

GRADE 8

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

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

Candidates may play *one* of their three pieces on a tenor trombone. See page 13 for further information.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Dodgson	Alla Polacca (4th movt from <i>Concerto for Bass Trombone</i>)	Dodgson: Concerto for Bass Trombone (Neuschel Music)
	2 Galliard	Sonata No. 5 in D minor, arr. Mortimer <i>complete</i>	Galliard: Sonata No. 5 in D minor for Bass Trombone (Editions Marc Reift) <i>or</i> Galliard: Six Sonatas for Bass Trombone (Editions Marc Reift)
	3 Guilmant	Morceau symphonique <i>starting at Allegro moderato, b. 39</i>	Guilmant: Morceau symphonique, Op. 88 for Bass Trombone (Editions Marc Reift)
	4 Koetsier	Allegro Maestoso, Op. 58 No. 2	Koetsier: Allegro Maestoso, Op. 58 No. 2 for Bass Trombone (Editions Marc Reift)
	5 Elizabeth Raum	Allegro con fuoco (1st movt from <i>Concerto for Bass Trombone</i>)	Elizabeth Raum: Concerto for Bass Trombone (Cherry Classics Music)
	6 Vivaldi	Andante <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonata No. 2 in F</i>), arr. Mortimer	Vivaldi: Sonata No. 2 in F for Bass Trombone (Editions Marc Reift)
	7 Weissenborn	Allegro vivace (No. 12 from <i>12 Studies for Bass Trombone</i>), arr. Lake <i>low Bs may be adapted SOLO</i>	Weissenborn: 12 Studies for Bass Trombone (Neuschel Music)
B	1 Bruch	Theme from Kol Nidrei, arr. Green	Power Bass – Solos for Bass Trombone (Brass Wind)
	2 Chaminade	Élévation (No. 2 from <i>Six romances sans paroles</i> , Op. 76), arr. Sauer	Chaminade: Six Romances Without Words, Op. 76 for Tuba/Bass Trombone (Cherry Classics Music)
	3 John Frith	Meditation	John Frith: Meditation for Bass Trombone (Warwick Music)
	4 Alonso Pirió	Nocturne in E♭	Alonso Pirió: Nocturne in E♭ for Bass Trombone (Rising Tide Music Press)
	5 Weber	Romance	Weber: Romance for Bass Trombone (Brass Wind)
	6 Alec Wilder	2nd movt (from <i>Sonata for Bass Trombone</i>)	Alec Wilder: Sonata for Bass Trombone (Margun Classics)
C	1 D. Bourgeois	Andante cantabile (No. 2 from <i>Fantasy Pieces for Bass Trombone</i>) <i>SOLO</i>	D. Bourgeois: Fantasy Pieces for Bass Trombone (Brass Wind)
	2 Tom Dossett	Galliarde (from <i>Trilogy for Bass Trombone</i>) <i>with cadenza</i>	Tom Dossett: Trilogy for Bass Trombone (Warwick Music)
	3 Richard Lieb	Concertino Basso <i>with cadenza</i>	Richard Lieb: Concertino Basso (Carl Fischer)
	4 Jérôme Naulais	Bien rythmé (No. 12 from <i>Etudes variées sur la virtuosité, le style et le rythme</i>) <i>SOLO</i>	Jérôme Naulais: Etudes variées sur la virtuosité, le style et le rythme for Bass Trombone, Vol. 1 (Billaudot)
	5 Pederson	Slow Blues (No. 11 from <i>Advanced Etudes for Bass Trombone</i>) <i>SOLO</i>	Pederson: Advanced Etudes for Bass Trombone (Alfred)
	6 Saint-Saëns	Allegro appassionato, arr. Green <i>low B may be adapted</i>	Power Bass – Solos for Bass Trombone (Brass Wind)
	7 Chris Stearn	McCrorie's Glory <i>SOLO</i>	Chris Stearn: McCrorie's Glory for Solo Bass Trombone (Warwick Music)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 16–17, 19 & 24

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
B major and minor (minor harmonic <i>and</i> melodic)	a 12th	tongued / legato-tongued / staccato
C, F#, G majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
EXTENDED-RANGE SCALES		
E♭ major D harmonic minor	see p. 24	tongued / legato-tongued / staccato
SCALES IN THIRDS		
C, D majors	2 oct.	tongued / legato-tongued / staccato
CHROMATIC SCALES		
starting on F, F# and G	2 oct.	tongued / legato-tongued / staccato
WHOLE-TONE SCALES		
starting on F# and G	2 oct.	tongued / legato-tongued / staccato
ARPEGGIOS		
B major and minor C, F#, G majors and minors	a 12th 2 oct.	tongued / legato-tongued / staccato
EXTENDED-RANGE ARPEGGIOS		
E♭ major D harmonic minor	see p. 24	tongued / legato-tongued / staccato
DOMINANT SEVENTHS (resolving on tonic)		
in the key of E in the keys of F, B and C	a 12th 2 oct.	tongued / legato-tongued / staccato
DIMINISHED SEVENTHS		
starting on C, F# and G	2 oct.	tongued / legato-tongued / staccato

SIGHT-READING: a short piece of previously unseen music; for further details see pages 18 & 26–28

AURAL TESTS: given by the examiner from the piano; for further details see pages 160 & 167

3. Brass Practical Grades Syllabus from 2023

Introducing the syllabus

A number of changes have been made in the 2023 Brass Practical Grades Syllabus:

- The repertoire lists for all instruments have been refreshed, with a mixture of new and retained pieces.
- At Grades 1 to 5, a number of pieces are shared across all instruments (excluding French Horn). For ease of use, all shared pieces appear **shaded**, in the same order at the top of each list.
- The lists are now defined by musical characteristics, encouraging candidates to play a balanced selection of pieces and demonstrate a range of skills.
- Unaccompanied solos are now optional. They are included across the lists, according to their musical characteristics. Candidates may choose to perform up to two of them.
- A duet option is offered at Grades 1 to 3.
- The new scale requirements focus on technical development and progression, achieved through a realistic and manageable assessment load.
- There are new Sight-reading requirements for all brass instruments.
- At Grades 6 to 8, the Sight-reading and Transposition tests (Horn and Trumpet only) have been combined into one Sight-reading test, part of which must be transposed.
- A new Adapted Instruments Policy has been introduced; instruments adapted for beginners can now be used in exams at any grade, as long as all the exam requirements can be met.

Some key exam information has also been updated or clarified.

Practical Grades: requirements and information

This syllabus is valid from 1 January 2023 until further notice.

This section provides a summary of the most important points that teachers and candidates need to know when taking ABRSM Practical Grades for brass. Further details, as well as administrative information about the exams, are given in ABRSM's Exam Regulations (available at www.abrsm.org/examregulations) which should be read before making an exam booking.

Instruments

The Practical Grades syllabus requirements have been designed for the standard instruments covered. ABRSM recognise that many learners start their musical journey by using an instrument specially adapted for younger/smaller players. We welcome the use of these instruments in our graded exams in accordance with the details set out in our Adapted Instruments Policy, available at www.abrsm.org/policies.

Please note that using an adapted instrument sounding in a key different to the standard instrument may restrict options in the Aural Tests at Grades 4 to 8 (see pages 163–167).

The repertoire lists show publication details, including clefs and where piano accompaniments are published separately. In addition, for pieces marked \ddagger further information about the publications (including where parts/accompaniments are issued in different keys) is available at: www.abrsm.org/clarifications.

Other information about certain instruments covered by this syllabus is as follows.

Horn: The accompanied pieces set on the repertoire lists are published in F editions.

Some pieces are published with transposition suggestions but, in the exam, they should be played in the written keys only.

Trumpet/B \flat Cornet/Flugelhorn: These instruments share the same repertoire lists. All the pieces are published for instruments in B \flat unless otherwise indicated. Some pieces may be played on an E \flat /C trumpet where the syllabus indicates a published edition (or where other suitable editions are available).

E \flat Soprano Cornet: At Grades 1 to 5, shared pieces that appear **shaded** have piano accompaniment available in E \flat . Piano accompaniments for other pieces on the list can be suitably transposed.

At Grades 6 to 8 there are a number of options for E \flat instruments. Candidates may choose other pieces from the repertoire lists and adapt passages or transpose parts and/or accompaniments as necessary for their instrument.

Related instrument option: At all grades, candidates for any of the above four instruments (Trumpet, B \flat Cornet, E \flat Soprano Cornet, Flugelhorn) have the option of playing *one* piece (from any list) on one of the other three instruments. There is no advantage to be gained over other candidates in taking this option, and all the other requirements must be played using the instrument on which the candidate has entered.

E \flat Horn: All the accompanied pieces set on the repertoire lists are published in E \flat editions. Pieces that are also published with a part in F are indicated in the lists.

Trombone: There are separate syllabuses for Tenor and Bass trombones. Bass Trombone exams are available at Grades 6 to 8 only. The repertoire lists show the clefs that the pieces are published in (F \flat and/or G \flat). If necessary, candidates may use manuscript transpositions into treble or bass clef.

Tenor trombone candidates may play their pieces on E \flat Alto Trombone. Further information can be found in our Adapted Instruments Policy, available at www.abrsm.org/policies. At Grades 1 to 5, shared pieces that appear **shaded** have piano accompaniment available in E \flat .

Trombone: At Grades 6 to 8, candidates may play *one* of their three pieces on a bass trombone (chosen from the corresponding grade of the Bass Trombone syllabus). If choosing a piece from the Bass Trombone syllabus, candidates must make sure that the requirement to play one piece from each of the three lists (A, B and C) is met. A candidate may play up to two unaccompanied solos.

Bass Trombone: Candidates may play *one* of their three pieces on a tenor trombone (chosen from the corresponding grade of the Trombone syllabus). If choosing a piece from the Trombone syllabus, candidates must make sure that the requirement to play one piece from each of the three lists (A, B and C) is met. A candidate may play up to two unaccompanied solos.

There is no advantage to be gained over other candidates in taking this option, and all the other requirements must be played using the trombone on which the candidate has entered.

Baritone and Euphonium: These instruments share the same repertoire lists. The lists show the clefs that the pieces are published in (F \flat and/or G \flat). If necessary, candidates may use manuscript transpositions into treble or bass clef. A three-valved instrument may be used at all grades. Candidates may adapt passages containing notes that require a 4th valve (where an ossia is not published).

Tuba: An E♭, F, B♭ or C tuba may be used. Candidates may adapt passages or transpose parts and/or accompaniments as necessary for their instrument (Note: many of the pieces set on the repertoire lists are biased towards E♭ tuba).

A three-valved instrument may be used at all grades. Candidates may adapt passages containing notes that require a 4th valve (where an ossia is not published).

Pieces

Musicians learn to play an instrument to explore and perform repertoire, which is why pieces are at the core of the exam – candidates are asked to present three at each grade. The syllabus repertoire is organised into three lists that explore different traditions and styles, dating from the Renaissance period to the present day.

Choosing one piece from each list gives candidates the opportunity to play a balanced selection and demonstrate a range of skills. In this syllabus, the pieces are broadly grouped into lists by the characteristics of the music:

- List A pieces are generally faster moving and require technical agility (focus mostly on dexterity and articulation)
- List B pieces are more lyrical and invite expressive playing (focus mostly on breath control/support and the sound made)
- List C pieces reflect a wide variety of musical traditions, styles and characters.

Most of the pieces require an accompaniment, as interacting with other musicians is an important musical skill, but there are also opportunities to choose solo pieces and develop confidence with unaccompanied playing.

We hope that by offering this variety in the syllabus, candidates will find inspiring music that they enjoy learning and performing.

Programme planning: Candidates must choose one piece from each of the three lists (A, B and C). In the exam, they should inform the examiner which pieces they are performing, and they are welcome to use the form on page 184 for this purpose.

Every effort has been made to feature a broad range of repertoire to suit and appeal to candidates of different ages, backgrounds and interests. Certain pieces may not be suitable for every candidate for technical reasons, other pieces may not be suitable because of wider context (historical, cultural, subject matter, lyrics if an arrangement of a song, etc.). Pieces should be carefully considered for their appropriateness to each individual, which may need consultation between teachers and parents/carers. Teachers and parents/carers should also exercise caution when allowing younger candidates to research pieces online: www.nspcc.org.uk/onlinesafety.

The repertoire lists are the same as for ABRSM Performance Grades. Candidates intending on taking both qualifications at the same grade may find their musical development benefits from preparing different pieces for each.

Accompaniment/Duets: A live piano or brass (where the option is listed) accompaniment is required for all pieces, except those that are published as studies or unaccompanied works.

At Grades 1 to 3, candidates may choose to perform a duet for some or all of their pieces. The pieces that are published as duets are marked **DUET** in the repertoire list and the candidate must play the part specified.

Pieces that are published with both brass and piano accompaniment options are marked **DUET/PIANO** in the repertoire list, and may be performed with either accompaniment in the exam.

Candidates must provide their own accompanist(s), who can only be in the exam room while accompanying. The candidate's teacher may accompany (examiners will not). If necessary, an accompanist may simplify any part of the accompaniment, as long as the result is musical. Recorded accompaniments are not allowed.

Solos: Unaccompanied solos are marked **SOLO** in the repertoire lists. Candidates are not required to play a solo in the exam, but may play up to two.

Exam music & editions: Wherever the syllabus includes an arrangement or transcription (appearing as 'arr.' or 'trans.' in the repertoire lists), the edition listed in the syllabus must be used in the exam. For all other pieces, editions are listed for guidance only and candidates may use any edition of their choice. This includes editions that are downloaded. Information on sourcing exam music is given on page 16.

Interpreting the score: Printed editorial suggestions such as fingering, metronome marks, realisation of ornaments, etc. do not need to be strictly observed. Whether the piece contains musical indications or not, candidates are encouraged to interpret the score in a musical and stylistic way. Examiners' marking will be determined by how control of pitch, time, tone, shape and performance contributes to the overall musical outcome.

Repeats: Unless the syllabus specifies differently, all da capo and dal segno indications must be followed but other repeats (including first-time bars) should not be played unless they are very short (i.e. a few bars).

Ossias: Where an ossia (alternative musical line or note) occurs in the music, candidates may play either option unless the syllabus specifies differently.

Cadenzas & tuttis: Cadenzas should not be played unless the syllabus specifies differently. Accompanists should cut lengthy orchestral tutti sections.

Performing from memory: Candidates may perform any of their pieces from memory; if doing so, they must make sure that a copy of the music is available for the examiner to refer to. No extra marks are awarded for playing from memory.

Page-turns: Examiners will be understanding if a page-turn causes a lack of continuity during a piece, and this will not affect the marking. Candidates may use an extra copy of the music or a photocopy of a section of the piece (but see 'Photocopies' below) to help with page-turns. Candidates at Grades 6 to 8 may bring a page-turner to the exam if there is no solution to a particularly awkward page-turn (prior permission is not required; the turner may be the candidate's teacher). Similarly, an accompanist for a Grade 6 to 8 exam is permitted to bring a page-turner to assist with turns in the piano part. Examiners are unable to help with page-turning.

Photocopies & downloads: Performing from unauthorised photocopies (or other kinds of copies) or illegal downloads of copyright music is not allowed. In the UK, copies may be used in certain limited circumstances – for full details, see the MPA's *Code of Fair Practice* at www.mpaonline.org.uk/mpa-guidelines. In all other cases, application should be made to the copyright holder before any copy is made, and evidence of permission should be brought to the exam.

Candidates and Applicants are expected to act within the law with regard to copyright. ABRSM may withhold the exam result where we have evidence of an illegal copy (or copies) being used.

Sourcing exam music: Exam music is available from music retailers and online, including at the ABRSM music shop: www.abrsm.org/shop. Every effort has been made to make sure that the publications listed will be available for the duration of the syllabus. We advise candidates to get their music well before the exam in case items are not kept in stock by retailers. Non-exam related questions about the music (e.g. editorial, availability) should be addressed to the relevant publisher: contact details are listed at www.abrsm.org/publishers.

Scales and arpeggios

Playing scales and arpeggios is important for building strong technical skills such as reliable finger movement/slide control and fluency. It also helps to develop tone, pitch and interval awareness, and familiarity with keys and their related patterns. This leads to greater confidence and security when sight-reading, learning new pieces and performing – from a score or from memory, as a solo musician or with others.

Memory: All requirements must be played from memory.

Range: All requirements must be played from the lowest possible tonic/starting note unless the syllabus specifies differently. They must ascend and descend according to the specified range (and pattern).

Rhythm: All requirements must be played in even notes.

Patterns: Arpeggios and dominant sevenths are required in root position only. All dominant sevenths must finish by resolving on the tonic. Examples of scale/arpeggio etc. patterns specified in this syllabus are given on pages 19–25.

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

Transposing instruments: The naming of scales applies to the fingering, not the concert pitch; for example, D major for trumpet in B \flat will sound in C, not D.

In the exam: Examiners will usually ask for at least one of each scale/arpeggio (etc.) type. Where applicable, they will ask for majors followed by minors within each type and will also ask to hear a balance of articulations across the requests as a whole. When asking for requirements, examiners will specify:

- the key[†] (including minor form – harmonic *or* melodic – in the Grades 6 to 8 scales) or the starting note
- the articulation

Supporting publications: Books of the requirements are published for all brass instruments by ABRSM. Purchasing these books is not a requirement.

[†] Where keys at Grades 6 to 8 are listed enharmonically – D \flat /C \sharp and A \flat /G \sharp – the examiner will use the flat spelling when asking for major keys and the sharp spelling for minor keys.

Speed: The following speeds are given as a general guide:

<i>Trombone</i>	Grade/Speed								
	pattern	1	2	3	4	5	6	7	8
Scales (including chromatic, extended-range & whole-tone)		♩ = 44	♩ = 48	♩ = 56	♩ = 63	♩ = 72	♩ = 96	♩ = 108	♩ = 120
Arpeggios (excluding extended-range)		♩ = 56	♩ = 63	♩ = 76	♩ = 88	♩ = 100	♩ = 40	♩ = 44	♩ = 48
Dominant & diminished 7ths; Extended-range arpeggios					♩ = 44	♩ = 50	♩ = 56	♩ = 66	♩ = 72
Scales in 3rds							♩ = 84	♩ = 100	♩ = 112

<i>All other brass</i>	Grade/Speed								
	pattern	1	2	3	4	5	6	7	8
Scales (including chromatic, extended-range & whole-tone)		♩ = 50	♩ = 56	♩ = 63	♩ = 72	♩ = 80	♩ = 104	♩ = 112	♩ = 126
Arpeggios (excluding extended-range)		♩ = 66	♩ = 72	♩ = 84	♩ = 92	♩ = 108	♩ = 40	♩ = 44	♩ = 48
Dominant & diminished 7ths; Extended-range arpeggios					♩ = 46	♩ = 54	♩ = 60	♩ = 66	♩ = 72
Scales in 3rds							♩ = 88	♩ = 100	♩ = 120

Sight-reading (and transposition)

Sight-reading is a valuable skill with many benefits. Learning to sight-read helps to develop quick recognition of keys, tonality and common rhythm patterns. Strong sight-reading skills make learning new pieces quicker and easier, and also help when making music with others, so that playing in an ensemble becomes more rewarding and enjoyable.

About the test: Candidates will be asked to play a short unaccompanied piece of music that they have not seen before. They will be given half a minute to look through and, if they wish, try out all or any part of the test before they are asked to play it for assessment.

Transposition (Horn and Trumpet only): At Grades 6 to 8, the Sight-reading tests for Horn and Trumpet candidates will include a section of transposition. Candidates will be given up to half a minute in which to look through and, if they wish, try out all or any part of the test before they are required to play it for assessment.

Parameters: The tables on pages 26–28 show the elements that are introduced at each grade.

Supporting publications: For practice purposes, sample sight-reading tests are published by ABRSM. Purchasing these books is not a requirement.

Blind or partially-sighted candidates: Blind or partially-sighted candidates may choose an alternative test (Braille memory or Aural repetition) in place of the standard test, if requested at the time of booking the exam. Further information is available at www.abrsm.org/specificneeds.

Aural tests

Listening lies at the heart of music-making and the ability to hear how music works helps with all aspects of musical development. Aural skills help with gauging the sound and balance of playing, keeping in time and playing with a sense of rhythm and pulse. These skills also help to develop a sense of pitch, musical memory and the ability to spot mistakes.

About the test: The requirements are the same for all brass instruments. Full details of the Aural tests are given on pages 160–167.

Supporting publications: For practice purposes, sample Aural tests are published by ABRSM. Examples of the tests are given in *Specimen Aural Tests* and *Aural Training in Practice*. Purchasing these books is not a requirement.

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

Scale and arpeggio patterns

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

All instruments

Scales and arpeggios

to a twelfth



one octave and down to the dominant



Melodic minor ending (*E♭ Soprano Cornet only*)



Scales in thirds

one octave (and similarly, two octaves)



Dominant sevenths (resolving on tonic)

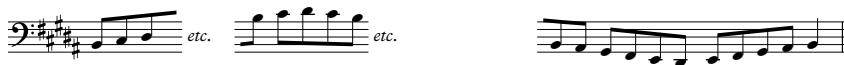
one octave (and similarly, two octaves)



Bass Trombone

Extended-range scales

B major



E \flat major



D harmonic minor



Extended-range arpeggios

B major



E \flat major



D minor








Sight-reading parameters

The following tables show the elements that are introduced at each grade. These parameters are presented cumulatively, i.e. once introduced they apply for all later grades (gradually progressing in difficulty). See also page 18.






	Length (bars)	Time	Other features that may be included
Grade 1	4	4/4	<ul style="list-style-type: none"> ♩, ♪, ♫, ♬ note values; ♯ rests notes tongued only
		3/4	<ul style="list-style-type: none"> <i>f</i> and <i>mf</i>
	6	2/4	
Grade 2	8		<ul style="list-style-type: none"> ♩♩♩ and ♩. ♩ patterns; ♯ rests articulation <ul style="list-style-type: none"> <i>trombone</i>: notes tongued only <i>others</i>: notes tongued or with simple two-note slurs tied notes <i>mp</i> and <i>cresc.</i> hairpin
Grade 3		3/8	<ul style="list-style-type: none"> accidentals (within minor keys only) ♩. ; simple semiquaver patterns; ♯ rests articulation <ul style="list-style-type: none"> <i>trombone</i>: as Grade 2 <i>others</i>: three-note slurs accents <i>p</i> and <i>dim.</i> hairpin
Grade 4	c. 8	6/8	<ul style="list-style-type: none"> chromatic notes articulation <ul style="list-style-type: none"> <i>trombone</i>: notes tongued or with simple two-note slurs <i>others</i>: four-note slurs anacrusis tenuto pause sign
Grade 5	c. 8–16		<ul style="list-style-type: none"> ♩ and simple syncopation articulation <ul style="list-style-type: none"> <i>trombone</i>: as Grade 4 <i>others</i>: any combination of tongued or slurred notes slowing of tempo at end <i>ff</i> and <i>pp</i>
Grade 6	c. 12–16	9/8	<ul style="list-style-type: none"> changes of time signature ♯ rests
		5/8	<ul style="list-style-type: none"> articulation <ul style="list-style-type: none"> <i>all</i>: any combination of tongued or slurred notes triplet patterns slowing of tempo followed by <i>a tempo</i> <i>fp</i>, <i>sf</i>, <i>subito</i>, <i>cresc.</i>, <i>dim.</i> (<i>written</i>) swung style <i>trombone</i>: tenor clef
		5/4	<ul style="list-style-type: none"> transposition <ul style="list-style-type: none"> <i>horn</i>: transposition into E_b <i>trumpet</i>: transposition into C

	Length (bars)	Time	Other features that may be included
Grade 7	c. 16-20	7/8 7/4	
Grade 8	c. 16-24	12/8	<ul style="list-style-type: none"> • triplet crotchets • acceleration of tempo • simple ornaments

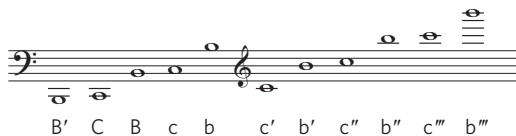
Keys

MAJORS minors	Horn	Trumpet, B♭ Cornet, E♭ Soprano Cornet, Flugelhorn, E♭ Horn, Baritone, Euphonium & Tuba 	Baritone & Euphonium 	Trombone 	Trombone  & Bass Trombone <i>(Grades 6-8 only)</i>	Tuba 
Grade 1	C a	C a	B♭ g	C d	B♭ c	E♭ c
Grade 2	B♭	D, B♭	C, A♭	D, B♭	C, A♭	F, D♭
Grade 3	G d	d	c	e	d	f
Grade 4	E♭ b	A e	G d	F a	E♭ g	C g
Grade 5	A, E, F g, c	E, F, E♭ b, c	D, E♭, D♭ a, b♭	G, E, E♭ f♯, c	F, D, D♭ e, b♭	G, F♯, A♭ d, e♭
Grade 6	D f	G f	F e♭	A f	G e♭	B♭ g♯
Grade 7	A♭ e	A♭ g	F♯ f	A♭ g	F♯ f	B b♭
Grade 8	D♭ b♭	B c♯	A b	B c♯	A b	D e

Ranges †

	Horn	Trumpet, B♭ Cornet, E♭ Soprano Cornet, Flugelhorn, E♭ Horn, Baritone, Euphonium & Tuba 	Baritone & Euphonium 	Trombone 	Trombone 	Bass Trombone	Tuba 
Grade 1	c'-c''	c'-c''	Bb-bb	c'-c''	Bb-bb	—	Eb-eb
Grade 2	bb-d''	bb-d''	Ab-c'	bb-d''	Ab-c'	—	Db-f
Grade 3	a-d''	a-d''	G-c'	bb-e''	Ab-d'	—	C-f
Grade 4	g-e''	a-e''	G-d'	a-e''	G-d'	—	C-g
Grade 5	f-f''	ab-f#''	F#-e'	ab-f#''	F#-e'	—	B'-a
Grade 6	f-g''	g-g''	F-f'	g-g''	F-f'	D-c'	Bb'-bb
Grade 7	f-ab''	g-ab''	F-f#'	g-ab''	F-f#'	C-db'	Bb'-b
Grade 8	e-a''	g-bb''	F-ab'	g-a#	F-g#'	Bb'-d'	Bb'-db'

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



Aural test requirements

Included in all Practical Music graded exams*

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

In the exam

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

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

The information on pages 161-167 sets out the tasks that candidates will be asked to complete in the exam.

Assessment

Some tests allow for a second attempt or for an additional playing by the examiner, if necessary. The examiner will also be ready to prompt, where helpful, although this may affect the assessment.

Marks are not awarded for each individual test or deducted for mistakes; instead they reflect the candidate's overall response in this component. The marking criteria for the Aural tests are given on page 175.

Supporting publications

For practice purposes, sample Aural tests are published by ABRSM. Examples of the tests for Grades Initial to 8 are given in *Specimen Aural Tests*. More examples for Grades 1 to 8 are given in *Aural Training in Practice*. Purchasing these books is not a requirement.

Deaf or hearing-impaired candidates

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

* A different set of tests apply to Jazz and Singing for Musical Theatre exams

GRADE 8

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

Marking criteria

Grades Initial to 8	Pieces <i>Pitch</i>	<i>Time</i>	<i>Tone</i>	<i>Shape</i>	<i>Performance</i>
Distinction 27-30	<ul style="list-style-type: none"> ● Highly accurate notes and intonation 	<ul style="list-style-type: none"> ● Fluent, with flexibility where appropriate ● Rhythmic character well conveyed 	<ul style="list-style-type: none"> ● Well projected ● Sensitive use of tonal qualities 	<ul style="list-style-type: none"> ● Expressive, idiomatic musical shaping and detail 	<ul style="list-style-type: none"> ● Assured ● Fully committed ● Vivid communication of character and style
Merit 24-26	<ul style="list-style-type: none"> ● Largely accurate notes and intonation 	<ul style="list-style-type: none"> ● Sustained, effective tempo ● Good sense of rhythm 	<ul style="list-style-type: none"> ● Mainly controlled and consistent ● Good tonal awareness 	<ul style="list-style-type: none"> ● Clear musical shaping, well-realised detail 	<ul style="list-style-type: none"> ● Positive ● Carrying musical conviction ● Character and style communicated
Pass 20-23	<ul style="list-style-type: none"> ● Generally correct notes ● Sufficiently reliable intonation to maintain tonality 	<ul style="list-style-type: none"> ● Suitable tempo ● Generally stable pulse ● Overall rhythmic accuracy 	<ul style="list-style-type: none"> ● Generally reliable ● Adequate tonal awareness 	<ul style="list-style-type: none"> ● Some realisation of musical shape and/or detail 	<ul style="list-style-type: none"> ● Generally secure, prompt recovery from slips ● Some musical involvement
Below Pass 17-19	<ul style="list-style-type: none"> ● Frequent note errors ● Insufficiently reliable intonation to maintain tonality 	<ul style="list-style-type: none"> ● Unsuitable and/or uncontrolled tempo ● Irregular pulse ● Inaccurate rhythm 	<ul style="list-style-type: none"> ● Uneven and/or unreliable ● Inadequate tonal awareness 	<ul style="list-style-type: none"> ● Musical shape and detail insufficiently conveyed 	<ul style="list-style-type: none"> ● Insecure, inadequate recovery from slips ● Insufficient musical involvement
13-16	<ul style="list-style-type: none"> ● Largely inaccurate notes and/or intonation 	<ul style="list-style-type: none"> ● Erratic tempo and/or pulse 	<ul style="list-style-type: none"> ● Serious lack of tonal control 	<ul style="list-style-type: none"> ● Musical shape and detail largely unrealised 	<ul style="list-style-type: none"> ● Lacking continuity ● No musical involvement
10-12	<ul style="list-style-type: none"> ● Highly inaccurate notes and/or intonation 	<ul style="list-style-type: none"> ● Incoherent tempo and/or pulse 	<ul style="list-style-type: none"> ● No tonal control 	<ul style="list-style-type: none"> ● No shape or detail 	<ul style="list-style-type: none"> ● Unable to continue for more than a short section
0	<ul style="list-style-type: none"> ● No work offered 	<ul style="list-style-type: none"> ● No work offered 	<ul style="list-style-type: none"> ● No work offered 	<ul style="list-style-type: none"> ● No work offered 	<ul style="list-style-type: none"> ● No work offered

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

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

Exam programme & running order

Name _____

Subject _____ Grade _____

Please write details of the items you are performing in your exam in the order you are presenting them and hand this slip to the examiner. Best wishes for an enjoyable and successful exam!

Year of syllabus _____

List *	Number	Composer	Title

Singers only: unaccompanied traditional song: _____

Percussion (Combined) only: technical requirements on: _____

*Leave blank for Snare Drum, Timpani and Tuned Percussion