase played twice by the examiner. The upper part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this will affect the assessment).

B To sing a melody from score, with an accompaniment played by the examiner. The candidate may choose to sing from treble or bass clef. The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this will affect the assessment).

C To identify the cadence at the end of a phrase as perfect or imperfect. The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.

D(i) To answer questions about two features of a piece played by the examiner. Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: texture or structure; the second will be one of the following: dynamics, articulation, tempo, tonality, character, style and period, texture/structure.

(ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time. The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is not required to state the time signature.
Aural Tests GRADE 7

A  To sing or play from memory the lower part of a two-part phrase played twice by the examiner. The lower part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this will affect the assessment).

B  To sing the upper part of a two-part phrase from score, with the lower part played by the examiner. The candidate may choose to sing from treble or bass clef. The upper part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this will affect the assessment).

C(i)  To identify the cadence at the end of a phrase as perfect, imperfect or interrupted. The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.

(ii) To identify the two chords forming the above cadence. The chords will be limited to the tonic, subdominant, dominant, dominant seventh or submediant (all in root position). First the examiner will name and play the key-chord, then play the two chords as a pair. The candidate may answer using technical names (tonic, dominant, etc.), chord numbers (I, V, etc.) or letter names (C major, G major, etc.).

(iii) To identify whether the modulation at the end of a different passage is to the dominant, subdominant or relative minor. The passage, played once by the examiner, will begin in a major key. First the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant, subdominant, relative minor) or the letter name of the new key.

D(i)  To answer questions about two features of a piece played by the examiner. Before playing, the examiner will tell the candidate which two of the following features the questions will be about: dynamics, articulation, tempo, tonality, character, style and period, texture, structure.

(ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time, four time or 6/8 time. The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time, four time or 6/8 time.
Aural Tests Grade 8

A(i) To sing or play from memory the **lowest** part of a three-part phrase played twice by the examiner. The lowest part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this will affect the assessment).

(ii) **To identify the cadence at the end of a continuing phrase as perfect, imperfect, interrupted or plagal.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). Before the first playing, the examiner will play the key-chord.

(iii) **To identify the three chords (including their positions) forming the above cadential progression.** The chords will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). First the examiner will name and play the key-chord, then play the three chords in sequence, finally playing each chord individually, pausing for the candidate to identify it. The candidate may answer using technical names (tonic, first inversion, etc.), chord numbers (I, etc.) or letter names (C major in first inversion, etc.).

B To sing the **lower** part of a two-part phrase from score, with the upper part played by the examiner. The candidate may choose to sing from treble or bass clef. The lower part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this will affect the assessment).

C To identify whether the modulations at the end of two different passages are to the dominant, subdominant or relative minor/major. The first passage will begin in a major key and the second will begin in a minor key; each passage will be played once by the examiner. Before playing each passage, the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant*, subdominant, relative minor/major) or the letter name of the new key. (* Minor-key passages may modulate to the dominant major or minor but the candidate is only required to specify ‘dominant’ in such cases.)

D To describe the characteristic features of a piece played by the examiner. After hearing the piece, the candidate should describe any notable features (such as texture, structure, character, style and period, etc.). The examiner will prompt the candidate with questions only if this becomes necessary.