

## **WOODWIND 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 woodwind exams. Further details, as well as administrative information relating to the exams, are given in ABRSM's Information & Regulations (available at [www.abrsm.org/examregulations](http://www.abrsm.org/examregulations)) which should be read before an exam booking is made.*

### **Entering for an exam**

**Eligibility:** There are eight grades of exam for each instrument (Descant Recorder, Grades 1–5 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/examregulations](http://www.abrsm.org/examregulations).

**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](http://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](mailto: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](http://www.abrsm.org/exambooking).

### **Instruments**

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

**Related instrument option:** Treble Recorder candidates at Grades 6–8 may play *one* of their three pieces on a Descant or Tenor recorder where indicated in the Lists. There is no advantage to be gained over other candidates in taking this option, and all the other requirements must be played on a Treble recorder.

**Flute:** In Grades 1–3, candidates may play an adapted flute (e.g. non-metal and/or with curved head-joint) sounding at concert pitch.

**Oboe:** In Grades 1–3, candidates may play an adapted (junior) oboe.

**Clarinet:** The majority of the pieces in this syllabus are published for clarinet in B $\flat$ ; certain pieces may be offered on a clarinet in A where the syllabus indicates a published edition for this instrument.

In Grades 1–3, candidates may play a clarinet in E $\flat$  or C (including those that have been adapted for young beginners), provided the piano accompaniments are suitably transposed where necessary. Certain pieces at these grades are published with an accompaniment for clarinet in C and these are indicated in the repertoire lists.

**Bassoon:** In Grades 1–3, candidates may play a bassoon of reduced size (sounding a fourth or fifth above concert pitch), provided the piano accompaniments are suitably transposed where necessary. Certain pieces at these grades are published with transposed accompaniments 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 their List C piece 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.

In Grades 1–3, candidates may play a non-metal saxophone.

## Elements of the exam

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

Pieces: 1	30
2	30
3	30
Scales and arpeggios	21
Sight-reading	21
Aural tests	18
Total	150

**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. 146–147 for the marking criteria used by examiners.

## 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. 149 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. 13.

**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’ below). In cases where candidates at Grades 6–8 believe there is no solution to a particularly awkward page-turn, they may bring a page-turner to the exam (prior permission is not required; the turner may be a candidate’s teacher). Similarly, an accompanist for a Grade 6–8 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:** 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](http://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. 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 in even notes
- be played from the lowest possible tonic/starting note unless the syllabus indicates otherwise\*
- ascend and descend according to the specified range (and pattern)

Slurred requirements should be legato throughout. The choice of breathing place is left to the candidate's discretion, maintaining the flow as much as possible.





























Arpeggios and dominant sevenths are required in root position only. All dominant sevenths should finish by resolving on the tonic.

For 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.

Examples of scale/arpeggio etc. patterns specified in this syllabus are given on pp. 14–17.

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

The following speeds are given as a general guide:

	pattern	Grade / Speed							
		1	2	3	4	5	6	7	8
Scales (incl. chromatic, extended-range & whole-tone)		 = 50	 = 56	 = 63	 = 72	 = 84	 = 96	 = 112	 = 132
Arpeggios (excl. extended-range)		 = 72	 = 84	 = 96	 = 108	 = 126	 = 48	 = 54	 = 63
Dom. & Dim. 7ths; Extended-range arpeggios					 = 54	 = 63	 = 72	 = 80	 = 96
Scales in 3rds							 = 88	 = 100	 = 120

\* Disregarding low B available to flutes with foot-joints.

## Sight-reading

Candidates will be asked to play a short unaccompanied piece of music which they have not previously seen. They will be given 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. The tables on pp. 18–19 show the introduction of elements at each grade. For practice purposes, books of sample sight-reading tests are published for all woodwind instruments by ABRSM.

## Aural tests

The requirements are the same for all subjects. Full details of the Aural tests are given on pp. 134–139.

## 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 stop the performance of a piece when they have heard enough to form a judgment. They will not issue or discuss 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 taken 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. 146–147 show the marking criteria used by examiners. 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. 146–147 (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](http://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](http://www.abrsm.org/publishers).

# SCALE AND ARPEGGIO PATTERNS

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

## All instruments

### SCALES AND ARPEGGIOS

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



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



### SCALES IN THIRDS

one octave (and similarly, two or three octaves)



to a twelfth

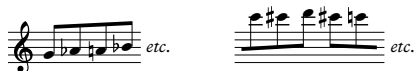


*Bassoon: ending for B $\flat$  major*



### 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)



# Saxophone

## EXTENDED-RANGE SCALES

E $\flat$  major

etc. etc.

A $\flat$  major

etc. etc.

A harmonic minor

etc. etc.

## EXTENDED-RANGE ARPEGGIOS

A $\flat$  major

etc.

A minor

etc.



## SIGHT-READING PARAMETERS

The tables on pp. 18–19 show the introduction of elements at each grade. Please note that these parameters are presented cumulatively, i.e. once introduced they apply for all subsequent grades (albeit within a logical progression of difficulty). See also p. 12.

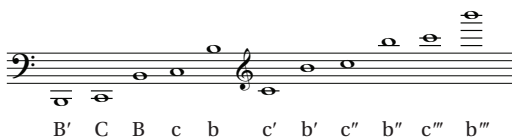
	Length (bars)	Time	Other features that may be included
Grade 1	4	4/4 3/4	<ul style="list-style-type: none"> <li>•  note values; <math>\zeta</math> rests</li> <li>• notes tongued or with simple two-note slurs</li> <li>• dynamics               <ul style="list-style-type: none"> <li>◦ recorders: <i>mf</i>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

KEYS	Descant Recorder	Treble Recorder	Flute	Oboe	Clarinet	Bassoon	Saxophone
MAJORS minors*							
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'-bb''	e'-g''	d'-g''	f-bb'	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-bb''	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-eb'''	Bb'-a'	c'-eb'''
Grade 7	—	f'-g''' (excl. f $\sharp$ ''')	c'-bb'''	bb-e'''	e-e'''	Bb'-bb'	b-f'''
Grade 8	—	f'-g''' (excl. f $\sharp$ ''')	c'-b'''	a $\sharp$ -f'''	e-f'''	Bb'-c''	a $\sharp$ -f'''

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



## GRADE 1

For information on instruments (including a related-instrument option) see page 9.

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

**ALTO or BARITONE SAXOPHONE IN E♭**

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Dowland	Fine Knacks for Ladies (from <i>The Second Booke of Songs or Ayres</i> ), arr. Denley	Saxophone Exam Pieces 2018–2021, Grade 1 (ABRSM)
	2 Handel	March (from <i>Scipio</i> , HWV 20), arr. Scott-Burt	Saxophone Exam Pieces 2018–2021, Grade 1 (ABRSM)
	3 Trad. Scottish	Skye Boat Song, arr. Bullard	Saxophone Exam Pieces 2018–2021, Grade 1 (ABRSM)
	4 Brahms	Cradle Song, arr. Scott	Time Travels for Saxophone (Astute Music  )
	5 Trad. Russian	Song of the Volga Boatmen, arr. Buckland	Time Travels for Saxophone (Astute Music  )
	6 Glazunov	Theme and Variations, arr. Harris & Calland	First Repertoire for Alto Saxophone (Faber)
	7 Schubert	Entr'acte Music (from <i>Rosamunde</i> , D. 797), arr. Kolman	Repertoire Explorer for Alto Saxophone (Universal)
	8 Philip Sparke	A Victorian Ballad	Skilful Solos for Alto Saxophone (Anglo Music)
	9 Susato	Les grands douleurs (Basse Dance No. 6 from <i>Danserye</i> ), arr. Sparke	Sounds Classical for Alto Saxophone (Anglo Music)
	10 Trad. Irish	The Minstrel Boy, arr. Lawrance	Winner Scores All for Saxophone (Brass Wind  )
<b>B</b>	1 Brahms	Sandmännchen (No. 4 from <i>Volks-Kinderlieder</i> , WoO 31), arr. Litten	Saxophone Exam Pieces 2018–2021, Grade 1 (ABRSM)
	2 Ned Bennett	Jazz Music for Beetles (from <i>Jazz Club Alto Saxophone, Grades 1–2</i> )	Saxophone Exam Pieces 2018–2021, Grade 1 (ABRSM)
	3 James Rae	On the Ball	Saxophone Exam Pieces 2018–2021, Grade 1 (ABRSM)
	4 Ned Bennett	Open Window (from <i>Jazz Club Alto Saxophone, Grades 1–2</i> )	Ned Bennett: Jazz Club Alto Saxophone, Grades 1–2 (IMP)
	5 Rob Buckland	Saxi-Taxi	Time Travels for Saxophone (Astute Music  )
	6 James Rae	Rumba	Repertoire Explorer for Alto Saxophone (Universal)
	7 R. & R. Sherman	Truly Scrumptious (from <i>Chitty Chitty Bang Bang</i> ), arr. Lawrance	Winner Scores All for Saxophone (Brass Wind  )
	8 Philip Sparke	Nice to See You Again	Skilful Solos for Alto Saxophone (Anglo Music)
	9 Ros Stephen	Guanabara Bay (No. 1 from <i>E♭ Saxophone Globetrotters</i> )	Ros Stephen: E♭ Saxophone Globetrotters (OUP)
	10 Sullivan	Ah, leave me not to pine (from <i>The Pirates of Penzance</i> ), arr. Sparke	Sounds Classical for Alto Saxophone (Anglo Music)
<b>C</b>	1 Ian Morrison	Swinging Circles (No. 4 from <i>Blues for One, Vol. 1</i> )	Saxophone Exam Pieces 2018–2021, Grade 1 (ABRSM)
	2 Graham Salter	Gossip (from <i>35 Melodic Studies for Saxophone</i> )	Saxophone Exam Pieces 2018–2021, Grade 1 (ABRSM)
	3 Trad. English	Sweet Nightingale, arr. Lewin	Saxophone Exam Pieces 2018–2021, Grade 1 (ABRSM)
	4 Alan Bullard	Marching Sax or Sax Café (No. 3 or No. 5 from <i>Sixty for Sax</i> )	Alan Bullard: Sixty for Sax (ABRSM)
	5 Garnier	Study in C	No. 11 from 80 Graded Studies for Saxophone, Book 1 (Faber)
	6 Lazarus	Study in C	No. 4 from More Graded Studies for Saxophone, Book 1 (Faber)
	7 Mike Mower	Knock Knock (No. 6 from <i>The Good-Tempered Saxophone</i> )	Mike Mower: The Good-Tempered Saxophone (Itchy Fingers Publications)
	8 Mark Nightingale	Logging On (No. 1 from <i>Jazz@Etudes for Saxophone</i> )	Mark Nightingale: Jazz@Etudes for Saxophone (Warwick Music)
	9 James Rae	Blue Waltz (No. 2 from <i>36 More Modern Studies for Solo Saxophone</i> )	James Rae: 36 More Modern Studies for Solo Saxophone (Universal)
	10 Karen Street	Easy P.C.	Double Click!! for Solo Saxophone (Gumbles Publications)

SOPRANO or TENOR SAXOPHONE IN B $\flat$ 

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Dowland	Fine Knacks for Ladies (from <i>The Second Booke of Songs or Ayres</i> ), arr. Denley	Saxophone Exam Pieces 2018–2021, Grade 1 (ABRSM)
	2 Handel	March (from <i>Scipio</i> , HWV 20), arr. Scott-Burt	Saxophone Exam Pieces 2018–2021, Grade 1 (ABRSM)
	3 Trad. Scottish	Skye Boat Song, arr. Bullard	Saxophone Exam Pieces 2018–2021, Grade 1 (ABRSM)
	4 Brahms	Cradle Song, arr. Scott	Time Travels for Saxophone (Astute Music (IMP))
	5 Trad. Russian	Song of the Volga Boatmen, arr. Buckland	Time Travels for Saxophone (Astute Music (IMP))
	6 Glazunov	Theme and Variations, arr. Harris & Calland	Selected Solos for Soprano/Tenor Saxophone, Grades 1–3 (Faber)
	7 Schubert	Entr'acte Music (from <i>Rosamunde</i> , D. 797), arr. Kolman	Repertoire Explorer for Tenor Saxophone (Universal)
	8 Philip Sparke	A Victorian Ballad	Skilful Solos for Tenor Saxophone (Anglo Music)
	9 Susato	Les grands douleurs (Basse Dance No. 6 from <i>Danserye</i> ), arr. Sparke	Sounds Classical for Tenor Saxophone (Anglo Music)
	10 Trad. Irish	The Minstrel Boy, arr. Lawrance	Winner Scores All for Saxophone (Brass Wind (IMP))
<b>B</b>	1 Brahms	Sandmännchen (No. 4 from <i>Volks-Kinderlieder</i> , WoO 31), arr. Litten	Saxophone Exam Pieces 2018–2021, Grade 1 (ABRSM)
	2 Ned Bennett	Jazz Music for Beetles	Saxophone Exam Pieces 2018–2021, Grade 1 (ABRSM)
	3 James Rae	On the Ball	Saxophone Exam Pieces 2018–2021, Grade 1 (ABRSM)
	4 Ned Bennett	Open Window (from <i>Jazz Club Tenor Saxophone, Grades 1–2</i> )	Ned Bennett: Jazz Club Tenor Saxophone, Grades 1–2 (IMP)
	5 Rob Buckland	Saxi-Taxi	Time Travels for Saxophone (Astute Music (IMP))
	6 James Rae	Rumba	Repertoire Explorer for Tenor Saxophone (Universal)
	7 R. & R. Sherman	Truly Scrumptious (from <i>Chitty Chitty Bang Bang</i> ), arr. Lawrance	Winner Scores All for Saxophone (Brass Wind (IMP))
	8 Philip Sparke	Nice to See You Again	Skilful Solos for Tenor Saxophone (Anglo Music)
	9 Ros Stephen	Guanabara Bay (No. 1 from <i>B<math>\flat</math> Saxophone Globetrotters</i> )	Ros Stephen: B $\flat$ Saxophone Globetrotters (OUP)
	10 Sullivan	Ah, leave me not to pine (from <i>The Pirates of Penzance</i> ), arr. Sparke	Sounds Classical for Tenor Saxophone (Anglo Music)

**C** as List C on page 112

**SCALES AND ARPEGGIOS:** from memory; for further details see page 11

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

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 12 & 18–19

**AURAL TESTS:** administered by the examiner from the piano; for further details see pages 134 & 135

## GRADE 2

For information on instruments (including a related-instrument option) see page 9.

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

**ALTO or BARITONE SAXOPHONE IN E♭**

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 C. P. E. Bach	Allegretto (No. 6 from <i>Kurze und leichte Klavierstücke</i> , H 198), arr. Blackwell	Saxophone Exam Pieces 2018–2021, Grade 2 (ABRSM)
	2 Glinka	Polka, arr. Litten	Saxophone Exam Pieces 2018–2021, Grade 2 (ABRSM)
	3 Shield	The Ploughboy, arr. Davies	Saxophone Exam Pieces 2018–2021, Grade 2 (ABRSM)
	4 Anon.	Mr Scoolding's Minuet, arr. Sparke	Sounds Classical for Alto Saxophone (Anglo Music)
	5 M. Corker	On the Hills (from <i>In Ireland</i> ), arr. Denley	Time Pieces for E♭ Saxophone, Vol. 1 (ABRSM)
	6 Gluck	Aria (from <i>Orfeo ed Euridice</i> ), arr. Lawrance	Winner Scores All for Saxophone (Brass Wind  )
	7 Handel	Trio (from <i>Water Music</i> ), arr. Harris & Calland	First Repertoire for Alto Saxophone (Faber)
	8 Schubert	Who is Sylvia?, arr. Scott	Time Travels for Saxophone (Astute Music  )
	9 Tchaikovsky	March of the Wooden Soldiers, arr. Buckland	Time Travels for Saxophone (Astute Music  )
	10 Philip Sparke	Trumpet Tune	Skilful Solos for Alto Saxophone (Anglo Music)
<b>B</b>	1 Beswick	Farewell for a Fox (No. 1 from <i>Six for Sax</i> )	Saxophone Exam Pieces 2018–2021, Grade 2 (ABRSM)
	2 Kabalevsky	Waltz (No. 13 from <i>24 Easy Pieces</i> , Op. 39), arr. Bullard	Saxophone Exam Pieces 2018–2021, Grade 2 (ABRSM)
	3 Ros Stephen	Greenmarket Square (No. 2 from <i>E♭ Saxophone Globetrotters</i> )	Saxophone Exam Pieces 2018–2021, Grade 2 (ABRSM)
	4 Bart	Food, Glorious Food! (from <i>Oliver!</i> ), arr. Harris & Calland	First Repertoire for Alto Saxophone (Faber)
	5 Ned Bennett	Barbeque Blues (from <i>Jazz Club Alto Saxophone, Grades 1–2</i> )	Ned Bennett: Jazz Club Alto Saxophone, Grades 1–2 (IMP)
	6 Rob Buckland	Paris	Time Travels for Saxophone (Astute Music  )
	7 Alan Bullard	Waltzing to Wembley	Final Whistle! for E♭ Saxophone (Gumbles Publications)
	8 Gilkyson	The Bare Necessities (from <i>The Jungle Book</i> ), arr. Lawrance	Winner Scores All for Saxophone (Brass Wind  )
	9 Alan Haughton	Flying High (No. 2 from <i>Rhythm &amp; Rag for E♭ Saxophone</i> )	Alan Haughton: Rhythm & Rag for E♭ Saxophone (ABRSM)
	10 Philip Sparke	Pony and Trap or Summer Siesta	Skilful Solos for Alto Saxophone (Anglo Music)
<b>C</b>	1 Bizet	Prelude (from <i>L'Arlésienne, Suite No. 1</i> ), arr. ABRSM	Saxophone Exam Pieces 2018–2021, Grade 2 (ABRSM)
	2 Pete Churchill	Boston Blues	Saxophone Exam Pieces 2018–2021, Grade 2 (ABRSM)
	3 Mark Nightingale	New Document (No. 4 from <i>Jazz@Etudes for Saxophone</i> )	Saxophone Exam Pieces 2018–2021, Grade 2 (ABRSM)
	4 C. Baermann	Study in C	No. 12 from 80 Graded Studies for Saxophone, Book 1 (Faber)
	5 Alan Bullard	Grooving Sax or Sax Swings Out (No. 16 or No. 18 from <i>Sixty for Sax</i> )	Alan Bullard: Sixty for Sax (ABRSM)
	6 Chris Gumbley	Mouse Drop-In	Double Click!! for Solo Saxophone (Gumbles Publications)
	7 Klosé	Study in G	No. 16 from More Graded Studies for Saxophone, Book 1 (Faber)
	8 Mike Mower	Flat Feet (No. 8 from <i>The Good-Tempered Saxophone</i> )	Mike Mower: The Good-Tempered Saxophone (Itchy Fingers Publications)
	9 James Rae	March of the Chipolatas or Crystal Waltz (No. 4 or No. 6 from <i>36 More Modern Studies for Solo Saxophone</i> )	James Rae: 36 More Modern Studies for Solo Saxophone (Universal)
	10 Graham Salter	Blown Away (from <i>35 Melodic Studies for Saxophone</i> )	Graham Salter: 35 Melodic Studies for Saxophone (Emerson)

SOPRANO or TENOR SAXOPHONE IN B $\flat$ 

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 C. P. E. Bach	Allegretto (No. 6 from <i>Kurze und leichte Klavierstücke</i> , H 198), arr. Blackwell	Saxophone Exam Pieces 2018–2021, Grade 2 (ABRSM)
	2 Glinka	Polka, arr. Litten	Saxophone Exam Pieces 2018–2021, Grade 2 (ABRSM)
	3 Shield	The Ploughboy, arr. Davies	Saxophone Exam Pieces 2018–2021, Grade 2 (ABRSM)
	4 Anon.	Mr Scoolding's Minuet, arr. Sparke	Sounds Classical for Tenor Saxophone (Anglo Music)
	5 M. Corker	On the Hills (from <i>In Ireland</i> ), arr. Denley	Time Pieces for B $\flat$ Saxophone, Vol. 1 (ABRSM)
	6 Gluck	Aria (from <i>Orfeo ed Euridice</i> ), arr. Lawrance	Winner Scores All for Saxophone (Brass Wind (III))
	7 Handel	Trio (from <i>Water Music</i> ), arr. Harris & Calland	Selected Solos for Soprano/Tenor Saxophone, Grades 1–3 (Faber)
	8 Schubert	Who is Sylvia?, arr. Scott	Time Travels for Saxophone (Astute Music (III))
	9 Tchaikovsky	March of the Wooden Soldiers, arr. Buckland	Time Travels for Saxophone (Astute Music (III))
	10 Philip Sparke	Trumpet Tune	Skilful Solos for Tenor Saxophone (Anglo Music)
<b>B</b>	1 Beswick	Farewell for a Fox	Saxophone Exam Pieces 2018–2021, Grade 2 (ABRSM)
	2 Kabalevsky	Waltz (No. 13 from <i>24 Easy Pieces</i> , Op. 39), arr. Bullard	Saxophone Exam Pieces 2018–2021, Grade 2 (ABRSM)
	3 Ros Stephen	Greenmarket Square (No. 2 from <i>B<math>\flat</math> Saxophone Globetrotters</i> )	Saxophone Exam Pieces 2018–2021, Grade 2 (ABRSM)
	4 Ned Bennett	Missed Chances (from <i>Jazz Club Tenor Saxophone, Grades 1–2</i> )	Ned Bennett: Jazz Club Tenor Saxophone, Grades 1–2 (IMP)
	5 Rob Buckland	Paris	Time Travels for Saxophone (Astute Music (III))
	6 Alan Bullard	Waltzing to Wembley	Final Whistle! for B $\flat$ Saxophone (Gumbles Publications)
	7 Gilkyson	The Bare Necessities (from <i>The Jungle Book</i> ), arr. Lawrance	Winner Scores All for Saxophone (Brass Wind (III))
	8 Alan Haughton	Flying High (No. 2 from <i>Rhythm &amp; Rag for B<math>\flat</math> Saxophone</i> )	Alan Haughton: Rhythm & Rag for B $\flat$ Saxophone (ABRSM)
	9 Philip Sparke	Pony and Trap or Summer Siesta	Skilful Solos for Tenor Saxophone (Anglo Music)
	10 Pam Wedgwood	Chinese Take It Away	Selected Solos for Soprano/Tenor Saxophone, Grades 1–3 (Faber)
<b>C</b>	as List C on page 114		

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 11 & 14

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

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 12 & 18–19

**AURAL TESTS:** administered by the examiner from the piano; for further details see pages 134 & 135

## GRADE 3

For information on instruments (including a related-instrument option) see page 9.

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

**ALTO or BARITONE SAXOPHONE IN E♭**

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Delibes	Flower Duet (from <i>Lakmé</i> ), arr. Bullard	Saxophone Exam Pieces 2018–2021, Grade 3 (ABRSM)
	2 G. Farnaby	Tower Hill, arr. Blackwell	Saxophone Exam Pieces 2018–2021, Grade 3 (ABRSM)
	3 attrib. Giordani	Caro mio ben, arr. Sutton-Anderson	Saxophone Exam Pieces 2018–2021, Grade 3 (ABRSM)
	4 Byrd	Lord Willobies Welcome Home, arr. Sparke	Sounds Classical for Alto Saxophone (Anglo Music)
	5 Grieg	Morning (from <i>Peer Gynt Suite</i> ), arr. Lanning	The Classic Experience for Alto Saxophone (Cramer)
	6 Jacob	A Christmas Tune, arr. Denley	Time Pieces for E♭ Saxophone, Vol. 1 (ABRSM)
	7 MacDowell	To a Wild Rose, Op. 51 No.1, arr. Buckland	Time Travels for Saxophone (Astute Music [M])
	8 Philip Sparke	Waltz with Variations	Skilful Solos for Alto Saxophone (Anglo Music)
	9 Trad. English	The Miller of the Dee or The trees they do grow so high, arr. Davies	Folk Roots for Alto Saxophone (Boosey & Hawkes)
	10 Vivaldi	Cantabile (from <i>Il Cordellino</i> ), arr. Harris & Calland	First Repertoire for Alto Saxophone (Faber)
<b>B</b>	1 Paul Harris	Foxtrot (No. 7 from <i>Seven Easy Dances for Alto Saxophone</i> )	Saxophone Exam Pieces 2018–2021, Grade 3 (ABRSM)
	2 Alan Haughton	Nocturne (No. 5 from <i>Rhythm &amp; Rag for E♭ Saxophone</i> )	Saxophone Exam Pieces 2018–2021, Grade 3 (ABRSM)
	3 Dixon & Henderson	Bye Bye Blackbird, arr. Bennett	Saxophone Exam Pieces 2018–2021, Grade 3 (ABRSM)
	4 Coward	My Horse has Cast a Shoe (from <i>Pacific 1860</i> ), arr. Denley	Time Pieces for E♭ Saxophone, Vol. 1 (ABRSM)
	5 Chris Gumbley	Goalmouth Scramble	Final Whistle! for E♭ Saxophone (Gumbles Publications)
	6 Paul Harris	Round the Bend!	First Repertoire for Alto Saxophone (Faber)
	7 Andrew Lloyd Webber	The Music of the Night (from <i>Phantom of the Opera</i> ), arr. Lawrance	Winner Scores All for Saxophone (Brass Wind [M])
	8 Andy Scott	Castanet	Time Travels for Saxophone (Astute Music [M])
	9 Philip Sparke	Alladale Aria	Skilful Solos for Alto Saxophone (Anglo Music)
	10 Ros Stephen	Roda de Choro (No. 11 from <i>E♭ Saxophone Globetrotters</i> )	Ros Stephen: E♭ Saxophone Globetrotters (OUP)
<b>C</b>	1 Alan Bullard	Driving Sax (No. 26 from <i>Sixty for Sax</i> )	Saxophone Exam Pieces 2018–2021, Grade 3 (ABRSM)
	2 Soussmann	Andante in B minor (from <i>Practische Flötenschule</i> , Op. 53)	Saxophone Exam Pieces 2018–2021, Grade 3 (ABRSM)
	3 Karen Street	Phish and Chips	Saxophone Exam Pieces 2018–2021, Grade 3 (ABRSM)
	4 Lazarus	Study in G	No. 22 from <i>More Graded Studies for Saxophone</i> , Book 1 (Faber)
	5 Ian Morrison	Swampy Blues (No. 13 from <i>Blues for One, Vol. 1</i> )	Ian Morrison: Blues for One, Vol. 1 (Warwick Music)
	6 Mike Mower	Out of Plaise (No. 7 from <i>The Good-Tempered Saxophone</i> )	Mike Mower: The Good-Tempered Saxophone (Itchy Fingers Publications)
	7 Mark Nightingale	Of Mice and Keys (No. 12 from <i>Jazz@Etudes for Saxophone</i> )	Mark Nightingale: Jazz@Etudes for Saxophone (Warwick Music)
	8 James Rae	Spinnaker Jig or Pot Luck (No. 9 or No. 13 from <i>36 More Modern Studies for Solo Saxophone</i> )	James Rae: 36 More Modern Studies for Solo Saxophone (Universal)
	9 Graham Salter	Skippy (from <i>35 Melodic Studies for Saxophone</i> )	Graham Salter: 35 Melodic Studies for Saxophone (Emerson)
	10 Karen Street	Domain Reason	Double Click!! for Solo Saxophone (Gumbles Publications)

SOPRANO or TENOR SAXOPHONE IN B $\flat$ 

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Delibes	Flower Duet (from <i>Lakmé</i> ), arr. Bullard	Saxophone Exam Pieces 2018–2021, Grade 3 (ABRSM)
	2 G. Farnaby	Tower Hill, arr. Blackwell	Saxophone Exam Pieces 2018–2021, Grade 3 (ABRSM)
	3 attrib. Giordani	Caro mio ben, arr. Sutton-Anderson	Saxophone Exam Pieces 2018–2021, Grade 3 (ABRSM)
	4 Byrd	Lord Willobies Welcome Home, arr. Sparke	Sounds Classical for Tenor Saxophone (Anglo Music)
	5 Grieg	Morning (from <i>Peer Gynt Suite</i> ), arr. Lanning	Classic Experience Collection for Tenor Saxophone (Cramer)
	6 Jacob	A Christmas Tune, arr. Denley	Time Pieces for B $\flat$ Saxophone, Vol. 1 (ABRSM)
	7 MacDowell	To a Wild Rose, Op. 51 No.1, arr. Buckland	Time Travels for Saxophone (Astute Music (M))
	8 Musorgsky	Promenade (from <i>Pictures at an Exhibition</i> ), arr. Harris & Calland	Selected Solos for Soprano/Tenor Saxophone, Grades 1–3 (Faber)
	9 Philip Sparke	Waltz with Variations	Skilful Solos for Tenor Saxophone (Anglo Music)
	10 Trad. English	The Miller of the Dee or The trees they do grow so high, arr. Davies	Folk Roots for Tenor Saxophone (Boosey & Hawkes)
B	1 Paul Harris	Foxtrot	Saxophone Exam Pieces 2018–2021, Grade 3 (ABRSM)
	2 Alan Houghton	Nocturne (No.5 from <i>Rhythm &amp; Rag for B<math>\flat</math> Saxophone</i> )	Saxophone Exam Pieces 2018–2021, Grade 3 (ABRSM)
	3 Dixon & Henderson	Bye Bye Blackbird, arr. Bennett	Saxophone Exam Pieces 2018–2021, Grade 3 (ABRSM)
	4 Coward	My Horse has Cast a Shoe (from <i>Pacific 1860</i> ), arr. Denley	Time Pieces for B $\flat$ Saxophone, Vol. 1 (ABRSM)
	5 Chris Gumbley	Goalmouth Scramble	Final Whistle! for B $\flat$ Saxophone (Gumbles Publications)
	6 Andrew Lloyd Webber	The Music of the Night (from <i>Phantom of the Opera</i> ), arr. Lawrance	Winner Scores All for Saxophone (Brass Wind (M))
	7 Andy Scott	Castanet	Time Travels for Saxophone (Astute Music (M))
	8 Philip Sparke	Alladale Aria	Skilful Solos for Tenor Saxophone (Anglo Music)
	9 Ros Stephen	Roda de Choro (No.11 from <i>B<math>\flat</math> Saxophone Globetrotters</i> )	Ros Stephen: B $\flat$ Saxophone Globetrotters (OUP)
	10 Pam Wedgwood	Survivor (from <i>After Hours for Tenor Saxophone</i> )	Pam Wedgwood: After Hours for Tenor Saxophone (Faber)
C	as List C on page 116		



**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 11 & 14

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

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 12 & 18–19

**AURAL TESTS:** administered by the examiner from the piano; for further details see pages 134 & 136

## GRADE 4

For information on instruments (including a related-instrument option) see page 9.

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

**ALTO or BARITONE SAXOPHONE IN E♭**

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Schumann	Träumerei (No. 7 from <i>Kinderszenen</i> , Op.15), arr. Salter & Litten	Saxophone Exam Pieces 2018–2021, Grade 4 (ABRSM)
	2 Singelée	Allegro vivace (3rd movt from <i>Premier Quatuor</i> , Op.53), arr. Harris & Calland	Saxophone Exam Pieces 2018–2021, Grade 4 (ABRSM)
	3 Purcell	Rondeau <i>and</i> Dance for the Haymakers (from <i>The Fairy Queen</i> , Z. 629), arr. Denley	Saxophone Exam Pieces 2018–2021, Grade 4 (ABRSM)
	4 Hywel Davies	Hornpipe	Folk Roots for Alto Saxophone (Boosey & Hawkes)
	5 Elgar	Chanson de Matin, arr. Lanning	The Classic Experience for Alto Saxophone (Cramer)
	6 Mozart	Turkish Rondo (from <i>Piano Sonata in A</i> ), arr. Lanning	The Classic Experience for Alto Saxophone (Cramer)
	7 Prokofiev	Two Themes (from <i>Peter and the Wolf</i> , Op.67), arr. Lanning	Classic Experience Encores for Alto Saxophone (Cramer)
	8 Schubert	Marche militaire, arr. Sparke	Skilful Solos for Alto Saxophone (Anglo Music)
	9 Vivaldi	Largo (from <i>Winter</i> ), arr. Sparke	Skilful Solos for Alto Saxophone (Anglo Music)
	10 Vivaldi	Allegro (from <i>Flute Sonata</i> ), arr. Sparke	Sounds Classical for Alto Saxophone (Anglo Music)
<b>B</b>	1 Steven Edis	Foxglove Swing	Saxophone Exam Pieces 2018–2021, Grade 4 (ABRSM)
	2 Graham Lyons	Bee Line	Saxophone Exam Pieces 2018–2021, Grade 4 (ABRSM)
	3 Weill & Brecht	Tango-Ballade (from <i>Die Dreigroschenoper</i> ), arr. Denley	Saxophone Exam Pieces 2018–2021, Grade 4 (ABRSM)
	4 Alan Bullard	Final Whistle!	Final Whistle! for E♭ Saxophone (Gumbles Publications)
	5 Gershwin	Summertime (from <i>Porgy and Bess</i> ), arr. Bennett	The Jazz Sax Collection for Alto or Baritone Saxophone (Faber)
	6 Alan Haughton	Valse-Barcarolle or Cakewalk (No. 8 or No. 9 from <i>Rhythm &amp; Rag for E♭ Saxophone</i> )	Alan Haughton: Rhythm & Rag for E♭ Saxophone (ABRSM)
	7 Richard Kershaw	Lengthening Shadows or End of a Perfect Day (from <i>Latin Nights for Alto Saxophone</i> )	Richard Kershaw: Latin Nights for Alto Saxophone (Hunt Edition)
	8 Christopher Norton	Dixie or I Saw Three Ships (No. 5 or No. 10 from <i>The Christopher Norton Concert Collection for Alto Saxophone</i> )	The Christopher Norton Concert Collection for Alto Saxophone (Boosey & Hawkes)
	9 Philip Sparke	Scales of Justice	Skilful Solos for Alto Saxophone (Anglo Music)
	10 Ros Stephen	A Nacht in Nyu York (No. 5 from <i>E♭ Saxophone Globetrotters</i> )	Ros Stephen: E♭ Saxophone Globetrotters (OUP)
<b>C</b>	1 J. S. Bach	Gavotte (from <i>French Suite No. 5</i> , BWV 816), arr. Lewin	Saxophone Exam Pieces 2018–2021, Grade 4 (ABRSM)
	2 Rob Buckland	The Jazz Detectives	Saxophone Exam Pieces 2018–2021, Grade 4 (ABRSM)
	3 James Rae	February March (No. 19 from <i>36 More Modern Studies for Solo Saxophone</i> )	Saxophone Exam Pieces 2018–2021, Grade 4 (ABRSM)
	4 Alan Bullard	Show-Stopping Sax or Melodious Sax (No. 32 or No. 34 from <i>Sixty for Sax</i> )	Alan Bullard: Sixty for Sax (ABRSM)
	5 Mike Mower	Drifting Off (No. 14 from <i>The Good-Tempered Saxophone</i> )	Mike Mower: The Good-Tempered Saxophone (Itchy Fingers Publications)
	6 Mark Nightingale	Ram and Spam Blues (No. 22 from <i>Jazz@Etudes for Saxophone</i> )	Mark Nightingale: Jazz@Etudes for Saxophone (Warwick Music)
	7 László Nitski	Study in G minor	No. 26 from More Graded Studies for Saxophone, Book 1 (Faber)

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8	Verroust	Study in B♭	No. 29 from <i>More Graded Studies for Saxophone</i> , Book 1 (Faber)
9	Graham Salter	Summer Meadow (from <i>35 Melodic Studies for Saxophone</i> )	Graham Salter: <i>35 Melodic Studies for Saxophone</i> (Emerson)
10	Karen Street	Standby for Action!	Double Click!! for Solo Saxophone (Gumbles Publications)

**SOPRANO or TENOR SAXOPHONE IN B♭**

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b> 1	Schumann	Träumerei (No. 7 from <i>Kinderszenen</i> , Op. 15), arr. Salter & Litten	Saxophone Exam Pieces 2018–2021, Grade 4 (ABRSM)
2	Singelée	Allegro vivace (3rd movt from <i>Premier Quatuor</i> , Op. 53), arr. Harris & Calland	Saxophone Exam Pieces 2018–2021, Grade 4 (ABRSM)
3	Purcell	Rondeau <i>and</i> Dance for the Haymakers (from <i>The Fairy Queen</i> , Z. 629), arr. Denley	Saxophone Exam Pieces 2018–2021, Grade 4 (ABRSM)
4	Hywel Davies	Hornpipe	Folk Roots for Tenor Saxophone (Boosey & Hawkes)
5	Elgar	Chanson de Matin, arr. Lanning	Classic Experience Collection for Tenor Saxophone (Cramer)
6	Mozart	Turkish Rondo (from <i>Piano Sonata in A</i> ), arr. Lanning	Classic Experience Collection for Tenor Saxophone (Cramer)
7	Prokofiev	Two Themes (from <i>Peter and the Wolf</i> , Op. 67), arr. Lanning	Classic Experience Collection for Tenor Saxophone (Cramer)
8	Schubert	Marche militaire, arr. Sparke	Skilful Solos for Tenor Saxophone (Anglo Music)
9	Vivaldi	Largo (from <i>Winter</i> ), arr. Sparke	Skilful Solos for Tenor Saxophone (Anglo Music)
10	Vivaldi	Allegro (from <i>Flute Sonata</i> ), arr. Sparke	Sounds Classical for Tenor Saxophone (Anglo Music)
<b>B</b> 1	Steven Edis	Foxglove Swing	Saxophone Exam Pieces 2018–2021, Grade 4 (ABRSM)
2	Graham Lyons	Bee Line	Saxophone Exam Pieces 2018–2021, Grade 4 (ABRSM)
3	Weill & Brecht	Tango–Ballade (from <i>Die Dreigroschenoper</i> ), arr. Denley	Saxophone Exam Pieces 2018–2021, Grade 4 (ABRSM)
4	Alan Bullard	Final Whistle!	Final Whistle! for B♭ Saxophone (Gumbles Publications)
5	Gershwin	Summertime (from <i>Porgy and Bess</i> ), arr. Bennett	The Jazz Sax Collection for Tenor or Soprano Saxophone (Faber)
6	Alan Haughton	Valse-Barcarolle or Cakewalk (No. 8 or No. 9 from <i>Rhythm &amp; Rag for B♭ Saxophone</i> )	Alan Haughton: Rhythm & Rag for B♭ Saxophone (ABRSM)
7	Richard Kershaw	Lengthening Shadows or End of a Perfect Day (from <i>Latin Nights for Tenor Saxophone</i> )	Richard Kershaw: Latin Nights for Tenor Saxophone (Hunt Edition)
8	Christopher Norton	Dixie or I Saw Three Ships (No. 5 or No. 10 from <i>The Christopher Norton Concert Collection for Tenor Saxophone</i> )	The Christopher Norton Concert Collection for Tenor Saxophone (Boosey & Hawkes)
9	Philip Sparke	Scales of Justice	Skilful Solos for Tenor Saxophone (Anglo Music)
10	Ros Stephen	A Nacht in Nyu York (No. 5 from <i>B♭ Saxophone Globetrotters</i> )	Ros Stephen: B♭ Saxophone Globetrotters (OUP)
<b>C</b>	as List C on pages 119–20		

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 11 & 14

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

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 12 & 18–19

**AURAL TESTS:** administered by the examiner from the piano; for further details see pages 134 & 136

## GRADE 5

For information on instruments (including a related-instrument option) see page 9.

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

**ALTO or BARITONE SAXOPHONE IN E♭**

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Alain Crépin	Céline Mandarine	Saxophone Exam Pieces 2018–2021, Grade 5 (ABRSM)
	2 Handel	La Paix <i>and</i> La Réjouissance (3rd <i>and</i> 4th movts from <i>Music for the Royal Fireworks</i> , HWV 351), arr. Bullard	Saxophone Exam Pieces 2018–2021, Grade 5 (ABRSM)
	3 Fauré	Après un rêve (No.1 from <i>Trois mélodies</i> , Op. 7), arr. Blackwell	Saxophone Exam Pieces 2018–2021, Grade 5 (ABRSM)
	4 J. S. Bach	Sinfonia (from <i>Cantata No. 156</i> ), arr. Denley	Time Pieces for E♭ Saxophone, Vol. 2 (ABRSM)
	5 Dvořák	In a Ring! or Grandpa Dances with Grandma (No.1 or No.2 from <i>Two Little Pearls</i> ), arr. Denley	Time Pieces for E♭ Saxophone, Vol. 2 (ABRSM)
	6 Beethoven	Romanze (from <i>Sonatina No. 1</i> ), arr. Sparke	Sounds Classical for Alto Saxophone (Anglo Music)
	7 Mozart	Adagio, K. Anh. 94, K. 580a, arr. Sparke	Sounds Classical for Alto Saxophone (Anglo Music)
	8 Bizet	Chanson bohème (from <i>Carmen</i> ), arr. Lanning	The Classic Experience for Alto Saxophone (Cramer)
	9 Glinka	Danse, arr. Ivanov	Six pièces russes, Vol. 1, for Alto Saxophone (Lemoine)
	10 Tchaikovsky	Waltz (from <i>The Sleeping Beauty</i> , Op. 66), arr. Lanning	Classic Experience Encores for Alto Saxophone (Cramer)
<b>B</b>	1 Jim Parker	Bright Young Things	Saxophone Exam Pieces 2018–2021, Grade 5 (ABRSM)
	2 H. Mancini	The Pink Panther, arr. Iles	Saxophone Exam Pieces 2018–2021, Grade 5 (ABRSM)
	3 Richard Kershaw	Tango Till You Drop! (from <i>Latin Nights for Alto Saxophone</i> )	Saxophone Exam Pieces 2018–2021, Grade 5 (ABRSM)
	4 Appermont	Hymn & Dance <i>playing 8va in bb. 41–52</i>	Appermont: Hymn & Dance for Alto Saxophone (Beriato Music)
	5 József Balogh	Palotás <i>and</i> Friss <i>observing printed cadenza</i>	The Light Touch for Alto Saxophone, Book 1 (Stainer & Bell)
	6 Ned Bennett	An Urge to Splurge	The Jazz Sax Collection for Alto or Baritone Saxophone (Faber)
	7 Gershwin	But Not for Me, arr. Bennett	The Jazz Sax Collection for Alto or Baritone Saxophone (Faber)
	8 Chris Gumbley	Extra Time	Final Whistle! for E♭ Saxophone (Gumbles Publications)
	9 Christopher Norton	Turkey in the Straw (No.1 from <i>The Christopher Norton Concert Collection for Alto Saxophone</i> )	The Christopher Norton Concert Collection for Alto Saxophone (Boosey & Hawkes)
	10 Ros Stephen	Transylvanian Stick Dance (No.12 from <i>E♭ Saxophone Globetrotters</i> )	Ros Stephen: E♭ Saxophone Globetrotters (OUP)
<b>C</b>	1 Alan Bullard	Saxophone Stomp (No.39 from <i>Sixty for Sax</i> )	Saxophone Exam Pieces 2018–2021, Grade 5 (ABRSM)
	2 Rossini	Aria (from <i>Il barbiere di Siviglia</i> ), arr. Lewin	Saxophone Exam Pieces 2018–2021, Grade 5 (ABRSM)
	3 Karen Street	Paradise Ballroom (from <i>Streetworks</i> )	Saxophone Exam Pieces 2018–2021, Grade 5 (ABRSM)
	4 Blémant	Study in G	No. 41 from More Graded Studies for Saxophone, Book 1 (Faber)
	5 Ferling	Study in A minor	No. 42 from More Graded Studies for Saxophone, Book 1 (Faber)
	6 Alan Bullard	Samba Sax (No. 41 from <i>Sixty for Sax</i> )	Alan Bullard: Sixty for Sax (ABRSM)
	7 Chris Gumbley	Icon See Clearly Now	Double Click!! for Solo Saxophone (Gumbles Publications)
	8 Mike Mower	Small Town Swing or Bucolic Bounce (No. 15 or No.17 from <i>The Good-Tempered Saxophone</i> )	Mike Mower: The Good-Tempered Saxophone (Itchy Fingers Publications)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 James Rae	One O'clock Shuffle <i>or</i> Beth's Bossa (No. 21 <i>or</i> No. 25 from <i>36 More Modern Studies for Solo Saxophone</i> )	James Rae: 36 More Modern Studies for Solo Saxophone (Universal)
10 Jeffery Wilson	Pres (No. 1 from <i>Jazz Paraphrase for Saxophone</i> )	Jeffery Wilson: Jazz Paraphrase for Saxophone (Camden Music)

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

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b> 1 Alain Crépin	Céline Mandarine	Saxophone Exam Pieces 2018–2021, Grade 5 (ABRSM)
2 Handel	La Paix <i>and</i> La Réjouissance (3rd <i>and</i> 4th movts from <i>Music for the Royal Fireworks</i> , HWV 351), arr. Bullard	Saxophone Exam Pieces 2018–2021, Grade 5 (ABRSM)
3 Fauré	Après un rêve (No. 1 from <i>Trois mélodies</i> , Op. 7), arr. Blackwell	Saxophone Exam Pieces 2018–2021, Grade 5 (ABRSM)
4 Anon.	Spanish Love Song, arr. Calland & Harris	Selected Solos for Soprano/Tenor Saxophone, Grades 4–6 (Faber)
5 J. S. Bach	Sinfonia (from <i>Cantata No. 156</i> ), arr. Denley	Time Pieces for B $\flat$ Saxophone, Vol. 2 (ABRSM)
6 Dvořák	In a Ring! <i>or</i> Grandpa Dances with Grandma (No. 1 <i>or</i> No. 2 from <i>Two Little Pearls</i> ), arr. Denley	Time Pieces for B $\flat$ Saxophone, Vol. 2 (ABRSM)
7 Beethoven	Romanze (from <i>Sonatina No. 1</i> ), arr. Sparke	Sounds Classical for Tenor Saxophone (Anglo Music)
8 Mozart	Adagio, K. Anh. 94, K. 580a, arr. Sparke	Sounds Classical for Tenor Saxophone (Anglo Music)
9 Bizet	Farandole (from <i>L'arlésienne, Suite No. 2</i> ), arr. Lanning	Classic Experience Collection for Tenor Saxophone (Cramer)
10 Musorgsky	Larme, arr. Ivanov	Six pièces russes, Vol. 2, for Tenor or Soprano Saxophone (Lemoine)
<b>B</b> 1 Jim Parker	Bright Young Things	Saxophone Exam Pieces 2018–2021, Grade 5 (ABRSM)
2 H. Mancini	The Pink Panther, arr. Iles	Saxophone Exam Pieces 2018–2021, Grade 5 (ABRSM)
3 Richard Kershaw	Tango Till You Drop! (from <i>Latin Nights for Tenor Saxophone</i> )	Saxophone Exam Pieces 2018–2021, Grade 5 (ABRSM)
4 Appermont	Hymn & Dance	Appermont: Hymn & Dance for B $\flat$ Soprano Saxophone (Beriato Music)
5 Ned Bennett	An Urge to Splurge	The Jazz Sax Collection for Tenor or Soprano Saxophone (Faber)
6 Gershwin	But Not for Me, arr. Bennett	The Jazz Sax Collection for Tenor or Soprano Saxophone (Faber)
7 Chris Gumbley	Extra Time	Final Whistle! for B $\flat$ Saxophone (Gumbles Publications)
8 Paul Harris	Saxsequential	Selected Solos for Soprano/Tenor Saxophone, Grades 4–6 (Faber)
9 Christopher Norton	Turkey in the Straw (No. 1 from <i>The Christopher Norton Concert Collection for Tenor Saxophone</i> )	The Christopher Norton Concert Collection for Tenor Saxophone (Boosey & Hawkes)
10 Ros Stephen	Transylvanian Stick Dance (No. 12 from <i>B<math>\flat</math> Saxophone Globetrotters</i> )	Ros Stephen: B $\flat$ Saxophone Globetrotters (OUP)

**C** as List C on pages 122–3

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 11 & 14

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

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 12 & 18–19

**AURAL TESTS:** administered by the examiner from the piano; for further details see pages 134 & 137

## GRADE 6

**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](http://www.abrsm.org/prerequisite).

For information on instruments (including a related-instrument option) see page 9.

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

**ALTO or BARITONE SAXOPHONE IN E♭**

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Damase	Vacances	Damase: Vacances for Alto Saxophone (Billaudot)
	2 Guilhaud	Andante religieux (from <i>Trois Pièces</i> ), arr. Strevens	Guilhaud: Trois Pièces, for Alto or Baritone Saxophone (Samek Music)
	3 Handel	Largo <i>and</i> Allegro (3rd <i>and</i> 4th movts from <i>Sonata No. 3</i> ), trans. Rascher	Handel: Sonata No. 3 for Alto Saxophone (Hal Leonard–Faber)
	4 Dirko Juchem	Moderato or Rondo (1st or 3rd movt from <i>Petite Suite</i> )	Dirko Juchem: Petite Suite, for Alto Saxophone (Schott)
	5 Kalinnikov	Chanson triste, arr. Ivanov	Six pièces russes, Vol. 1, for Alto Saxophone (Lemoine)
	6 Koechlin	Pour la douceur des attaques (from <i>15 études</i> , Op.188)	No. 4 from Koechlin: <i>Études</i> , for Alto Saxophone (Billaudot) or No. 9 from Koechlin: <i>15 études</i> , Op.188, for Alto Saxophone (Billaudot)
	7 Lantier	Sicilienne	Lantier: Sicilienne, for Alto Saxophone (Leduc)
	8 Massenet	Meditation (from <i>Thaïs</i> ), arr. Lanning	The Classic Experience for Alto Saxophone (Cramer)
	9 Saint-Saëns	Andantino (1st movt from <i>Sonata</i> , Op.166), trans. Rainford	Saint-Saëns: Sonata, Op.166, for Alto Saxophone (Forton Music)
	10 Philip Sparke	Little Overture (No.1 from <i>Super Solos for Alto Saxophone</i> )	Philip Sparke: Super Solos for Alto Saxophone (Anglo Music)
<b>B</b>	1 Ned Bennett	Lamplight	The Jazz Sax Collection for Alto or Baritone Saxophone (Faber)
	2 Binge	Romance (2nd movt from <i>Concerto for Alto Saxophone</i> )	Binge: Concerto for Alto Saxophone (Weinberger)
	3 Colin Crabb	Sax in the City <i>bb. 69–99 as written</i>	Colin Crabb: Sax in the City (Saxtet Publications: E♭/B♭ edition)
	4 Mick Foster	For Astor (No. 2 from <i>Five Contemporary Dances</i> )	Mick Foster: Five Contemporary Dances (Saxtet Publications: E♭/B♭ edition)
	5 Lawson Lunde	Andantino cantabile (2nd movt from <i>Sonata for Alto Saxophone</i> )	Lawson Lunde: Sonata for Alto Saxophone (Southern Music)
	6 Christopher Norton	Black Sheep of the Family (No.14 from <i>The Christopher Norton Concert Collection for Alto Saxophone</i> )	The Christopher Norton Concert Collection for Alto Saxophone (Boosey & Hawkes)
	7 Roberto Pintos	Balada nocturna (from <i>Tangos</i> )	Roberto Pintos: Tangos for Alto Saxophone (Doblinger)
	8 Yuri Povolotsky	From the Sixties (3rd movt from <i>Suite in Retro Style</i> )	Yuri Povolotsky: Suite in Retro Style for Alto Saxophone (Forton Music)
	9 Pascal Proust	Paris Dance	Pascal Proust: Paris Dance for Alto Saxophone (De Haske)
	10 Andy Scott	And Everything is Still...	Andy Scott: And Everything is Still... for Alto Saxophone (Astute Music)



	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
C 1	Blémant	Study in G	No. 51 from More Graded Studies for Saxophone, Book 2 (Faber)
2	Karg-Elert	Cubana or Giga	No. 52 or No. 55 from More Graded Studies for Saxophone, Book 2 (Faber)
3	Verroust	Study in G	No. 60 from More Graded Studies for Saxophone, Book 2 (Faber)
4	Alan Bullard	Expressive Sax or Impetuous Sax (No. 46 or No. 47 from <i>Sixty for Sax</i> )	Alan Bullard: Sixty for Sax (ABRSM)
5	P.-M. Dubois	Paso-doble (No. 13 from <i>17 Études dansantes</i> )	P.-M. Dubois: 17 Études dansantes, for Solo Saxophone (Billaudot)
6	Chris Gumbley	Tongue Twister (No. 9 from <i>15 More Crazy Jazz Studies for Solo Saxophone</i> )	Chris Gumbley: 15 More Crazy Jazz Studies for Solo Saxophone (Gumbles Publications)
7	James Rae	Jazz Waltz (No. 4 from <i>18 Concert Etudes for Solo Saxophone</i> )	James Rae: 18 Concert Etudes for Solo Saxophone (Universal)
8	James Rae	Return Flight or Breakaway (No. 26 or No. 31 from <i>36 More Modern Studies for Solo Saxophone</i> )	James Rae: 36 More Modern Studies for Solo Saxophone (Universal)
9	Karen Street	Improve Your Groove (from <i>Streetworks</i> )	Karen Street: Streetworks for Solo Saxophone (Gumbles Publications)
10	Jeffery Wilson	Take Desmond (No. 6 from <i>Jazz Paraphrase for Saxophone</i> )	Jeffery Wilson: Jazz Paraphrase for Saxophone (Camden Music)

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A 1	Clérisse	Sérénade variée	Clérisse: Sérénade variée, for Soprano or Tenor Saxophone (Leduc)
2	J. H. Fiocco	Arioso, arr. Harvey	Saxophone Solos for B $\flat$ Tenor, Vol. 2 (Chester)
3	Granados	Playera, Op. 5 No. 5, arr. Teal	Solos for the Tenor Saxophone Player (G. Schirmer)
4	Schumann	Romance (No. 1 from <i>Three Romances</i> , Op. 94), arr. Teal	Solos for the Tenor Saxophone Player (G. Schirmer)
5	Grétry	Ariette ending at b. 101 or Chasse (from <i>Suite Rococo</i> ), arr. Bazelaire & Londeix	Grétry: Suite Rococo, for Tenor Saxophone (Schott)
6	Guilhaud	Andante religieux (from <i>Trois Pièces</i> ), arr. Strevens	Guilhaud: Trois Pièces, for Soprano or Tenor Saxophone (Samek Music)
7	Philip Sparke	Little Overture (No. 1 from <i>Super Solos for Tenor Saxophone</i> )	Philip Sparke: Super Solos for Tenor Saxophone (Anglo Music)
8	Tchaikovsky	Perce-Neige, arr. Ivanov	Six pièces russes, Vol. 2, for Tenor or Soprano Saxophone (Lemoine)
9	Telemann	Siciliana: Andante <i>and</i> Spiritoso (1st <i>and</i> 2nd movts from <i>Sonata in C minor</i> ), trans. Londeix	Telemann: Sonata for Soprano Saxophone (Leduc)
10	Telemann	Andante <i>and</i> Vivace (3rd <i>and</i> 4th movts from <i>Sonata in C minor</i> ), trans. Londeix	Telemann: Sonata for Soprano Saxophone (Leduc)
B 1	Ned Bennett	Lamplight	The Jazz Sax Collection for Tenor or Soprano Saxophone (Faber)
2	Martin Ellerby	Richmond <i>and</i> Wymondham (1st <i>and</i> 4th movts from <i>Albion Dances for Tenor Saxophone</i> )	Martin Ellerby: Albion Dances for Tenor Saxophone (Studio Music)
3	Mick Foster	For Astor (No. 2 from <i>Five Contemporary Dances</i> )	Mick Foster: Five Contemporary Dances (Saxtet Publications: E $\flat$ /B $\flat$ edition)
4	Paul Harris	Music of the Spheres	Selected Solos for Soprano/Tenor Saxophone, Grades 4–6 (Faber)
5	Graham Lyons	Shooting Stars over a Tropical Sea (from <i>Compositions for Tenor Saxophone, Vol. 2</i> )	Graham Lyons: Compositions for Tenor Saxophone, Vol. 2 (Useful Music)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
6 Christopher Norton	Black Sheep of the Family (No. 14 from <i>The Christopher Norton Concert Collection for Tenor Saxophone</i> )	The Christopher Norton Concert Collection for Tenor Saxophone (Boosey & Hawkes)
7 Andy Scott	And Everything is Still...	Andy Scott: And Everything is Still... for Soprano or Tenor Saxophone (Astute Music)
8 Andy Scott	Zebra Crossing	Andy Scott: Zebra Crossing for Tenor Saxophone (Astute Music)
9 Trad.	Amazing Grace or The Ash Grove, arr. Rickards	Songs of the British Isles (Saxtet Publications: Eb/B $\flat$ edition)
10 Washington & Bassman	I'm getting sentimental over you, arr. Ledbury	Big Chillers for Tenor Saxophone (Brass Wind)

**C** as List C on page 126

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 11 & 14

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

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 12 & 18–19

**AURAL TESTS:** administered by the examiner from the piano; for further details see pages 134 & 137

## GRADE 7

**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](http://www.abrsm.org/prerequisite).

For information on instruments (including a related-instrument option) see page 9.

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

**ALTO or BARITONE SAXOPHONE IN E♭**

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 J. S. Bach	Allegro (1st movt from <i>Sonata in G minor</i> , BWV 1020), trans. Harle	J. S. Bach: Sonata in G minor, BWV 1020 (Universal: E♭/B♭ edition)
	2 Bozza	Aria	Bozza: Aria for Alto Saxophone (Leduc)
	3 Guilhaud	Madrigal (from <i>Trois Pièces</i> ), arr. Strevens	Guilhaud: Trois Pièces, for Alto or Baritone Saxophone (Samek Music)
	4 Handel	Adagio <i>and</i> Allegro <i>observing repeat</i> (1st <i>and</i> 2nd movts from <i>Sonata No. 3</i> ), trans. Rascher	Handel: Sonata No. 3 for Alto Saxophone (Hal Leonard–Faber)
	5 Koechlin	Pour les traits rapides (from <i>15 études</i> , Op.188)	No.1 from Koechlin: Études, for Alto Saxophone (Billaudot) <i>or</i> No.1 from Koechlin: 15 études, Op.188, for Alto Saxophone (Billaudot)
	6 P. Maurice	Farandoulo di chatouno <i>or</i> Dis Alyscamps l'amo souspire (No.1 <i>or</i> No.4 from <i>Tableaux de Provence</i> )	P. Maurice: Tableaux de Provence, for Alto Saxophone (Lemoine)
	7 Saint-Saëns	Ad libitum–Allegretto (2nd movt from <i>Sonata</i> , Op.166), trans. Rainford	Saint-Saëns: Sonata, Op.166, for Alto Saxophone (Fortun Music)
	8 Singelée	5 <sup>e</sup> Solo de concert, Op.91 <i>complete; observing printed cadenza</i>	Singelée: 3 <sup>e</sup> et 5 <sup>e</sup> Solos de concert / Concertino Op. 78, for Alto Saxophone (Lemoine)
	9 Philip Sparke	Moto Perpetuo (No.6 from <i>Super Solos for Alto Saxophone</i> )	Philip Sparke: Super Solos for Alto Saxophone (Anglo Music)
10 D. Stone	Idyll	D. Stone: Idyll for Alto Saxophone (Emerson)	
<b>B</b>	1 Binge	Rondo (3rd movt from <i>Concerto for Alto Saxophone</i> )	Binge: Concerto for Alto Saxophone (Weinberger)
	2 Creston	With tranquility (2nd movt from <i>Sonata</i> , Op.19)	Creston: Sonata, Op.19, for Alto Saxophone (Shawnee Press)
	3 Mick Foster	Witney's Lament (No. 4 from <i>Five Contemporary Dances</i> )	Mick Foster: Five Contemporary Dances (Saxtet Publications: E♭/B♭ edition)
	4 Milhaud	Danse	Milhaud: Danse, for Alto Saxophone (Billaudot)
	5 Roberto Pintos	Calle abajo (from <i>Tangos</i> )	Roberto Pintos: Tangos for Alto Saxophone (Doblinger)
	6 Yuri Povolotsky	Armenian Montmartre (2nd movt from <i>Suite in Retro Style</i> ) <i>observing printed cadenza</i>	Yuri Povolotsky: Suite in Retro Style for Alto Saxophone (Fortun Music)
	7 James Rae	Toccata Latino (1st movt from <i>Sonatina for Alto Saxophone</i> )	James Rae: Sonatina for Alto Saxophone (Reedimensions)
	8 Ravel	Pièce en forme de Habanera, trans. Viard	Ravel: Pièce en forme de Habanera, for Alto Saxophone (Leduc)
	9 Thomys	No.2 <i>and</i> No.3 (from <i>Miniatures in Various Styles</i> )	Thomys: Miniatures in Various Styles for Alto Saxophone (PWM)
	10 P. Woods	Slowly (2nd movt from <i>Sonata for Alto Saxophone</i> ) <i>lowest line in bb. 67–68</i>	P. Woods: Sonata for Alto Saxophone (Advance Music)

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
C	1	J. S. Bach Courante (from <i>Suite No.1 in G</i> ), trans. Londeix	J. S. Bach: Suite No.1 for Solo Saxophone (Lemoine)
	2	Ned Bennett Oxford Street	The Jazz Sax Collection for Alto or Baritone Saxophone (Faber) or The Jazz Sax Collection for Tenor or Soprano Saxophone (Faber)
	3	Alan Bullard Saxophone Comique or Reflective Sax (No. 50 or No. 55 from <i>Sixty for Sax</i> )	Alan Bullard: Sixty for Sax (ABRSM)
	4	P.-M. Dubois Polka (No. 7 from <i>17 Études dansantes</i> )	P.-M. Dubois: 17 Études dansantes, for Solo Saxophone (Billaudot)
	5	Ferling Study in A minor	No. 63 from More Graded Studies for Saxophone, Book 2 (Faber)
	6	Chris Gumbley Hopscotch (No.11 from <i>15 More Crazy Jazz Studies for Solo Saxophone</i> )	Chris Gumbley: 15 More Crazy Jazz Studies for Solo Saxophone (Gumbles Publications)
	7	James Rae Leggiero (No.15 from <i>18 Concert Etudes for Solo Saxophone</i> )	James Rae: 18 Concert Etudes for Solo Saxophone (Universal)
	8	James Rae Scale Force or Hocus Pocus (No.28 or No.34 from <i>36 More Modern Studies for Solo Saxophone</i> )	James Rae: 36 More Modern Studies for Solo Saxophone (Universal)
	9	Karen Street Not Strictly Tango (from <i>Streetworks</i> )	Karen Street: Streetworks for Solo Saxophone (Gumbles Publications)
	10	Jeffery Wilson Fly Bird (No.9 from <i>Jazz Paraphrase for Saxophone</i> ) <i>subtone optional</i>	Jeffery Wilson: Jazz Paraphrase for Saxophone (Camden Music)

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1	J. S. Bach Allegro (1st movt from <i>Sonata in G minor</i> , BWV 1020), trans. Harle	J. S. Bach: Sonata in G minor, BWV 1020 (Universal: Eb/Bb edition)
	2	Balay Andante et Allegretto, arr. Mourey	Balay: Andante et Allegretto, for Tenor Saxophone (Editions Marc Reift)
	3	Devienne Adagio (from <i>Sonata No. 4</i> ), trans. Jaeckel <i>ending at b. 41</i>	Devienne: Adagio and Rondo for Tenor Saxophone (Southern Music)
	4	Glinka Nocturne 'La Séparation', arr. Ivanov	Six pièces russes, Vol. 2, for Tenor or Soprano Saxophone (Lemoine)
	5	Grétry Tambourin (from <i>Suite Rococo</i> ), arr. Bazelaire & Londeix	Grétry: Suite Rococo, for Tenor Saxophone (Schott)
	6	Guilhaud Madrigal (from <i>Trois Pièces</i> ), arr. Strevens	Guilhaud: Trois Pièces, for Soprano or Tenor Saxophone (Samek Music)
	7	Saint-Saëns Allegro Appassionato, Op. 43, arr. Teal	Solos for the Tenor Saxophone Player (G. Schirmer)
	8	F. Schmitt Songe de Coppélius	F. Schmitt: Songe de Coppélius, for Tenor or Soprano Saxophone (Lemoine)
	9	Philip Sparke Moto Perpetuo (No.6 from <i>Super Solos for Tenor Saxophone</i> )	Philip Sparke: Super Solos for Tenor Saxophone (Anglo Music)
	10	Vivaldi Allegro (1st movt from <i>Concerto in A minor</i> , RV 461), trans. Kynaston	Vivaldi: Concerto in A minor for Soprano Saxophone (Leduc)

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
B 1	P.-M. Dubois	Vieille chanson et Rondinade <i>complete</i>	P.-M. Dubois: Vieille chanson et Rondinade, for Tenor Saxophone (Billaudot)
2	Mick Foster	Witney's Lament (No. 4 from <i>Five Contemporary Dances</i> )	Mick Foster: Five Contemporary Dances (Saxtet Publications: Eb/Bb edition)
3	Armando Ghidoni	Paysages... <i>observing printed cadenza</i>	Armando Ghidoni: Paysages... (Leduc: Eb/Bb edition)
4	Luc Grethen	Bon Voyage! <i>observing printed cadenza</i>	Luc Grethen: Bon Voyage! for Soprano Saxophone (Accolade)
5	Mark Nightingale	Trigger-Happy	Mark Nightingale: Trigger-Happy for Tenor Saxophone (Warwick Music)
6	Piazzolla	Café 1930 (from <i>Histoire du Tango</i> ), trans. Isoda	Piazzolla: Histoire du Tango, for Soprano Saxophone (Lemoine)
7	Amy Quate	Laguna Madre <i>observing printed cadenza</i>	Amy Quate: Laguna Madre for Soprano Saxophone (Leduc)
8	Ravel	Pièce en forme de Habanera, trans. Viard	Ravel: Pièce en forme de Habanera, for Soprano Saxophone (Leduc)
9	Andy Scott	Fujiko	Andy Scott: Fujiko for Soprano/Tenor Saxophone (Astute Music)
10	Villa-Lobos	Lent (2nd movt from <i>Fantasia for Saxophone</i> )	Villa-Lobos: Fantasia for Soprano or Tenor Saxophone (Peermusic Classical)

C as List C on page 129

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 11, 14 & 17

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
F#, G majors and minors (minors harmonic <i>and</i> melodic)	a 12th	legato-tongued / staccato / slurred
C, Eb, E majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
<b>EXTENDED-RANGE SCALE</b>		
Eb major	see p.17	legato-tongued / staccato / slurred
<b>SCALE IN THIRDS</b>		
D major	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on F# and G	a 12th	legato-tongued / staccato / slurred
starting on C and Eb	2 oct.	
<b>ARPEGGIOS</b>		
F#, G majors and minors	a 12th	legato-tongued / staccato / slurred
C, Eb, E majors and minors	2 oct.	
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of B and C	a 12th	legato-tongued / staccato / slurred
in the keys of F and Ab	2 oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on F# and G	a 12th	legato-tongued / staccato / slurred
starting on C and Eb	2 oct.	

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 12 & 18–19

**AURAL TESTS:** administered by the examiner from the piano; for further details see pages 134 & 138

## GRADE 8

**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](http://www.abrsm.org/prerequisite).

For information on instruments (including a related-instrument option) see page 9.

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

**ALTO or BARITONE SAXOPHONE IN E♭**

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 J. S. Bach	Adagio <i>and</i> Allegro (2nd <i>and</i> 3rd movts from <i>Sonata in G minor</i> , BWV 1020), trans. Harle	J. S. Bach: Sonata in G minor, BWV 1020 (Universal: E♭/B♭ edition)
	2 Büsser	Asturias, Op. 84, trans. Mule <i>observing printed cadenza</i>	Büsser: Asturias, Op. 84, for Alto Saxophone (Leduc)
	3 H. Eccles	Sonata, trans. Rascher <i>complete</i>	H. Eccles: Sonata for Alto Saxophone (Presser)
	4 Grovlez	Sarabande et Allegro	Grovlez: Sarabande et Allegro, for Alto Saxophone (Leduc)
	5 Guilhaud	Polonaise (from <i>Trois Pièces</i> ), arr. Strevens	Guilhaud: Trois Pièces, for Alto or Baritone Saxophone (Samek Music)
	6 Koechlin	Pour la longueur de la respiration et l'égalité du son (from <i>15 études</i> , Op. 188)	No. 9 from Koechlin: Études, for Alto Saxophone (Billaudot) or No. 7 from Koechlin: 15 études, Op. 188, for Alto Saxophone (Billaudot)
	7 P. Maurice	Lou Cabridan (No. 5 from <i>Tableaux de Provence</i> ) <i>observing printed cadenza</i>	P. Maurice: Tableaux de Provence, for Alto Saxophone (Lemoine)
	8 V. Monti	Czardas, arr. Kovács	V. Monti: Czardas for Alto Saxophone (Edition Darok)
	9 Gary Schocker	Allegro moderato (1st movt from <i>Sonata for Alto Saxophone</i> )	Gary Schocker: Sonata for Alto Saxophone (Presser)
	10 Singelée	Concertino, Op. 78	Singelée: 3 <sup>e</sup> et 5 <sup>e</sup> Solos de concert / Concertino Op. 78, for Alto Saxophone (Lemoine)
<b>B</b>	1 R. R. Bennett	Samba Triste (1st movt from <i>Three Piece Suite</i> )	R. R. Bennett: Three Piece Suite for Alto Saxophone (Novello) or The Chester Alto Saxophone Anthology (Chester)
	2 John Carmichael	Obsession (Habanera) <i>and</i> Bahama Rhumba (The Caribbean) (Nos 2 <i>and</i> 3 from <i>Latin American Dances</i> )	John Carmichael: Latin American Dances for Alto Saxophone (Emerson)
	3 Roderick Elms	Cygnopations	Roderick Elms: Cygnopations for Alto or Tenor Saxophone (Camden Music)
	4 Françaix	Any three dances (from <i>Cinq danses exotiques</i> ) <i>observing repeats in No. 1</i>	Françaix: Cinq danses exotiques, for Alto Saxophone (Schott)
	5 Heiden	Diversion	Heiden: Diversion for Alto Saxophone (Hal Leonard)
	6 Hindemith	Ruhig bewegt <i>and</i> Lebhaft (1st <i>and</i> 2nd movts from <i>Sonata for Alto Horn</i> )	Hindemith: Sonata for Alto Horn or Alto Saxophone (Schott)
	7 W. Jacobi	Allegro ma non troppo (1st movt from <i>Sonata for Alto Saxophone</i> )	W. Jacobi: Sonata for Alto Saxophone (Bourne)
	8 Lawson Lunde	Allegro vivace (3rd movt from <i>Sonata for Alto Saxophone</i> )	Lawson Lunde: Sonata for Alto Saxophone (Southern Music)
	9 James Rae	Gymnopedie Bleu <i>and</i> East Coast Mainline (2nd <i>and</i> 3rd movts from <i>Sonatina for Alto Saxophone</i> )	James Rae: Sonatina for Alto Saxophone (Reedimensions)
	10 Thomys	No. 4 <i>and</i> No. 5 (from <i>Miniatures in Various Styles</i> )	Thomys: Miniatures in Various Styles for Alto Saxophone (PWM)

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
C 1	J. S. Bach	Menuet 1 <i>and</i> Menuet 2 <i>and</i> Gigue (from <i>Suite No.1</i> ), trans. Londeix	J. S. Bach: Suite No.1 for Solo Saxophone (Lemoine)
2	Alan Bullard	Wandering Sax or Sax Polonaise (No. 59 or No. 60 from <i>Sixty for Sax</i> )	Alan Bullard: Sixty for Sax (ABRSM)
3	P.-M. Dubois	Tango (No.14 from <i>17 Études dansantes</i> )	P.-M. Dubois: 17 Études dansantes, for Solo Saxophone (Billaudot)
4	Ferling	Study in C	No. 75 from More Graded Studies for Saxophone, Book 2 (Faber)
5	Karg-Elert	Preambolo	No. 79 from More Graded Studies for Saxophone, Book 2 (Faber)
6	Graham Fitkin	Jim and Pam and Pam and Jim	Graham Fitkin: Jim and Pam and Pam and Jim for Solo Instrument (Fitkin)
7	James Rae	Volante (No.13 from <i>18 Concert Etudes for Solo Saxophone</i> )	James Rae: 18 Concert Etudes for Solo Saxophone (Universal)
8	James Rae	Devil's Brew (No. 36 from <i>36 More Modern Studies for Solo Saxophone</i> )	James Rae: 36 More Modern Studies for Solo Saxophone (Universal)
9	Karen Street	Spanish Colours (from <i>Streetworks</i> )	Karen Street: Streetworks for Solo Saxophone (Gumbles Publications)
10	Mark-Anthony Turnage	Two Memorials <i>complete</i>	Mark-Anthony Turnage: Two Memorials for Soprano Saxophone (Schott)

SOPRANO or TENOR SAXOPHONE IN B $\flat$ 

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A 1	J. S. Bach	Adagio <i>and</i> Allegro (2nd <i>and</i> 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	J. S. Bach	Andante <i>and</i> Allegro (3rd <i>and</i> 4th movts from <i>Sonata da Gamba</i> , BWV 1028), trans. Nichols	J. S. Bach: Sonata da Gamba for Tenor Saxophone (Saxtet Publications)
3	Demersseman	Premier Solo (Andante et Boléro)	Demersseman: Solos for B $\flat$ Saxophone (Lemoine)
4	Devienne	Rondo (from <i>Sonata No. 4</i> ), trans. Jaeckel	Devienne: Adagio and Rondo for Tenor Saxophone (Southern Music)
5	J. H. Fiocco	Allègre (1st movt from <i>Concerto</i> ), arr. Bazelaire & Londeix	J. H. Fiocco: Concerto for Tenor Saxophone (Schott)
6	Guilhaud	Polonaise (from <i>Trois Pièces</i> ), arr. Strevens	Guilhaud: Trois Pièces, for Soprano or Tenor Saxophone (Samek Music)
7	B. Marcello	Allegro moderato <i>and</i> Adagio (1st <i>and</i> 2nd movts from <i>Concerto in C minor</i> ), arr. Joosen	B. Marcello: Concerto in C minor for Soprano Saxophone (Molenaar)
8	B. Marcello	Adagio <i>and</i> Allegro (2nd <i>and</i> 3rd movts from <i>Concerto in C minor</i> ), arr. Joosen	B. Marcello: Concerto in C minor for Soprano Saxophone (Molenaar)
9	Singelée	Fantaisie pastorale, Op. 56 <i>observing printed cadenza</i>	Singelée: Fantaisie pastorale, Op. 56, for Tenor Saxophone (Lemoine)
10	Singelée	Concerto, Op. 57 <i>observing coda</i>	Singelée: 4 <sup>e</sup> et 6 <sup>e</sup> Solos de concert / Fantaisie brillante / Concerto Op. 57, for Tenor Saxophone (Lemoine)
B 1	John Addison	Harlequin	John Addison: Harlequin for Soprano Saxophone (Emerson)
2	Alan Bullard	Workout	Alan Bullard: Workout for Tenor or Soprano Saxophone (Colne Edition)
3	John Carmichael	Allegro moderato (1st movt from <i>Sonata–Music Grave &amp; Gay</i> )	John Carmichael: Sonata–Music Grave & Gay for Oboe or Soprano Saxophone (Emerson)
4	Geoff Eales	Farewell Patagonia	Geoff Eales: Farewell Patagonia for Tenor Saxophone (Astute Music)
5	Roderick Elms	Cygncoptions <i>observing lower line in ossias</i>	Roderick Elms: Cygncoptions for Alto or Tenor Saxophone (Camden Music)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
6 Pedro Iturralde	Kalamatianos <i>and</i> Funky <i>as written, ignoring improvisation option</i> (1st <i>and</i> 2nd movts from <i>Suite hellénique</i> )	Pedro Iturralde: Suite hellénique (Lemoine: Eb/B♭ edition)
7 Piazzolla	Night-club 1960 (from <i>Histoire du Tango</i> ), trans. Isoda <i>last note may be played an 8ve lower</i>	Piazzolla: Histoire du Tango, for Soprano Saxophone (Lemoine)
8 James Rae	Barcarolle <i>and</i> Toccata (2nd <i>and</i> 3rd movts from <i>Sonatina for Soprano Saxophone</i> )	James Rae: Sonatina for Soprano Saxophone (Reedimensions)
9 Andy Scott	Respectfully Yours	Andy Scott: Respectfully Yours for Tenor Saxophone (Astute Music)
10 Villa-Lobos	Animé (1st movt from <i>Fantasia for Saxophone</i> )	Villa-Lobos: Fantasia for Soprano or Tenor Saxophone (Peermusic Classical)

**C** as List C on page 132

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 11, 14 & 17

	RANGE	ARTICULATION (chosen by the examiner)
<b>SCALES</b>		
B, D♭/C♯, E, F majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	legato-tongued / staccato / slurred
B♭ major and minor (minor harmonic <i>and</i> melodic)	2½ oct.	
<b>EXTENDED-RANGE SCALES</b>		
A♭ major	see p.17	legato-tongued / staccato / slurred
A harmonic minor		
<b>SCALES IN THIRDS</b>		
C and E♭ majors	2 oct.	legato-tongued / staccato / slurred
<b>CHROMATIC SCALES</b>		
starting on B, C♯, E and F	2 oct.	legato-tongued / staccato / slurred
starting on B♭	2½ oct.	
<b>WHOLE-TONE SCALES</b>		
starting on D and E♭	2 oct.	legato-tongued / staccato / slurred
<b>ARPEGGIOS</b>		
B, D♭/C♯, E, F majors and minors	2 oct.	legato-tongued / staccato / slurred
B♭ major and minor	2½ oct.	
<b>EXTENDED-RANGE ARPEGGIOS</b>		
A♭ major	see p.17	legato-tongued / staccato / slurred
A minor		
<b>DOMINANT SEVENTHS (resolving on tonic)</b>		
in the keys of E, F♯, A and B♭	2 oct.	legato-tongued / staccato / slurred
in the key of E♭	2½ oct.	
<b>DIMINISHED SEVENTHS</b>		
starting on B, C♯, E and F	2 oct.	legato-tongued / staccato / slurred
starting on B♭	2½ oct.	

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 12 & 18–19

**AURAL TESTS:** administered by the examiner from the piano; for further details see pages 134 & 139



## **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 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).

### **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 p. 147.

### **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](http://www.abrsm.org/shop).

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

## Aural Tests GRADE 1

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

## Aural Tests GRADE 2

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

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

### 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 may affect the assessment).
- B To sing five notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a third above and below the tonic in the key of C, F or G major. The test will begin and end on the tonic and will not contain intervals greater than a third. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics, articulation, tempo, tonality; the second will be character.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (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 may affect the assessment).
- B To sing six notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a fifth above and a fourth below the tonic, in a major key with up to two sharps or flats. The test will begin and end on the tonic and will not contain intervals greater than a third, except for the rising fourth from dominant to tonic. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics, articulation, tempo, tonality, character; the second will be style and period.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (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 may affect the assessment).
- B To sing a melody from score, with an accompaniment played by the examiner.** The candidate may choose to sing from treble or bass clef. The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this may affect the assessment).
- C To identify the cadence at the end of a phrase as perfect or imperfect.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.
- D(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: texture or structure; the second will be *one* of the following: dynamics, articulation, tempo, tonality, character, style and period, texture/structure.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (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 may affect the assessment).
- B To sing the *upper* part of a two-part phrase from score, with the lower part played by the examiner.** The candidate may choose to sing from treble or bass clef. The upper part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this may affect the assessment).
- C(i) To identify the cadence at the end of a phrase as perfect, imperfect or interrupted.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.
- (ii) To identify the two chords forming the above cadence.** The chords will be limited to the tonic, subdominant, dominant, dominant seventh or submediant (all in root position). First the examiner will name and play the key-chord, then play the two chords as a pair. The candidate may answer using technical names (tonic, dominant, etc.), chord numbers (I, V, etc.) or letter names (C major, G major, etc.).
- (iii) To identify whether the modulation at the end of a different passage is to the dominant, subdominant or relative minor.** The passage, played once by the examiner, will begin in a major key. First the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant, subdominant, relative minor) or the letter name of the new key.
- D(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two of the following features the questions will be about: dynamics, articulation, tempo, tonality, character, style and period, texture, structure.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time, four time or 6/8 time.** The examiner will play the extract twice (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 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.