

Bowed Strings Practical Grades syllabus 2020-2023

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*Republished September 2020 with minor edits to reflect changes to our regulated qualification titles (applicable from 1 October 2020). Further information is available at www.abrsm.org/regulation. Other minor edits have been made to distinguish between this Practical Grades suite of exams and the newly introduced (1 July 2020) Performance Grades which has a separate syllabus. **There are no changes to the exam requirements in this edition.***

Introducing ABRSM syllabuses

At ABRSM we are passionate about music and aim to support students and teachers in every way we can. One way we do this is through our graded music exams. These assessments provide clear goals, reliable and consistent marking, and guidance for future learning. They are a tried and tested way to inspire musical achievement and, with backing from four Royal Schools of Music in the UK, are valued and trusted around the world.

We offer graded music exams for a range of instruments (including singing) and genres, as well as for Music Theory and Practical Musicianship. The syllabuses are based on core musical skills – listening, performing, reading, writing, and musical knowledge and understanding. Together these skills give students a good foundation for their musical development and a range of different musical activities.

Taking an exam is an exciting challenge with many benefits for students. There's the boost to motivation which comes from working towards an exam. There's an opportunity to discover and perform some fantastic music and to build new skills. And there's the sense of achievement which comes from successfully reaching a musical goal.

We do everything we can to make the exam experience positive and rewarding. We work closely with specialists, teachers and examiners to provide syllabuses of the highest quality with a wide variety of pieces and songs to choose from. We train our friendly, expert examiners to help candidates do their best in their exams. Using our clear, easy-to-understand marking criteria examiners can assess all candidates reliably, objectively and consistently. Finally, candidates receive a mark form containing valuable feedback, with a celebratory certificate for everyone who passes.

Whether you're a student or teacher, we hope this syllabus inspires and supports your music learning or teaching. We wish you every success for your musical journey!

Find out more at www.abrsm.org.

ABRSM Bowed String exams

This syllabus booklet is designed to help teachers, candidates, parents and organisations when preparing for ABRSM bowed string Practical Grades.

The requirements for the grades for each instrument are listed on pp. 22–93 and important information for all four instruments can be found on pp. 8–13. The Aural tests featured in all ABRSM Practical Grades exams* are described on pp. 94–101.

This booklet also outlines ABRSM's Prep Test and diploma assessments for bowed strings as well as the supporting subjects of Music Theory and Practical Musicianship, which contribute to all-round musical development.

As well as this booklet, it is important to read ABRSM's *Exam Regulations*, available at www.abrsm.org/examregulations.

2020–2023 Bowed Strings Practical Grades syllabus

This syllabus is valid for Practical Grades exams from 1 January 2020 to 31 December 2023.

A new pre-Grade 1 exam – Initial Grade – is introduced for Violin, Viola, Cello and Double Bass. It follows the format of Grades 1–8 (three pieces, Scales, Sight-reading and Aural tests) and is assessed using the same marking criteria.

There are new set pieces for all four instruments at Grades 1–8. All other requirements – Scales and arpeggios, Sight-reading and Aural tests – stay the same as the preceding syllabus.

Other changes made in this syllabus/booklet are:

- longer lists of 10 pieces each, offering more choice to teachers and candidates
- repertoire lists reorganised with a greater focus on the characteristics of the music, encouraging candidates to play a balanced selection of pieces and demonstrate a range of skills
- a string accompaniment option is offered for some pieces at Grades Initial–3
- a selection of lower-grade pieces are set for multiple instruments to support teachers working with mixed-string groups
- clarification of key exam information, including tables of the sight-reading parameters for easy reference
- information about the Prep Test and diplomas is included
- an extension to the syllabus overlap period in the UK & Ireland.

Any updates during this syllabus's lifetime – e.g. changes to publication details or other minor corrections or clarifications – will be posted at www.abrsm.org/syllabusclarifications.

Syllabus overlap

In the first year of any revised Practical Grades syllabus, ABRSM offers an overlap period where candidates may play specific requirements from the preceding syllabus. This means that candidates worldwide may play pieces from the 2016–2019 syllabus until 31 December 2020.

All pieces must be from the same syllabus – candidates may not perform a mixture of pieces from old and new syllabuses.

The next syllabus

The next syllabus is planned to be published in 2023 and to take effect from 2024. Advance notice of any planned changes to the Bowed Strings Practical Grades syllabus from 2024 (including syllabus overlap information) will be posted at www.abrsm.org/bowedstrings.

Other assessments for bowed strings

ABRSM's other bowed string assessments are Performance Grades, Prep Test (see p. 6), Music Medals, Performance Assessment, Ensembles and diplomas (see pp. 102–103). Further information is available at www.abrsm.org/exams.

Regulation and UCAS points (UK)

ABRSM Practical Music, Music Performance and Music Theory grades, and higher-level qualifications (diplomas) are regulated in the UK by the Office of Qualifications and Examinations Regulation (Ofqual), Qualifications Wales and CCEA Regulation. They are part of the Regulated Qualifications Framework (RQF) in England and Northern Ireland. Full qualification specifications are available at www.abrsm.org/specifications.

In the UK, ABRSM's Grade 6–8 exams can contribute towards entry into higher education through the allocation of UCAS points.

For further information, see www.abrsm.org/regulation.

Prep Test

ABRSM's Prep Test, presented in a relaxed and encouraging way, is an ideal introduction to the exam experience. It gives students a goal to work towards and a certificate awarded on the day – something to be really proud of.

The Prep Test is designed to encourage the development of good musical and technical foundations. It covers many of the elements beginners will be working on at this early stage, including pitch, time, tone, performance and musical perception.

Bowed string instruments

The Prep Test is available for **Violin** and **Cello** (see p. 7 for information about availability for Viola and Double Bass).

Content

The Prep Test has four sections – Tunes, two Pieces, and Listening Games:

- **Tunes**
Three short exercises played from memory.
The Tunes are in the *Prep Test* book for each instrument.
- **First Piece** (solo or accompanied)
Any one of the set pieces in the *Prep Test* book for the instrument.
or
Any one piece from *Party Time!* for the instrument.
- **Second Piece** (accompanied)
Own-choice accompanied piece (c.16–24 bars).
- **Listening Games***
Four listening games:
 - a) Clapping the beat
 - b) Echoes
 - c) Finding the notes
 - d) What can you hear?Examples are in the *Prep Test* book for each instrument.

Books

All the books mentioned above are published by ABRSM and are available from music retailers as well as online, including at the ABRSM music shop: www.abrsm.org/shop. The full titles are:

Violin Prep Test

Cello Prep Test

Michael Rose: *Party Time! for Violin and Piano*

Alan Bullard: *Party Time! for Cello and Piano*

Assessment

Immediate feedback is given at the end of the Prep Test in the form of positive comments and suggestions written on the certificate, which is handed to the candidate by the examiner. There is no pass or fail, and no marks are awarded. The examiner's comments will cover some of the following:

- Sense of pitch
- Sense of rhythm
- Control of tone
- Listening skills and awareness

Students who would prefer to take a marked assessment may wish to consider the Initial Grade.

Other information

- The Prep Test takes about 10 minutes.
- All ABRSM public venues provide a music stand and the examiner will be happy to help adjust the height or position of the stand. A chair or stool will be provided for cello candidates. Double bass candidates should provide their own stool if required.
- The teacher or accompanist may tune the candidate's instrument (or advise on tuning) before the Prep Test begins. Examiners are unable to help with tuning.
- The Tunes should be performed from memory, but the two Pieces can be played from the music. If either of the Pieces is played from memory, candidates should bring a copy of the music for the examiner.
- The examiner will be happy to play any piano accompaniments, in which case candidates should bring the music with them. Alternatively, candidates can bring their own accompanist if they prefer.
- Generally, there will be one examiner, although sometimes a second examiner may also be present.
- Details of dates, venues, fees and how to book a Prep Test are available online at www.abrsm.org/exambooking.
- **Availability for Viola and Double Bass:** The Prep Test is also available for Viola and Double Bass. The assessment and overall structure of the test is the same, but some of the content differs. Candidates prepare short exercises, a specific solo set piece (there is a choice of piece, in first or half position, for Double Bass), an accompanied own-choice piece, and respond to three simple aural tests. The exercises, set piece and examples of the aural tests are in the *Prep Test* book for each instrument. The books are available from ABRSM's archive service, provided by Allegro Music: www.allegro.co.uk.

BOWED STRING PRACTICAL GRADES: requirements and information

This syllabus is valid for 2020–2023.

This section provides a summary of the most important points that teachers and candidates need to know when taking ABRSM Practical Grades for bowed string instruments. 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.

Changes in the 2020–2023 syllabus

There are two main changes in this syllabus:

- Initial Grade is introduced; this pre-Grade 1 exam follows the format of Grades 1–8 and is assessed using the same marking criteria
- A string accompaniment option is offered for some pieces at Grades Initial–3.

Entering for an exam

Eligibility: There are nine grades of exam for each instrument. Candidates may be entered for any grade at any age and do not need to have taken other grade(s) on the same instrument. Candidates for a Grade 6, 7 or 8 exam must have already passed ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument; for full details, including a list of accepted alternatives, see www.abrsm.org/prerequisite.

Access: ABRSM is committed to providing all candidates with fair access to its assessments by putting in place access arrangements and reasonable adjustments. There is a range of alternative tests and formats as well as guidelines for candidates with specific needs (see www.abrsm.org/specifneeds). Where a candidate's needs are not covered by the guidelines, each case is considered individually. Further information is available from the Access Co-ordinator (accesscoordinator@abrsm.ac.uk).

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

Instruments

Candidates are required to perform on acoustic instruments (electric instruments are not allowed). Any size of instrument may be used; Viola candidates may play on a violin strung as a viola. Examiners apply the marking criteria (which include the assessment of pitch, tone and musical shaping) to assess musical outcomes without reference to the specific attributes of the instrument.

Elements of the exam

All ABRSM Practical bowed string exams consist of: 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: Exams are marked out of 150. 100 marks are required for a Pass, 120 for a Merit and 130 for a Distinction. Candidates do not need to pass each section to pass overall. See pp.106–107 for the marking criteria used by examiners.

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 which 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
- List B pieces are more lyrical and invite expressive playing
- 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 music that inspires them and 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, candidates should tell the examiner which pieces they are performing, and they are welcome to use the form on p. 108 for this.

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 or because of wider context (historical, cultural, subject matter of the larger work from which it is drawn, 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/guardians. Teachers and parents/guardians should also exercise caution when allowing younger candidates to research pieces online: www.nspcc.org.uk/onlinesafety.

* Grade 8 Violin candidates must choose at least one accompanied piece (there are solo pieces on all three lists).

The repertoire lists are the same as for ABRSM Performance Grades. Candidates may not present the same repertoire (in full or individual pieces) for the same grade of both qualifications, irrespective of when the exams are taken.

Accompaniment: A live piano or string (where the option is listed) accompaniment is required for all pieces, except those which are published as studies or unaccompanied works (these are marked **SOLO** in the syllabus list).

At Grades Initial–3, candidates may perform some or all of their pieces with a string accompaniment. Pieces that are published as duets (or with string accompaniment only) are marked **DUET** in the syllabus list. Pieces that are published with piano and string accompaniment options are marked **PF/VN**, **PF/VA**, **PF/VC**, or **PF/DB** in the syllabus 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.

Exam music & editions: Wherever the syllabus includes an arrangement or transcription (appearing as 'arr.' or 'trans.' in the syllabus list), 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 (in- or out-of-print or downloadable). Information on sourcing exam music is given on p. 13.

Interpreting the score: Printed editorial suggestions such as fingering, bowing, 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.

Vibrato: The use and control of vibrato, and its effect on tone and shape, will be taken into account by examiners, who will be assessing the overall musical outcome. Pieces that are heavily reliant on vibrato for their full musical effect tend not to appear in the syllabus before around Grade 5.

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

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 (and accompanists) may use an extra copy of the music or a photocopy of a section of the piece (but see 'Photocopies' on p. 11) to help with page-turns. Candidates and accompanists at Grades 6–8 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). Examiners are unable to help with page-turning.

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

Scales and arpeggios

Playing scales and arpeggios is important for building strong technical skills such as reliable finger movement, hand position, co-ordination and fingerboard 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 should be played from memory.

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

Rhythm: For most major and minor scales (and double-stop scales in parallel sixths/octaves) candidates may choose between two rhythm patterns: even notes *or* long tonic. The scale to a fifth (Initial Grade) should be played in even notes.

Patterns: Arpeggios and dominant sevenths are required in root position only. All dominant sevenths should finish by resolving on the tonic. Examples of scale/arpeggio etc. patterns found in this syllabus are given on pp. 14–15. Fully notated versions of the requirements are published by ABRSM.

Fingering: Candidates may use any fingering that produces a successful musical outcome.

Speed: Bowing will generally dictate the tempi of slurred scales and arpeggios. Separately-bowed requirements should be played briskly, using no more than half the bow length. The speeds on pp. 16–19 are given as a general guide.

In the exam: Initial Grade candidates should play all three requirements when asked for their scales. The examiner will prompt the keys/ranges where necessary.

At Grades 1–8, examiners will usually ask for at least one of each scale/arpeggio (etc.) type. They will ask for majors followed by minors within each type, and also ask to hear a balance of the separately-bowed and slurred requirements. When asking for requirements, examiners will specify:

- the key* (including minor form – harmonic *or* melodic – in the Grade 6–8 scales) or the starting note
- separate bows *or* slurred (except for where the requirements are to be prepared with separate bows *only* – e.g. Grade 1 arpeggios).

* Where keys at Grades 6–8 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.

Sight-reading

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

Candidates will be asked to play a short unaccompanied piece of music which 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. The tables on pp.20–21 show the elements that are introduced at each grade.

For practice purposes, sample sight-reading tests are published by ABRSM.

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.

The requirements are the same for all four instruments. Full details of the Aural tests are given on pp.94–101.

In the exam

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

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

Tuning: At Grades Initial–5, the teacher or accompanist may tune the candidate's instrument (or advise on tuning) before the exam begins. At Grades 6–8, candidates must tune their instruments themselves. Examiners are unable to help with tuning.

Seating: Double Bass candidates should provide their own stool if required. A chair/stool will be provided for cello candidates at ABRSM public venues.

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

Assessment

The tables on pp. 106–107 show the marking criteria used by examiners. Examiners mark up or down from the pass mark for each element by balancing the extent to which the qualities and skills listed on pp. 106–107 (broadly categorised by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

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. Candidates are advised 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.

SCALE AND ARPEGGIO PATTERNS

The examples below clarify patterns found in this syllabus. The full requirements for each instrument and grade are listed on the relevant syllabus pages. See also p. 11.

RHYTHM PATTERNS FOR SCALES

For major scales (all grades) and minor scales (Grades 1–8), candidates may choose between two rhythm patterns: even notes *or* long tonic. (Chromatic scales should always be played with even notes.)

even notes

or

long tonic



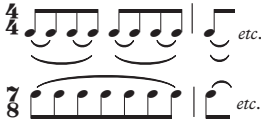
SLURRING PATTERNS FOR SCALES

even notes

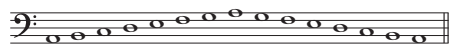
or

long tonic

2 quavers:
2 beats:
7 notes:



NATURAL MINOR SCALE



SCALE to a fifth



DOMINANT SEVENTH (resolving on tonic)



DOUBLE-STOP SCALES

In broken steps



DOUBLE-STOP SCALES (cont.)**In parallel****even notes***or* **long tonic**

in sixths:



in octaves:

**Patterns for Double Bass only****SCALES** to a sixth**even notes***or* **long tonic****SCALES** to a twelfth**even notes***or* **long tonic****ARPEGGIOS** to a twelfth**SCALE IN BROKEN THIRDS****SCALE IN RUNNING THIRDS**






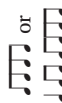
SCALE AND ARPEGGIO SPEEDS

The following speeds are given as a general guide:

VIOLIN	Grade/Speed									
	pattern	Initial	1	2	3	4	5	6	7	8
Scales		♩ = 46	♩ = 52	♩ = 58	♩ = 63	♩ = 69	♩ = 80	♩ = 92	♩ = 104	♩ = 120
Arpeggios		♩ = 104	♩ = 104	♩ = 116	♩ = 40	♩ = 42	♩ = 44	♩ = 46	♩ = 48	♩ = 50
Chromatic scales			♩ = 63		♩ = 63	♩ = 69	♩ = 80	♩ = 60	♩ = 104	♩ = 120
Dim. & Dim. 7ths *						♩ = 63	♩ = 66	♩ = 69	♩ = 72	♩ = 76
Double-stop scales (in broken steps)								♩ = 92	♩ = 104	♩ = 120
Double-stop scales (in parallel)										♩ = 72








* Dim. 7ths from Grade 5

The following speeds are given as a general guide:

		Grade/Speed							
		1	2	3	4	5	6	7	8
Scales	pattern								
		♩ = 42	♩ = 54	♩ = 58	♩ = 63	♩ = 72	♩ = 84	♩ = 96	♩ = 112
Arpeggios		♩ = 96	♩ = 108	♩ = 112	♩ = 116	♩ = 40	♩ = 42	♩ = 44	
Chromatic scales				♩ = 58	♩ = 63	♩ = 72	♩ = 56	♩ = 96	♩ = 112
Dom. & Dim. 7ths *					♩ = 58	♩ = 60	♩ = 63	♩ = 66	♩ = 69
Double-stop scales (in broken steps)							♩ = 84	♩ = 96	♩ = 112
Double-stop scales (in parallel)									♩ = 66

* Dim. 7ths from Grade 5

The following speeds are given as a general guide:

CELLO		Grade/Speed								
	pattern	Initial	1	2	3	4	5	6	7	8
Scales	 or 	$\text{♩} = 76$	$\text{♩} = 44$	$\text{♩} = 50$	$\text{♩} = 54$	$\text{♩} = 58$	$\text{♩} = 63$	$\text{♩} = 72$	$\text{♩} = 84$	$\text{♩} = 100$
Arpeggios			$\text{♩} = 88$	$\text{♩} = 100$	$\text{♩} = 104$	$\text{♩} = 108$	$\text{♩} = 112$	$\text{♩} = 116$	$\text{♩} = 40$	$\text{♩} = 42$
Chromatic scales					$\text{♩} = 54$	$\text{♩} = 58$	$\text{♩} = 63$	$\text{♩} = 48$	$\text{♩} = 84$	$\text{♩} = 100$
Dom. & Dim. 7ths *						$\text{♩} = 54$	$\text{♩} = 56$	$\text{♩} = 58$	$\text{♩} = 60$	$\text{♩} = 63$
Double-stop scales (in broken steps)							$\text{♩} = 72$		$\text{♩} = 84$	$\text{♩} = 100$
Double-stop scales (in parallel)										$\text{♩} = 60$

* Dim. 7ths from Grade 5

The following speeds are given as a general guide:

DOUBLE BASS		Grade/Speed								
	pattern	Initial	1	2	3	4	5	6	7	8
Scales		$\text{♩} = 76$	$\text{♩} = 40$	$\text{♩} = 42$	$\text{♩} = 44$	$\text{♩} = 46$	$\text{♩} = 50$	$\text{♩} = 56$	$\text{♩} = 63$	$\text{♩} = 76$
Arpeggios		$\text{♩} = 40$	$\text{♩} = 40$	$\text{♩} = 42$	$\text{♩} = 44$	$\text{♩} = 92$	$\text{♩} = 100$	$\text{♩} = 104$	$\text{♩} = 108$	$\text{♩} = 112$
Chromatic scales			$\text{♩} = 88$	$\text{♩} = 92$	$\text{♩} = 92$	$\text{♩} = 92$	$\text{♩} = 100$	$\text{♩} = 56$	$\text{♩} = 42$	$\text{♩} = 50$
Dom. & Dim. 7ths*				$\text{♩} = 46$	$\text{♩} = 50$	$\text{♩} = 52$	$\text{♩} = 54$	$\text{♩} = 56$		$\text{♩} = 56$
Scale in broken and running thirds♦										$\text{♩} = 50$
Double-stop scales (in broken steps)									$\text{♩} = 84$	$\text{♩} = 100$

* Dim. 7ths from Grade 5

♦ Scale in broken thirds (Grade 6) and in running thirds (Grade 8)

SIGHT-READING PARAMETERS

The tables on pp. 20–21 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 p.12.

	Length (bars)	Time	Other features that may be included
Initial Grade	4	4/4	<ul style="list-style-type: none"> • 1st position • ♩ and ♪ note values; ♯ rests
	6	2/4	<ul style="list-style-type: none"> • notes separately bowed • <i>mf</i>
Grade 1	4	3/4	<ul style="list-style-type: none"> • ♩ and ♪ note values • <i>f</i> and <i>p</i> • <i>Double Bass</i>: 1st or half position, at candidate's choice
Grade 2	8		<ul style="list-style-type: none"> • ♩; ♯ rests • simple two-note slurs • <i>mp</i>; <i>cresc.</i> and <i>dim.</i> hairpins • <i>Double Bass</i>: 1st position only
Grade 3			<ul style="list-style-type: none"> • accidentals (within minor keys) • ♩, ♪ and ♪ note values; simple semiquaver patterns; ♯ rests • tied notes • staccato; <i>pizzicato</i> (at end) • <i>Double Bass</i>: half or 1st position, at examiner's choice
Grade 4	c. 8	6/8	<ul style="list-style-type: none"> • shifts between: <ul style="list-style-type: none"> • <i>Violin & Viola</i>: 1st and 3rd positions • <i>Cello</i>: 1st and 4th positions • <i>Double Bass</i>: half, 1st and 3rd positions (no more than two positions per test) • chromatic notes • anacrusis • hooked bowing • tenuto, accents • pause sign • <i>pp</i> and <i>ff</i>
Grade 5	c. 8–16		<ul style="list-style-type: none"> • shifts as required to cover range • simple syncopation • changes between <i>arco</i> and <i>pizzicato</i> • slowing of tempo (at end) • <i>Violin, Viola & Cello</i>: simple chords (at end)
Grade 6	c. 12–16	9/8	• triplet patterns
		5/8	• slowing of tempo followed by <i>a tempo</i>
		5/4	<ul style="list-style-type: none"> • <i>Viola</i>: treble clef • <i>Double Bass</i>: simple chords (at end)
Grade 7	c. 16–20	7/8	• <i>Violin & Viola</i> : left-hand <i>pizzicato</i>
		7/4	• <i>Cello & Double Bass</i> : tenor clef
Grade 8	c. 16–24	12/8	<ul style="list-style-type: none"> • acceleration of tempo • simple ornaments • <i>Violin</i>: 8va sign • <i>Cello</i>: left-hand <i>pizzicato</i> • <i>Cello & Double Bass</i>: treble clef

KEYS MAJORS minors *	Violin	Viola	Cello	Double Bass ♦
Initial Grade	D, A	G, D	G, D	G, D
Grade 1	—	—	—	G, D <i>or</i> F, B♭ ◊
Grade 2	G e	C a	C a	C, G, D a
Grade 3	C, F, B♭ a, d, g	F, B♭, E♭ d, g, c	A, F, B♭ d, g	F, B♭ b
Grade 4	E♭	A	E♭ c	A e, d
Grade 5	E, A♭ b, c	E, A♭ e, f♯	e	g
Grade 6	c♯	f	—	E♭ c
Grade 7	f♯	b, c♯	E, A♭ b, f	E f♯
Grade 8	B, D♭ f	B, D♭	f♯	A♭ f

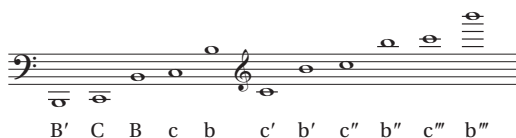
RANGES §	Violin	Viola	Cello	Double Bass
Initial Grade	d'-g', a'-d''	g-c', d'-g'	G-c, d-g	g-b, d-f♯
Grade 1	d'-a''	g-d''	G-d'	d-b <i>or</i> F-f ◊
Grade 2	g-a''	c-d''	C-d'	E-b
Grade 3	g-b''	c-e''	C-d'	E-b
Grade 4	g-d'''	c-g''	C-g'	E-d'
Grade 5	g-e'''	c-a''	C-a'	E-e'
Grade 6	g-e'''	c-a''	C-a'	E-g'
Grade 7	g-g'''	c-b''	C-b♭'	E-a'
Grade 8	g-a'''	c-c'''	C-d''	E-c''

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

♦ Keys cumulative from Grade 2

◊ 1st or half position, at candidate's choice

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



INITIAL GRADE

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Sheila Nelson	Fish Cakes and Apple Pie	Violin Exam Pack 2020–2023, Initial Grade (ABRSM)
	2 Trad.	Old-Timer, arr. Huws Jones <i>with repeat</i>	Violin Exam Pack 2020–2023, Initial Grade (ABRSM)
	3 Trad. German	Lightly Row, arr. Blackwell	Violin Exam Pack 2020–2023, Initial Grade (ABRSM)
	4 Katherine & Hugh Colledge	Knickerbocker Glory (No. 10 from <i>Waggon Wheels</i>)	Katherine & Hugh Colledge: Waggon Wheels for Violin (Boosey & Hawkes)
	5 Cutter	Little March, arr. K. & C. Sassmannshaus <i>ending at b. 20</i> PF/VN	Violin Recital Album, Vol. 1 (Bärenreiter)
	6 Stanley Fletcher	Sweet Eyed Sue (No. 9 from <i>New Tunes for Strings</i> , Book 1) <i>with repeat using bowing variation 1</i> PF/VN	Stanley Fletcher: New Tunes for Strings, Violin Book 1 (Boosey & Hawkes) ©
	7 Trad.	Big Ben, arr. Davey, Hussey & Sebba <i>upper part</i> PF/VN	Abracadabra Violin (Third Edition) (Collins Music) ©
	8 Trad.	Secret Agents, arr. Davey, Hussey & Sebba <i>upper part; with repeat</i> PF/VN	Abracadabra Violin (Third Edition) (Collins Music) ©
	9 Trad.	Go Tell Aunt Rhody, arr. Suzuki PF/VN	Suzuki Violin School, Vol. 1 (Alfred) ©
	10 Wohlfart	Polka, arr. Nelson	Piece by Piece 1 for Violin (Boosey & Hawkes)
B	1 Katherine & Hugh Colledge	Waterfall (No. 9 from <i>Waggon Wheels</i>)	Violin Exam Pack 2020–2023, Initial Grade (ABRSM)
	2 Thomas Gregory	Silent Friends	Violin Exam Pack 2020–2023, Initial Grade (ABRSM)
	3 Edward Huws Jones	On the River	Violin Exam Pack 2020–2023, Initial Grade (ABRSM)
	4 Kathy & David Blackwell	Chinese Garden PF/VN	Fiddle Time Joggers (OUP) ©
	5 Trad. American	The Mocking Bird, arr. K. & D. Blackwell PF/VN	Fiddle Time Joggers (OUP) ©
	6 Thomas Gregory	Footprints in the Snow	Vamoosh Violin, Book 1 (Vamoosh) ©
	7 Edward Huws Jones	Gone for Good (No. 12 from <i>Ten O’Clock Rock</i>)	Edward Huws Jones: Ten O’Clock Rock for Violin (Boosey & Hawkes) ©
	8 Sheila Nelson	I am a River	The Essential String Method, Violin Book 2 (Boosey & Hawkes) ©
	9 Sheila Nelson	Over the Moon	Piece by Piece 1 for Violin (Boosey & Hawkes)
	10 Sheila Nelson	Swingalong ‘E’ version PF/VN	P. 16 from <i>Tetratunes for Violin</i> (Boosey & Hawkes) ©
C	1 Kathy & David Blackwell	In the Groove	Violin Exam Pack 2020–2023, Initial Grade (ABRSM)
	2 Peter Martin	Hop Scotch (No. 2 from <i>Child’s Play</i>)	Violin Exam Pack 2020–2023, Initial Grade (ABRSM)
	3 Trad. Jamaican	Hill and gully rider, arr. Bullard	Violin Exam Pack 2020–2023, Initial Grade (ABRSM)
	4 Kathy & David Blackwell	Rhythm Fever PF/VN	Fiddle Time Joggers (OUP) ©
	5 Thomas Gregory	Walk on Mars! <i>slides optional; with DC, as in accomp.</i>	Vamoosh Violin, Book 1 (Vamoosh) ©
	6 Anita Hewitt-Jones & Caroline Lumsden	Have a Cup of Tea (from <i>Bread and Butter Pudding</i>)	Lumsden & Hewitt-Jones: Bread and Butter Pudding (Musicland)
	7 Edward Huws Jones	Ten O’Clock Rock (No. 9 from <i>Ten O’Clock Rock</i>)	Edward Huws Jones: Ten O’Clock Rock for Violin (Boosey & Hawkes) ©

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8 Caroline Lumsden & Pam Wedgwood	Jungle Footprints (from <i>Jackaroo</i>) <i>scream optional</i>	Lumsden & Wedgwood: Jackaroo for Violin (Faber)
9 Trad. German	Pit a Pat Rain, arr. K. & C. Sassmannshaus PE/VN	Violin Recital Album, Vol. 1 (Bärenreiter)
10 Peter Wilson	Bow Rock (No. 4 from <i>Stringpops 1</i>)	Wilson & Ranger: Stringpops 1 for Violin (Faber) ©

SCALES: from memory; for further details (including examples) see pages 11, 14–15 & 16

SCALES	RANGE	REQUIREMENTS
D, A majors <i>starting on open strings</i>	1 oct.	separate bows; even notes <i>or</i> long tonic, at candidate's choice
E minor <i>starting on bottom E</i>	a 5th	separate bows; even notes

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 95

GRADE 1

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Haydn	German Dance (No.8 from <i>12 German Dances</i> , Hob. IX:10), arr. Salter	Violin Exam Pieces 2020–2023, Grade 1 (ABRSM)
	2 Trad. Welsh	Y Delyn Newydd, arr. Blackwell	Violin Exam Pieces 2020–2023, Grade 1 (ABRSM)
	3 Peter Martin	Hornpipe (No.2 from <i>Little Suite No.3</i>)	Violin Exam Pieces 2020–2023, Grade 1 (ABRSM)
	4 Arbeau	Mattachins, arr. Huws Jones	Encore Violin, Book 1 (ABRSM)
	5 Kathy & David Blackwell	Patrick's Reel PF/VN	Fiddle Time Joggers (OUP) ⊕
	6 Carse	Minuet (from <i>The Fiddler's Nursery</i>)	Carse: The Fiddler's Nursery for Violin (Stainer & Bell)
	7 Thomas Gregory	Sinfonia PF/VN	Vamoosh Violin, Book 1.5 (Vamoosh) ⊕
	8 Purcell	Rigadoon, arr. Nelson <i>with repeat</i>	Piece by Piece 1 for Violin (Boosey & Hawkes)
	9 Suzuki	Andantino PF/VN	Suzuki Violin School, Vol. 1 (Alfred) ⊕
	10 Trad. Irish	John Ryan's Polka, arr. Huws Jones PF/VN	Violin Star 2 (ABRSM) ⊕
B	1 Bartók	Round Dance (No.17 from <i>For Children</i> , Vol. 1), arr. Davies	Violin Exam Pieces 2020–2023, Grade 1 (ABRSM)
	2 Beethoven	Ode to Joy (from <i>Symphony No. 9</i> , Op.125, 4th movt), arr. Scott-Burt	Violin Exam Pieces 2020–2023, Grade 1 (ABRSM)
	3 Trad. Scottish	Skye Boat Song, arr. Gritton	Violin Exam Pieces 2020–2023, Grade 1 (ABRSM)
	4 Kathy & David Blackwell	Rocking Horse PF/VN	Fiddle Time Joggers (OUP) ⊕
	5 Katherine & Hugh Colledge	Full Moon (No.22 from <i>Waggon Wheels</i>)	Katherine & Hugh Colledge: Waggon Wheels for Violin (Boosey & Hawkes)
	6 Lehár	Waltz (from <i>The Merry Widow</i>), arr. Huws Jones	Going Solo for Violin (Faber) <i>or</i> The Best of Grade 1 Violin (Faber)
	7 Rodgers & Hammerstein	Edelweiss (from <i>The Sound of Music</i>), arr. Davey, Hussey & Sebba PF/VN	Abracadabra Violin (Third Edition) (Collins Music) ⊕
	8 Schubert	Cradle Song, arr. Nelson <i>upper part</i> DUET	Tunes You Know 1 for Violin Duet (Boosey & Hawkes)
	9 Trad.	The Leaving of Liverpool, arr. Huws Jones <i>violin melody</i> PF/VN	The Seafaring Fiddler (Boosey & Hawkes)
	10 Trad. English	A North Country Lass, arr. Huws Jones PF/VN	Violin Star 2 (ABRSM) ⊕
C	1 N. Mackay	Tango (No.2 from <i>Four Modern Dance Tunes</i>)	Violin Exam Pieces 2020–2023, Grade 1 (ABRSM)
	2 Trad.	What shall we do with the drunken sailor?, arr. Bullard	Violin Exam Pieces 2020–2023, Grade 1 (ABRSM)
	3 R. & R. Sherman	Chitty Chitty Bang Bang (from <i>Chitty Chitty Bang Bang</i>), arr. Iles	Violin Exam Pieces 2020–2023, Grade 1 (ABRSM)
	4 Klaus Badelt & Hans Zimmer	He's a Pirate (from <i>Pirates of the Caribbean: The Curse of the Black Pearl</i>), arr. Galliford & Neuburg <i>with repeat; ending 1st beat of b. 22</i>	Top Hits from TV, Movies & Musicals for Violin (Alfred) ●
	5 Thomas Gregory	Fiery Fiddler <i>with repeats</i>	Vamoosh Violin, Book 1 (Vamoosh) ⊕
	6 Edward Huws Jones	Sharks	Going Solo for Violin (Faber) <i>or</i> The Best of Grade 1 Violin (Faber)
	7 Trad. American	Pick a Bale of Cotton, arr. K. & D. Blackwell PF/VN	Fiddle Time Runners (OUP) ⊕
	8 Trad. American	Turkey in the Straw, arr. Cohen & Spearing <i>swung rhythm optional</i>	Superstart Violin (Faber) ⊕
	9 Trad. Chinese	Jasmine Flower (No.4), arr. O'Leary SOLO	No.4 from 80 Graded Studies for Violin, Book 1 (Faber)
	10 Trad. Czech	Rocking, arr. Nelson <i>upper part</i> DUET	Tunes You Know 1 for Violin Duet (Boosey & Hawkes)

⊕ Accompaniment(s) published separately, see www.abrsm.org/syllabusclarifications

● Accompaniment printable from companion CD

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 16

	RANGE	REQUIREMENTS
SCALES		
D, A majors <i>starting on open strings</i>	1 oct.	separate bows <i>or</i> slurred (2 quavers to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
E natural minor		
G major	2 oct.	
ARPEGGIOS		
D, A majors <i>starting on open strings</i>	1 oct.	separate bows; even notes
E minor		
G major	2 oct.	

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 95

GRADE 2

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Mozart	Allegretto (from <i>Clarinet Quintet</i> , K. 581, 4th movt), arr. Scott-Burt	Violin Exam Pieces 2020–2023, Grade 2 (ABRSM)
	2 C. Petzold	Menuet in G, BWV Anh. II 114, arr. Huws Jones	Violin Exam Pieces 2020–2023, Grade 2 (ABRSM)
	3 Purcell	Minuett (No. 7 from <i>The Double Dealer</i> , Z. 592), arr. Blackwell	Violin Exam Pieces 2020–2023, Grade 2 (ABRSM)
	4 J. S. Bach	Musette, arr. Suzuki	Suzuki Violin School, Vol. 2 (Alfred) ⊕
	5 Boismortier	Rigaudon, arr. Mohrs <i>upper part</i> DUET	Duets for Fun: Violins (Schott)
	6 Finger	Air, arr. Mohrs <i>trill optional</i>	My First Concert for Violin (Schott)
	7 Haydn	Minuet and Trio, arr. Nelson <i>without DC</i>	Piece by Piece 1 for Violin (Boosey & Hawkes)
	8 G. B. Martini	Gavotte, arr. de Keyser & Waterman	The Best of Grade 2 Violin (Faber) <i>or</i> The Young Violinist's Repertoire, Book 1 (Faber)
	9 Trad. Irish	Red-Haired Boy, arr. Huws Jones <i>violin melody</i> PF/VN	The Fiddler Playalong Violin Collection 2 (Boosey & Hawkes) <i>or</i> Jigs, Reels & Hornpipe (Boosey & Hawkes)
	10 Trad. Scottish	Soldier's Joy, arr. Nelson <i>upper part</i> DUET	Tunes You Know 2 for Violin Duet (Boosey & Hawkes)
B	1 Mahler	Theme (from <i>Symphony No. 1</i> , 3rd movt), arr. Gritton	Violin Exam Pieces 2020–2023, Grade 2 (ABRSM)
	2 Trad. Chinese	Bamboo in the Breeze, arr. Huws Jones	Violin Exam Pieces 2020–2023, Grade 2 (ABRSM)
	3 Schönberg, Boubllil, Natel & Kretzmer	Castle on a Cloud (from <i>Les Misérables</i>), arr. Bullard	Violin Exam Pieces 2020–2023, Grade 2 (ABRSM)
	4 Katherine & Hugh Colledge	Weeping Willow (No. 10 from <i>Fast Forward</i>)	Katherine & Hugh Colledge: Fast Forward for Violin (Boosey & Hawkes)
	5 Edward Jones	Glwysen, arr. Huws Jones <i>violin melody</i> PF/VN	The Fiddler Playalong Violin Collection 2 (Boosey & Hawkes) <i>or</i> The Celtic Fiddler (Boosey & Hawkes)
	6 Mozart	Theme (from <i>Sonata in A</i> , K. 331, 1st movt), arr. Gazda & Clark <i>upper part; grace notes optional</i> DUET	Compatible Duets for Strings, Vol. 2: Violin (Carl Fischer)
	7 Offenbach	Barcarolle (from <i>The Tales of Hoffmann</i>), arr. Gregory <i>with repeats</i>	Vamoosh Violin, Book 2 (Vamoosh) ⊕
	8 Tchaikovsky	Waltz (from <i>The Sleeping Beauty</i>), arr. Cohen	Superpieces (Faber) <i>or</i> The Best of Grade 2 Violin (Faber)
	9 Trad. North American	Simple Gifts, arr. Waterfield & Beach	The Best of Grade 2 Violin (Faber) <i>or</i> O Shenandoah! for Violin (Faber)
	10 Trad.	Greensleeves, arr. Nelson <i>upper part</i> DUET	Tunes You Know 1 for Violin Duet (Boosey & Hawkes)
C	1 Katherine & Hugh Colledge	The Ceilidh (No. 20 from <i>Fast Forward</i>)	Violin Exam Pieces 2020–2023, Grade 2 (ABRSM)
	2 Timothy Kraemer	Angry Tango (from <i>More Mood Swings</i>)	Violin Exam Pieces 2020–2023, Grade 2 (ABRSM)
	3 Trad. Hungarian	Hol áltál az éjfel cinegemadár? (Where did you sleep last night little bird?) (No. 5 from <i>Tíz Könnyű Hegedű-Zongoradarab</i>), arr. Szervánszky	Violin Exam Pieces 2020–2023, Grade 2 (ABRSM)
	4 Arlen & Harburg	We're off to see the wizard (from <i>The Wizard of Oz</i>), arr. Davey, Hussey & Sebba PF/VN	Abacadabra Violin (Third Edition) (Collins Music) ⊕
	5 Bartók	Play Song (No. 9 from <i>44 Duos</i>) <i>upper part</i> DUET	Bartók: 44 Duos for Two Violins, Vol. 1 (Universal)
	6 Kathy & David Blackwell	Jacob's Dance PF/VN	Fiddle Time Sprinters (OUP) ⊕

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7 Thomas Gregory	Smooth Operator	Vamoosh Violin, Book 2 (Vamoosh) ©
8 Ferdinand Seitz	Gypsy Dance <i>ending at b. 47</i> PF/VN	Violin Recital Album, Vol. 2 (Bärenreiter)
9 Trad.	Jack Tar, arr. Huws Jones <i>violin melody</i> PF/VN	The Seafaring Fiddler (Boosey & Hawkes)
10 Pam Wedgwood	Siberian Galop	The Best of Grade 2 Violin (Faber) <i>or</i> Up-Grade! Violin Grades 1–2 (Faber)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 16

	RANGE	REQUIREMENTS
SCALES		
C, F majors		
G, D minors <i>starting on open strings</i> (natural <i>or</i> harmonic <i>or</i> melodic, at candidate's choice)	1 oct.	separate bows <i>or</i> slurred (2 quavers to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
G, A, B♭ majors	2 oct.	
ARPEGGIOS		
C, F majors		
G, D minors <i>starting on open strings</i>	1 oct.	separate bows; even notes
G, A, B♭ majors	2 oct.	

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 96

GRADE 3

THREE PIECES: one chosen by the candidate from each of the three Lists, **A, B and C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Handel	La réjouissance (4th movt from <i>Music for the Royal Fireworks</i> , HWV 351), arr. ABRSM	Violin Exam Pieces 2020–2023, Grade 3 (ABRSM)
	2 Haydn	Theme and Variation (from <i>Symphony No. 94</i> , Hob. I:94, 2nd movt), arr. Alexander & Carson Turner	Violin Exam Pieces 2020–2023, Grade 3 (ABRSM)
	3 attrib. Mozart	Contredanse (No. 1 from 12 contredanses, K. 269b), trans. Jones	Violin Exam Pieces 2020–2023, Grade 3 (ABRSM)
	4 Boyce	Gavotte (3rd movt from <i>Symphony No. 4 in F</i> , Op. 2 No. 4), arr. Wade	The Young Symphonist, Vol. 2 (Spartan Press)
	5 Holmstad	Lett på fot (Light-footed) <i>with 1st repeat</i> SOLO	Holmstad: Gamle danser blir som nye (Norsk Musikforlag)
	6 Kling	March, arr. Gazda & Clark <i>upper part</i> DUET	Compatible Duets for Strings, Vol. 2: Violin (Carl Fischer)
	7 F. Kückler	Allegro assai (3rd movt from <i>Concertino in D</i> , Op. 15)	F. Kückler: Concertino in D, Op. 15 (Bosworth)
	8 Mascitti	Gavotta (4th movt from <i>Sonata in E minor</i> , Op. 2 No. 10)	Baroque Violin Pieces, Book 1 (ABRSM)
	9 Mozart	Duo (from <i>12 Duos</i> , K. 487), arr. de Keyser & Waterman <i>upper part</i> DUET	The Young Violinist's Repertoire, Book 3 (Faber)
	10 Telemann	Bourrée (from <i>Wedding Divertissement</i>)	The Best of Grade 3 Violin (Faber)
B	1 Fauré	Theme from Berceuse (from <i>Dolly</i> , Op. 56), arr. Blackwell	Violin Exam Pieces 2020–2023, Grade 3 (ABRSM)
	2 Piazzolla & H. Ferrer	Chiquilín de Bachín, arr. Huws Jones	Violin Exam Pieces 2020–2023, Grade 3 (ABRSM)
	3 Rieding	Andante (2nd movt from <i>Concerto in B minor</i> , Op. 35)	Violin Exam Pieces 2020–2023, Grade 3 (ABRSM)
	4 Bizet	Habanera (from <i>Carmen</i>), arr. K. & D. Blackwell PF/VN	Fiddle Time Sprinters (OUP) ☉
	5 G. Concone	Andante pastorale, arr. Gazda & Clark <i>upper part</i> DUET	Compatible Duets for Strings, Vol. 2: Violin (Carl Fischer)
	6 Gebirtig	Moishele Mayn Fraynd, arr. Rowlands	Klezmer Fiddle Tunes (Schott) ●
	7 Barbara Heller	Lalai – A Lullaby to Awaken You?, arr. Mohrs	My First Concert for Violin (Schott)
	8 Elton John & Tim Rice	Can You Feel the Love Tonight? (from <i>The Lion King</i>), arr. Galliford & Neuburg	Top Hits from TV, Movies & Musicals for Violin (Alfred) ●
	9 Papini	Theme <i>and</i> Variations 1 <i>and</i> 2 (from <i>Theme and Variations</i>), trans. Applebaum	Solos for Young Violinists, Vol. 1 (Alfred)
	10 Friedrich Seitz	Adagio (2nd movt from <i>Student Concerto No. 2 in G</i> , Op. 13)	Friedrich Seitz: Student Concerto No. 2 in G, Op. 13 (Bärenreiter)
C	1 N. Brown & A. Freed	Singin' in the Rain, arr. Iles	Violin Exam Pieces 2020–2023, Grade 3 (ABRSM)
	2 Rachel Stott	Shadow Wizard	Violin Exam Pieces 2020–2023, Grade 3 (ABRSM)
	3 Ros Stephen	Relaxing in Rio (No. 3 from <i>Violin Globetrotters</i>)	Violin Exam Pieces 2020–2023, Grade 3 (ABRSM)
	4 Bartók	Pillow Dance (No. 14 from <i>44 Duos</i>) <i>upper part</i> DUET	Bartók: 44 Duos for Two Violins, Vol. 1 (Universal)
	5 L. Bernstein	I feel pretty (from <i>West Side Story</i>), arr. Wastall <i>solo part</i>	Session Time for Strings: Violin (Boosey & Hawkes) ☉
	6 Katherine & Hugh Colledge	Stiffkey Blues (No. 21 from <i>Shooting Stars</i>)	Katherine & Hugh Colledge: Shooting Stars for Violin (Boosey & Hawkes)

☉ Accompaniment(s) published separately, see www.abrsm.org/syllabusclarifications

● Accompaniment printable from companion CD

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7 C. Dancla	Chasse du jeune Henry (No.17 from <i>36 études mélodiques et faciles</i> , Op. 84) SOLO	C. Dancla: 36 Melodious and Easy Studies, Op. 84 (Schott)
8 Grechaninov	The Joker (No. 3 from <i>Early Morning</i> , Op.126a)	The Young Violinist's Repertoire, Book 3 (Faber)
9 Thomas Gregory	Vamoose	Vamoosh Violin, Book 2 (Vamoosh) ©
10 Sheila Nelson	Toad in the Hole <i>upper part; without improvisation</i> PE/VN	Technitunes for Violin (Boosey & Hawkes) ©

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 16

	RANGE	REQUIREMENTS
SCALES		
Ab, Eb, E majors	1 oct.	separate bows <i>or</i> slurred (2 quavers to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
Bb, D majors	2 oct.	
A, D minors (harmonic <i>or</i> melodic, at candidate's choice)		
ARPEGGIOS		
Ab, Eb, E majors	1 oct.	separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice; even notes
Bb, D majors	2 oct.	
A, D minors		
CHROMATIC SCALE		
starting on D <i>open string</i>	1 oct.	separate bows; even notes

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 96–97

GRADE 4

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Trad. English	Portsmouth (from <i>The Dancing Master</i>), arr. Huws Jones	Violin Exam Pieces 2020–2023, Grade 4 (ABRSM)
	2 Giuseppe Valentini	Presto (2nd movt from <i>Allettamenti per camera</i> , Op. 8 No. 12), arr. Jones	Violin Exam Pieces 2020–2023, Grade 4 (ABRSM)
	3 G. Saint-George	Giga (6th movt from <i>L'ancien régime, Deuxième petite suite</i> , Op. 60)	Violin Exam Pieces 2020–2023, Grade 4 (ABRSM)
	4 Anon. Italian	Trotto, arr. Huws Jones	The Young Violinist's Early Music Collection (Faber)
	5 Beethoven	Menuetto (from <i>Serenade No. 1 in D</i> , Op. 8), arr. Nagy	Introduction to the Great Composers (Bärenreiter)
	6 Weber	Allegramente (from <i>Rondo</i> , Op. 3 No. 6), arr. Nagy	Introduction to the Great Composers (Bärenreiter)
	7 Handel	Rondeau (from <i>Sonata in E minor</i> , Op. 5 No. 3), arr. Forbes	First Violin, Book 3 (ABRSM)
	8 L. Mozart	Presto (3rd movt from <i>Symphony in G</i>), arr. Wade	The Young Symphonist, Vol. 2 (Spartan Press)
	9 Purcell	Rondeau (from <i>Abdelazar</i>), arr. Cohen	Encore Violin, Book 2 (ABRSM) or The Best of Grade 4 Violin (Faber)
	10 N. Sokolovsky	Menuett	Small Concert Pieces, Vol. 1 (Editio Musica Budapest)
B	1 Bart	Where is love? (from <i>Oliver!</i>), arr. Iles	Violin Exam Pieces 2020–2023, Grade 4 (ABRSM)
	2 C. Dancla	Romance (No. 8 from <i>Petite école de la mélodie</i> , Op. 123, Book 2)	Violin Exam Pieces 2020–2023, Grade 4 (ABRSM)
	3 Grieg	Solveigs sang (from <i>Peer Gynt, Suite No. 2</i> , Op. 55), arr. Blackwell	Violin Exam Pieces 2020–2023, Grade 4 (ABRSM)
	4 Y. Bowen	Melody	First Violin, Book 3 (ABRSM)
	5 Bridge	Spring Song (No. 2 from <i>Four Short Pieces</i> , H. 104)	Bridge: Spring Song and Lullaby (Stainer & Bell)
	6 Carse	Chant de l'escarpolette	Classic Carse, Book 2 (Stainer & Bell)
	7 J. P. E. Martini	Plaisir d'amour, arr. Danbé	J. P. E. Martini: Plaisir d'amour (Schott)
	8 Martinů	Andante (No. 3 from <i>Four Intermezzos</i> , H. 261)	Martinů: Intermezzo (Bärenreiter Praha)
	9 Mendelssohn	Andante con moto (2nd movt from <i>Symphony No. 4, 'The Italian'</i> , Op. 90), arr. Wade	The Young Symphonist, Vol. 2 (Spartan Press)
	10 Trad. Breton	Lament, arr. Huws Jones <i>violin melody</i>	The French Fiddler (Boosey & Hawkes)
C	1 C. Bohm	Petite rhapsodie hongroise (No. 12 from <i>Novelletten</i>), adapted K. & D. Blackwell <i>with repeat of bb. 46–49</i>	Violin Exam Pieces 2020–2023, Grade 4 (ABRSM)
	2 Farrés	Quizás, quizás, quizás, arr. Huws Jones	Violin Exam Pieces 2020–2023, Grade 4 (ABRSM)
	3 Pam Wedgwood	Sometime Maybe (No. 8 from <i>Jazzin' About</i>)	Violin Exam Pieces 2020–2023, Grade 4 (ABRSM)
	4 Gebirtig	Avreml der Marvikher, arr. Rowlands	Klezmer Fiddle Tunes (Schott) ●
	5 Hadjiev	Rondino, arr. de Keyser & Waterman	The Best of Grade 4 Violin (Faber)
	6 Kabalevsky	The Clowns, arr. de Keyser & Waterman	The Young Violinist's Repertoire, Book 3 (Faber)
	7 D. Objalska & M. Wawruk	Gadabout Cat (from <i>Fiddling Notes</i>)	Objalska & Wawruk: Fiddling Notes (PWM)
	8 G. M. Rodríguez	La cumparsita, arr. Huws Jones <i>violin melody</i>	The Fiddler Playalong Violin Collection 2 (Boosey & Hawkes) or The Tango Fiddler (Boosey & Hawkes)
	9 J. S. Skinner	MacPherson's Blade	Alastair Hardie's Compliments to 'The King' (Hardie Press)
	10 Trad. Russian	Chubchik, arr. Stephen <i>with final repeat SOLO</i>	Russian Fiddle Tunes (Schott)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 16

	RANGE	REQUIREMENTS
SCALES		
Ab, B, C, E majors G, B, C minors (harmonic <i>or</i> melodic, at candidate's choice)	2 oct.	separate bows <i>or</i> slurred (2 beats to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
ARPEGGIOS		
Ab, B, C, E majors G, B, C minors	2 oct.	separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice; even notes
DOMINANT SEVENTHS (resolving on tonic)		
in the key of C <i>starting on open string G</i> in the key of D <i>starting on bottom A</i>	1 oct.	separate bows; even notes
CHROMATIC SCALES		
starting on A <i>bottom A</i> starting on E <i>bottom E</i>	1 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice; even notes

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 97

GRADE 5

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Corelli	Folia (Theme and selected variations from <i>Sonata in D minor</i> , Op. 5 No. 12)	Violin Exam Pieces 2020–2023, Grade 5 (ABRSM)
	2 Leclair	Allegro (3rd movt from <i>Sonata in B minor</i> , Op. 5 No. 5)	Violin Exam Pieces 2020–2023, Grade 5 (ABRSM)
	3 Vivaldi	Allegro (1st movt from <i>Concerto in G</i> , Op. 3 No. 3, RV 310) <i>violin to play in tutti</i>	Violin Exam Pieces 2020–2023, Grade 5 (ABRSM)
	4 J. C. Bach	Presto (3rd movt from <i>Symphony No. 4</i>), arr. Wade	The Young Symphonist, Vol. 3 (Spartan Press)
	5 Boyce	Allegro (1st movt from <i>Symphony No. 4 in F</i>), arr. Wade	The Young Symphonist, Vol. 3 (Spartan Press)
	6 J. S. Bach	Bereite dich, Zion (from <i>Weihnachtsoratorium</i> , BWV 248), arr. K. & D. Blackwell	Bach for Violin (OUP)
	7 Gossec	Tambourin, arr. Nelson	Sheila M. Nelson's Classical Violinist (Boosey & Hawkes)
	8 Joachim Johow	Café classique (No. 5 from <i>Coffee & Violin</i>)	Joachim Johow: Coffee & Violin (Schott)
	9 Jean Baptiste Loeillet	Giga (4th movt from <i>Sonata in G minor</i> , Op. 5 No. 6)	Jean Baptiste Loeillet: Six Sonatas, Vol. 2, Op. 5 (European Music Archive)
10 Senaillé	Allegro (spiritoso) (4th movt from <i>Sonata No. 4 in D minor</i>)	Senaillé: Sonata in D minor (OUP or Schott)	
B	1 Jacob	Elegy	Violin Exam Pieces 2020–2023, Grade 5 (ABRSM)
	2 C.-A. de Bériot	Romance (No. 12 from <i>Premier guide du violoniste</i> , Op. 75), arr. Salter	Violin Exam Pieces 2020–2023, Grade 5 (ABRSM)
	3 Tchaikovsky	Chanson triste (No. 2 from <i>12 morceaux</i> , Op. 40), arr. Bullard	Violin Exam Pieces 2020–2023, Grade 5 (ABRSM)
	4 Bridge	Cradle Song, H. 96	Bridge: Three Pieces for Violin (Faber) or The Best of Grade 5 Violin (Faber)
	5 Ireland	Berceuse	Ireland: Berceuse for Violin (Stainer & Bell)
	6 attrib. Paradis	Sicilienne, arr. Dushkin	Paradis: Sicilienne for Violin or Cello (Schott) or Encore Violin, Book 3 (ABRSM)
	7 Pergolesi	Siciliano	Small Concert Pieces, Vol. 1 (Editio Musica Budapest)
	8 Rieding	Andante sostenuto (2nd movt from <i>Concertino in G</i> , Op. 24)	Rieding: Concertino in G, Op. 24 (Bosworth)
	9 Shostakovich	Elegie, arr. Fortunatov	Shostakovich: Albumstücke (Peters or Sikorski)
10 Tchaikovsky	Waltz (from <i>Serenade for Strings</i>), arr. Huws Jones	Going Solo for Violin (Faber)	
C	1 Nikki Iles	Hay Barn Blues <i>slides optional</i>	Violin Exam Pieces 2020–2023, Grade 5 (ABRSM)
	2 Britten	Night Song and Pantomime (from <i>The Little Sweep</i> , Op. 45), arr. Blackwell	Violin Exam Pieces 2020–2023, Grade 5 (ABRSM)
	3 Trad. Chinese	Bamboo Stem and Jasmine Flower, arr. Stock SOLO	Violin Exam Pieces 2020–2023, Grade 5 (ABRSM)
	4 Diana Burrell	The Secrets of the Dark Pool in the Pine Forest	Diana Burrell: The Secrets of the Dark Pool in the Pine Forest (UMP)
	5 Kodály	Intermezzo (from <i>Háry János</i>), arr. Kolman	Universal Violin Album, Vol. 3 (Universal)
	6 Timothy & Natasha Kraemer	Cossack Dance	Gypsy Jazz: Intermediate Level (Faber) or The Best of Grade 5 Violin (Faber)
	7 Lavidévan	Sugar with Cinnamon, arr. K. & D. Blackwell	Solo Time for Violin, Book 2 (OUP)
	8 Tailleferre	Moderato (1st movt from <i>Sonatine for Violin</i>)	Tailleferre: Sonatine for Violin (Billaudot)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Trad. Klezmer	Hava Nagila, arr. Stephen & Rowlands	Klezmer Fiddle Tunes (Schott) ●
10 Richard Wade	Barn Dance (from <i>Way Out West</i>)	Richard Wade: Way Out West (Queen's Temple Publications)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 16

	RANGE	REQUIREMENTS
SCALES		
D \flat , E \flat , F majors		
B, C \sharp , E minors (harmonic <i>or</i> melodic, at candidate's choice)	2 oct.	separate bows <i>or</i> slurred (2 beats to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
G, A majors	3 oct.	
G, A minors (harmonic <i>or</i> melodic, at candidate's choice)		
ARPEGGIOS		
D \flat , E \flat , F majors		
B, C \sharp , E minors	2 oct.	separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice; even notes
G, A majors	3 oct.	
G, A minors		
DOMINANT SEVENTHS (resolving on tonic)		
in the key of B \flat	1 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice; even notes
in the keys of C and D	2 oct.	
DIMINISHED SEVENTHS		
starting on G <i>open string</i>	1 oct.	separate bows; even notes
starting on D <i>open string</i>		
CHROMATIC SCALES		
starting on G, A and B \flat	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice; even notes

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 98

GRADE 6

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

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Handel	Allegro (2nd movt from <i>Sonata in D</i> , HWV 371)	Violin Exam Pieces 2020–2023, Grade 6 (ABRSM)
	2 McGibbon	Largo <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonata No. 3 in E minor</i>) <i>semiquaver trills in 2nd movt optional</i>	Violin Exam Pieces 2020–2023, Grade 6 (ABRSM)
	3 Stanley	Siciliana <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Solo in A minor</i> , Op. 4 No. 1)	Violin Exam Pieces 2020–2023, Grade 6 (ABRSM)
	4 J. S. Bach	Auch mit gedämpften, schwachen Stimmen (from <i>Cantata</i> , BWV 36), arr. K. & D. Blackwell	Bach for Violin (OUP)
	5 Beethoven	Andante <i>and</i> Variations 1 <i>and</i> 6 (from <i>Andante and Variations</i> , WoO 44b), arr. Isserlis	Beethoven: Andante con variazioni, for Violin (Faber)
	6 Corelli	Allegro (4th movt from <i>Sonata in C</i> , Op. 5 No. 3)	Corelli: Violin Sonatas, Op. 5, Vol. 1 (Wiener Urtext) <i>or</i> Corelli: 12 Sonatas, Op. 5, Vol. 1 (Schott)
	7 Geminiani	Affettuoso <i>and</i> Allegro (3rd <i>and</i> 4th movts from <i>Sonata in C</i> , Op. 4 No. 3)	Italian Violin Music of the Baroque Period, Vol. 1 (Henle)
	8 J. Stamitz	Minuetto–Minore–Altro (3rd movt from <i>Sonata in D</i> , Op. 6 No. 5)	Bohemian Violin Sonatas, Vol. 1 (Henle)
	9 Telemann	Adagio <i>and</i> Allegro assai (1st <i>and</i> 2nd movts from <i>Sonatina in A</i> , TWV 41:A2)	Telemann: Six Sonatinas (Amadeus) <i>or</i> Violinissimo: Concertino (Schott)
	10 Vivaldi	Preludio <i>and</i> Allemanda (1st <i>and</i> 2nd movts from <i>Sonata in B\flat</i> , Op. 5 No. 3, RV 33)	Vivaldi: Four Sonatas, Op. 5 Nos. 1–4 (European Music Archive)
B	1 Cui	Orientale (No. 9 from <i>Kaleidoscope</i> , Op. 50)	Violin Exam Pieces 2020–2023, Grade 6 (ABRSM)
	2 Gluck	Melody (from <i>Orphée et Eurydice</i>), arr. Kreisler	Violin Exam Pieces 2020–2023, Grade 6 (ABRSM)
	3 C. Schumann	Romance (No. 2 from <i>Three Romances</i> , Op. 22)	Violin Exam Pieces 2020–2023, Grade 6 (ABRSM)
	4 L. Boulanger	Nocturne	Encore Violin, Book 3 (ABRSM)
	5 Elgar	Chanson de nuit, Op. 15 No. 1	Elgar: Chanson de nuit & Chanson de matin (Peters <i>or</i> Novello)
	6 C. A. Gibbs	The Silent Pool (No. 3 from <i>Three Pieces for Violin</i>)	C. A. Gibbs: The Silent Pool (Chester)
	7 Nigel Hess	Theme (from <i>Ladies in Lavender</i>)	Nigel Hess: Theme from Ladies in Lavender for Violin (Faber)
	8 Kreisler	Andantino in the Style of Martini	Kreisler: Andantino in the Style of Martini (Schott)
	9 Shostakovich	Romanze in D, arr. Fortunatov	No. 7 from Shostakovich: Albumstücke (Peters <i>or</i> Sikorski)
	10 Tacchinardi	Romance (No. 11 from <i>Dodici miniature</i>)	Tacchinardi: Dodici miniature, Book 2 (Dohr)
C	1 Genzmer	Allegro (4th movt from <i>Sonatine No. 1</i> , GeWV 225) <i>with repeat of bb. 25–29</i>	Violin Exam Pieces 2020–2023, Grade 6 (ABRSM)
	2 Susanne Lundeng	Kela, arr. Bendiksen SOLO	Violin Exam Pieces 2020–2023, Grade 6 (ABRSM)
	3 Villoldo	El Choclo, arr. Birtel	Violin Exam Pieces 2020–2023, Grade 6 (ABRSM)
	4 C. Bohm	Bolero (No. 9 from <i>Albumblätter</i>)	C. Bohm: Bolero (Simrock) <i>or</i> Encore Violin, Book 3 (ABRSM)
	5 Szelényi	Youngsters' Dance (No. 19 from <i>24 Easy Little Concert Pieces</i>)	Encore Violin, Book 3 (ABRSM) <i>or</i> Szelényi: 24 Easy Little Concert Pieces, Vol. 2 (Editio Musica Budapest)
	6 Mistowski	Hornpipe	Mistowski: Hornpipe (Chester)
	7 Nölck	Hungarian Dance, Op. 196 No. 5	Sheila M. Nelson's Romantic Violinist (Boosey & Hawkes)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8 Rieding	Allegro (3rd movt from <i>Concertino in G</i> , Op.24)	Rieding: <i>Concertino in G</i> , Op.24 (Bosworth)
9 Trad. Russian	Black Eyes, arr. Waterfield	Gypsy Jazz: <i>Intermediate Level</i> (Faber)
10 Pauline Viardot	Berceuse (No.3 from <i>Six morceaux</i>)	Pauline Viardot: <i>Six morceaux</i> (Hildegard)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 16

	RANGE	REQUIREMENTS
SCALES		
C, E♭, F♯ majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	separate bows <i>or</i> slurred (7 notes to a bow), at examiner's choice;
G, B♭ majors and minors (minors harmonic <i>and</i> melodic)	3 oct.	even notes <i>or</i> long tonic, at candidate's choice
ARPEGGIOS		
C, E♭, F♯ majors and minors	2 oct.	separate bows <i>or</i> slurred (6 notes to a bow), at examiner's choice; even notes
G, B♭ majors and minors	3 oct.	separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice; even notes
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of C, E♭ and F	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice; even notes
DIMINISHED SEVENTHS		
starting on G, B♭ and C	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice; even notes
CHROMATIC SCALES		
starting on G, B♭ and C	2 oct.	separate bows <i>or</i> slurred (6 notes to a bow), at examiner's choice; even notes
DOUBLE-STOP SCALE IN BROKEN STEPS		
in sixths, in B♭ major	1 oct.	see page 14

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 99

GRADE 7

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

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 J. S. Bach	Gigue (from <i>Partita No. 3 in E</i> , BWV 1006) with repeats SOLO	Violin Exam Pieces 2020–2023, Grade 7 (ABRSM)
	2 Mangan	Andante grazioso and Allegro (1st and 2nd movts from <i>Sonata in E minor</i> , Op. 4 No. 2)	Violin Exam Pieces 2020–2023, Grade 7 (ABRSM)
	3 Mozart	Allegro di molto (1st movt from <i>Sonata in A</i> , K. 305)	Violin Exam Pieces 2020–2023, Grade 7 (ABRSM)
	4 Beethoven	Rondo: Allegro (3rd movt from <i>Sonata in D</i> , Op. 12 No. 1)	Beethoven: <i>Sonata in D</i> , Op. 12 No. 1 (Schott) <i>or</i> Beethoven: <i>Sonatas for Piano and Violin</i> , Vol. 1 (Henle)
	5 Haydn	Allegro (3rd movt from <i>Concerto in G</i> , Hob. VIIa:4)	Haydn: <i>Violin Concerto in G</i> , Hob. VIIa:4 (Henle) <i>or</i> Haydn: <i>Concerto No. 2 in G</i> , Hob. VIIa:4 (Schott)
	6 Schubert	Allegro moderato (1st movt from <i>Sonata in A minor</i> , Op. 137 No. 2, D. 385)	Schubert: <i>Three Sonatinas</i> , Op. 137 (Peters) <i>or</i> Schubert: <i>Sonatas for Piano and Violin</i> (Wiener Urtext)
	7 Tartini	Adagio and Allegro (3rd and 4th movts from <i>Sinfonia in C</i>)	Italian Violin Music of the Baroque Period, Vol. 1 (Henle)
	8 A. Veracini	Largo and Vivace (1st and 2nd movts from <i>Sonata in B\flat</i> , Op. 3 No. 6)	Italian Violin Music of the Baroque Period, Vol. 1 (Henle)
	9 Telemann	Grave and Allegro (3rd and 2nd movts from <i>Fantasia No. 1 in B\flat</i> , TWV 40:14) SOLO	Telemann: <i>12 Fantasias for Violin Solo</i> (Bärenreiter <i>or</i> Wiener Urtext)
	10 Vivaldi	<i>Sonata in G</i> , Op. 2 No. 8, RV 23 complete *	Pp. 13–14 from <i>Violinissimo: La Follia</i> (Schott)
B	1 G. Cassadó	Sérénade	Violin Exam Pieces 2020–2023, Grade 7 (ABRSM)
	2 Rachmaninoff	Vocalise (No. 14 from <i>14 Songs</i> , Op. 34), arr. Birtel	Violin Exam Pieces 2020–2023, Grade 7 (ABRSM)
	3 Hensel	Adagio	Violin Exam Pieces 2020–2023, Grade 7 (ABRSM)
	4 A. Beach	Lento espressivo, Op. 125	A. Beach: <i>Lento espressivo</i> , Op. 125 (Hildegard)
	5 Chaminade	Andantino (No. 1 from <i>Trois morceaux</i> , Op. 31)	Chaminade: <i>Trois morceaux</i> , Op. 31 (Masters Music Publications)
	6 N. Paganini	Cantabile	N. Paganini: <i>Cantabile</i> (Ricordi <i>or</i> Universal UE7014) <i>or</i> Sheila M. Nelson's <i>Romantic Violinist</i> (Boosey & Hawkes)
	7 Sarasate	Playera (No. 1 from <i>Spanish Dances</i> , Op. 23)	Sheila M. Nelson's <i>Romantic Violinist</i> (Boosey & Hawkes) <i>or</i> Sarasate: <i>Playera</i> , Op. 23 No. 1 (IMC)
	8 John Rutter	Lament for the Holy City	John Rutter: <i>Lament for the Holy City</i> (OUP)
	9 Sibelius	Romance (No. 2 from <i>Four Pieces</i> , Op. 78)	Sibelius: <i>Romance</i> , Op. 78 No. 2 (Hansen)
	10 H. Wieniawski	Romance: Andante non troppo (2nd movt from <i>Concerto No. 2 in D minor</i> , Op. 22) <i>octaves in bb. 56–58 optional</i>	H. Wieniawski: <i>Concerto No. 2 in D minor</i> , Op. 22 (PWM <i>or</i> Peters)
C	1 Bridge	Moto Perpetuo (No. 3 from <i>Three Dances</i> , H. 4)	Violin Exam Pieces 2020–2023, Grade 7 (ABRSM)
	2 Musorgsky	Gopak (from <i>Sorochintsi Fair</i>), arr. Carse	Violin Exam Pieces 2020–2023, Grade 7 (ABRSM)
	3 Thea Musgrave	The Egrets have Landed <i>semiquavers in bb. 16, 17 & 29 may be separately bowed</i>	Violin Exam Pieces 2020–2023, Grade 7 (ABRSM)
	4 Gardel	Por una cabeza, arr. Birtel	Gardel: <i>Por una cabeza</i> , for Violin (Dohr)
	5 Glazunov	Sérénade espagnole, arr. Kreisler	Glazunov: <i>Sérénade espagnole</i> , for Violin (Schott)
	6 Grainger	Molly on the Shore, arr. Kreisler	Grainger: <i>Molly on the Shore</i> for Violin (Schott)
	7 Stephen Hough	The Mad Tea Party	Stephen Hough: <i>The Mad Tea Party</i> (Weinberger)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8 Hubay	Bolero (No. 3 from <i>Cinq morceaux caractéristiques</i> , Op. 51)	Hubay: Bolero, Op. 51 No. 3 (Bosworth)
9 Joplin	The Chrysanthemum, arr. Förster	Joplin: Six Ragtimes for Violin, Vol. 1 (Kunzelmann)
10 Lutosławski	Recitativo e arioso	Lutosławski: Recitativo e arioso (Chester)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 16

	RANGE	REQUIREMENTS
SCALES		
F, F# majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	separate bows <i>or</i> slurred (7 notes to a bow), at examiner's choice;
A, B, D majors and minors (minors harmonic <i>and</i> melodic)	3 oct.	even notes <i>or</i> long tonic, at candidate's choice
ARPEGGIOS		
F, F# majors and minors	2 oct.	separate bows <i>or</i> slurred (6 notes to a bow), at examiner's choice;
A, B, D majors and minors	3 oct.	even notes
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of G and B \flat	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice;
in the keys of D and E	3 oct.	even notes
DIMINISHED SEVENTHS		
starting on D and F	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice;
starting on A and B	3 oct.	even notes
CHROMATIC SCALES		
starting on D and F	2 oct.	separate bows <i>or</i> slurred (12 notes to a bow), at examiner's choice;
starting on A and B	3 oct.	even notes
DOUBLE-STOP SCALES IN BROKEN STEPS		
in sixths, in G and B \flat majors	1 oct.	see page 14
in octaves, in D major		

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 100

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 9–11

Candidates must choose at least one accompanied piece.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Mendelssohn	Allegro (3rd movt from <i>Concerto in D minor</i>)	Violin Exam Pieces 2020–2023, Grade 8 (ABRSM)
	2 F. M. Veracini	Allegro (1st movt from <i>Sonata in E minor</i> , Op. 2 No. 8)	Violin Exam Pieces 2020–2023, Grade 8 (ABRSM)
	3 Vivaldi	Allegro (1st movt from <i>Concerto in F, 'L'autunno'</i> , Op. 8 No. 3, RV 293) <i>violin to play in tutti</i>	Violin Exam Pieces 2020–2023, Grade 8 (ABRSM)
	4 J. S. Bach	Allemanda (1st movt from <i>Partita No. 2 in D minor</i> , BWV 1004) SOLO	J. S. Bach: Three Sonatas and Three Partitas, BWV 1001–1006 (Bärenreiter)
	5 J. S. Bach	1st movt (from <i>Concerto in A minor</i> , BWV 1041) <i>violin to play in tutti</i>	J. S. Bach: Concerto in A minor, BWV 1041 (Henle or Bärenreiter)
	6 Beethoven	Allegro vivace (3rd movt from <i>Sonata in G</i> , Op. 30 No. 3)	Beethoven: Sonatas for Piano and Violin, Vol. 2 (Henle)
	7 Corelli	Vivace, Adagio <i>and</i> Allegro (3rd, 4th <i>and</i> 5th movts from <i>Sonata in F</i> , Op. 5 No. 4) <i>ornamentation in 4th movt optional</i>	Corelli: Violin Sonatas, Op. 5, Vol. 1 (Wiener Urtext) <i>or</i> Corelli: 12 Sonatas, Op. 5, Vol. 1 (Schott)
	8 Kammel	Tempo giusto (3rd movt from <i>Sonata in A</i> , Op. 10 No. 2) <i>bb. 44–45, 102–3 & 110–111 may be separately bowed</i>	Bohemian Violin Sonatas, Vol. 1 (Henle)
	9 Mozart	Largo–Allegro (1st movt from <i>Sonata in B♭</i> , K. 454)	Mozart: Sonatas for Piano and Violin, Vol. 3 (Henle) <i>or</i> Mozart: Complete Works for Piano and Violin, Vol. 2 (Bärenreiter)
	10 Schreivogel	Larghetto <i>and</i> Vivace (2nd <i>and</i> 1st movts from <i>Sonata in E♭</i>)	Schreivogel: Sonata in E♭ (Edition HH)
B	1 C.-A. de Bériot	Adagio (2nd movt from <i>Concerto No. 9 in A minor</i> , Op. 104)	Violin Exam Pieces 2020–2023, Grade 8 (ABRSM)
	2 Bloch	Vidui (No. 1 from <i>Baal Shem (Three Pictures of Chassidic Life)</i>)	Violin Exam Pieces 2020–2023, Grade 8 (ABRSM)
	3 Fauré	Andante, Op. 75	Violin Exam Pieces 2020–2023, Grade 8 (ABRSM)
	4 Albéniz	Tango, Op. 165 No. 2, arr. Kreisler	Albéniz: Tango for Violin, arr. Kreisler (Schott) <i>or</i> Fritz Kreisler Repertoire (Schott)
	5 Brahms	Presto agitato (4th movt from <i>Sonata No. 3 in D minor</i> , Op. 108)	Brahms: Sonata in D minor, Op. 108 (Bärenreiter) <i>or</i> Brahms: Sonata for Piano and Violin, Op. 108 (Wiener Urtext)
	6 Lalo	Andante (4th movt from <i>Symphonie espagnole</i> , Op. 21)	Lalo: Symphonie espagnole, Op. 21 (Peters <i>or</i> Henle)
	7 Florentine Mulsant	Chant (3rd movt from <i>Suite pour violon</i> , Op. 50) SOLO	Florentine Mulsant: Suite pour violon, Op. 50 (Furore Verlag)
	8 Saint-Saëns	Élégie, Op. 143	Saint-Saëns: Élégie, Op. 143 (Durand)
	9 Tchaikovsky	Canzonetta: Andante (2nd movt from <i>Concerto in D</i> , Op. 35)	Tchaikovsky: Violin Concerto in D, Op. 35 (Peters) <i>or</i> Three Romantic Violin Concertos (G. Schirmer)
	10 Trad. Hebrew	Hatikvah, arr. Andrew	Hatikvah (Hal Leonard)
C	1 Chaminade	Capriccio, Op. 18	Violin Exam Pieces 2020–2023, Grade 8 (ABRSM)
	2 Trad. Japanese	Sakura, arr. Kaneko Millar SOLO	Violin Exam Pieces 2020–2023, Grade 8 (ABRSM)
	3 C. C. White	Levee Dance <i>with printed cadenza</i>	Violin Exam Pieces 2020–2023, Grade 8 (ABRSM)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
4 Bartók	Buciumeana, Poargă românească <i>and</i> Mărunțel (Nos. 4, 5 <i>and</i> 6 from <i>Romanian Folk Dances</i>), trans. Székely	Bartók: Romanian Folk Dances for Violin (Boosey & Hawkes or Universal)
5 L. Boulanger	D'un matin de printemps	L. Boulanger: D'un matin de printemps (Faber or Hildegard)
6 Chen Yi	Fisherman's Song	Chen Yi: Fisherman's Song (Presser)
7 Finzi	Hornpipe rondo (3rd movt from <i>Concerto for Violin</i>)	Finzi: Violin Concerto (Boosey & Hawkes) or The Boosey and Hawkes Violin Anthology (Boosey & Hawkes)
8 G. & I. Gershwin & Heyward	It ain't necessarily so (from <i>Porgy and Bess</i>), trans. Heifetz	Porgy and Bess Selections for Violin (Faber)
9 ten Have	Allegro brillante, Op.19	ten Have: Allegro brillante, Op.19 (Bosworth) or Solos for Young Violinists, Vol. 4 (Alfred)
10 Joby Talbot	November: Eleven (from <i>Once Around the Sun</i>) <i>with repeat</i> SOLO	Joby Talbot: November: Eleven for Violin (Chester)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 16

	RANGE	REQUIREMENTS
SCALES		
Ab/G#, C, D#/C#, Eb, E majors and minors (minors harmonic <i>and</i> melodic)	3 oct.	separate bows <i>or</i> slurred (7 notes to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
ARPEGGIOS		
Ab/G#, C, D#/C#, Eb, E majors and minors	3 oct.	separate bows <i>or</i> slurred (9 notes to a bow), at examiner's choice; even notes
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of D#, F, Ab and A	3 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice; even notes
DIMINISHED SEVENTHS		
starting on C, Eb and E	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice;
starting on Ab	3 oct.	even notes
CHROMATIC SCALES		
starting on C, Eb and E	2 oct.	separate bows <i>or</i> slurred (12 notes to a bow), at examiner's choice;
starting on Ab	3 oct.	even notes
DOUBLE-STOP SCALES IN PARALLEL		
in octaves, in D major	1 oct.	separate bows; even notes <i>or</i> long tonic, at candidate's choice
in octaves, in G minor (harmonic <i>and</i> melodic)		
in sixths, in Eb major	2 oct.	
DOUBLE-STOP SCALE IN BROKEN STEPS		
in thirds, in Bb major	2 oct.	see page 14

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 101

INITIAL GRADE

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Sheila Nelson	Fish Cakes and Apple Pie	Viola Exam Pack 2020–2023, Initial Grade (ABRSM)
	2 Trad.	Old-Timer, arr. Huws Jones <i>with repeat</i>	Viola Exam Pack 2020–2023, Initial Grade (ABRSM)
	3 Wohlfart	Polka, arr. Nelson	Viola Exam Pack 2020–2023, Initial Grade (ABRSM)
	4 Kathy & David Blackwell	Beach Holiday	Viola Time Starters (OUP) ⊕
	5 Kathy & David Blackwell	More Mini Mozart <i>with repeat using bowing variation 2</i>	No. 68 from Viola Time Starters (OUP) ⊕
	6 Katherine & Hugh Colledge	Knickerbocker Glory (No. 10 from <i>Waggon Wheels</i>)	Katherine & Hugh Colledge: Waggon Wheels for Viola (Boosey & Hawkes)
	7 Cutter	Little March, arr. C. & K. Sassmannshaus <i>ending at b. 20</i> PF/VA	Viola Recital Album, Vol. 1 (Bärenreiter)
	8 Trad. German	Lightly Row, arr. C. & K. Sassmannshaus <i>ending at b. 16</i> PF/VA	Viola Recital Album, Vol. 1 (Bärenreiter)
	9 Trad.	Go Tell Aunt Rhody, arr. Suzuki, Stuen-Walker & trans. Preucil PF/VA	Suzuki Viola School, Vol. 1 (Alfred) ⊕
	10 Trad.	Secret Agents, arr. Davey, Hussey & Sebba <i>upper part; with repeat</i> PF/VA	Abracadabra Viola (Third Edition) (Collins Music) ⊕
B	1 Edward Huws Jones	Rock-a-Bye Rhino (No. 6 from <i>The Really Easy Viola Book</i>)	Viola Exam Pack 2020–2023, Initial Grade (ABRSM)
	2 Thomas Gregory	Silent Friends	Viola Exam Pack 2020–2023, Initial Grade (ABRSM)
	3 Trad. Spiritual	All night, all day, arr. Iles	Viola Exam Pack 2020–2023, Initial Grade (ABRSM)
	4 Kathy & David Blackwell	Rowing Boat PF/VA	Viola Time Joggers (OUP) ⊕
	5 Katherine & Hugh Colledge	Waterfall (No. 9 from <i>Waggon Wheels</i>)	Katherine & Hugh Colledge: Waggon Wheels for Viola (Boosey & Hawkes)
	6 Thomas Gregory	Footprints in the Snow	Vamoosh Viola, Book 1 (Vamoosh) ⊕
	7 Edward Huws Jones	Gone for Good (No. 12 from <i>Ten O’Clock Rock</i>)	Edward Huws Jones: Ten O’Clock Rock for Viola (Boosey & Hawkes) ⊕
	8 Sheila Nelson	I am a River	The Essential String Method, Viola Book 2 (Boosey & Hawkes) ⊕
	9 Sheila Nelson	Swingalong ‘E’ version PF/VA	P. 16 from Tetratunes for Viola (Boosey & Hawkes) ⊕
	10 Trad. French	French Folk Song, arr. Suzuki & trans. Preucil	Suzuki Viola School, Vol. 1 (Alfred) ⊕
C	1 Peter Wilson	Bow Rock (No. 4 from <i>Stringpops 1</i>)	Viola Exam Pack 2020–2023, Initial Grade (ABRSM)
	2 Trad. Jamaican	Hill and gully rider, arr. Bullard	Viola Exam Pack 2020–2023, Initial Grade (ABRSM)
	3 Trad. American	When the Saints Go Marching In, arr. Blackwell	Viola Exam Pack 2020–2023, Initial Grade (ABRSM)
	4 Kathy & David Blackwell	Rhythm Fever PF/VA	Viola Time Joggers (OUP) ⊕
	5 Thomas Gregory	Walk on Mars! <i>slides optional; with DC, as in accomp.</i>	Vamoosh Viola, Book 1 (Vamoosh) ⊕
	6 Anita Hewitt-Jones & Caroline Lumsden	Have a Cup of Tea (from <i>Bread and Butter Pudding</i>)	Lumsden & Hewitt-Jones: Bread and Butter Pudding (Musicland)
	7 Edward Huws Jones	Ink-Spot (No. 11 from <i>Ten O’Clock Rock</i>)	Edward Huws Jones: Ten O’Clock Rock for Viola (Boosey & Hawkes) ⊕

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8 Edward Huws Jones	Ten O'Clock Rock (No. 9 from <i>Ten O'Clock Rock</i>)	Edward Huws Jones: Ten O'Clock Rock for Viola (Boosey & Hawkes) ©
9 Caroline Lumsden & Pam Wedgwood	Jungle Footprints (from <i>Jackaroo</i>) <i>scream optional</i>	Lumsden & Pam Wedgwood: Jackaroo for Viola (Faber)
10 Trad. German	Pit a Pat Rain, arr. C. & K. Sassmannshaus PE/VA	Viola Recital Album, Vol. 1 (Bärenreiter)

SCALES: from memory; for further details (including examples) see pages 11, 14–15 & 17

	RANGE	REQUIREMENTS
SCALES		
G, D majors <i>starting on open strings</i>	1 oct.	separate bows; even notes <i>or</i> long tonic, at candidate's choice
A minor <i>starting on bottom A</i>	a 5th	separate bows; even notes

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 95

GRADE 1

THREE PIECES: one chosen by the candidate from each of the three Lists, **A, B and C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Kathy & David Blackwell	Patrick's Reel <small>PF/VA</small>	Viola Time Joggers (OUP) ☉
	2 Byrd	La Volta (from <i>Fitzwilliam Virginal Book</i>), arr. Lamb & Meredith	More Time Pieces for Viola, Vol. 1 (ABRSM)
	3 J. Clarke	Minuet, arr. Brodsky	Early Music for Viola (Editio Musica Budapest)
	4 Losy	Bourrée, arr. Brodsky	Early Music for Viola (Editio Musica Budapest)
	5 Katherine & Hugh Colledge	Polka Dots (No.15 from <i>Waggon Wheels</i>)	Katherine & Hugh Colledge: <i>Waggon Wheels for Viola</i> (Boosey & Hawkes)
	6 Handel	Menuet (from <i>Music for the Royal Fireworks</i> , HWV 351), arr. Salter	Starters for Viola (ABRSM)
	7 Purcell	Rigadoon, arr. Nelson <i>with repeat</i>	Piece by Piece 1 for Viola (Boosey & Hawkes)
	8 Trad.	Dance to your daddy, arr. Nelson	Piece by Piece 1 for Viola (Boosey & Hawkes)
	9 Suzuki	Allegretto, trans. Preucil & arr. Stuen-Walker <small>PF/VA</small>	Suzuki Viola School, Vol. 1 (Alfred) ☉
	10 Trad. English	London Bridge, arr. Sparke	Starter Solos for Viola (Anglo Music)
B	1 Beethoven	Hymn to Joy (from <i>Symphony No. 9</i>), arr. Wilkinson & Hart	First Repertoire for Viola, Book 1 (Faber)
	2 Kathy & David Blackwell	Rocking Horse <small>PF/VA</small>	Viola Time Joggers (OUP) ☉
	3 Katherine & Hugh Colledge	Full Moon (No. 22 from <i>Waggon Wheels</i>)	Katherine & Hugh Colledge: <i>Waggon Wheels for Viola</i> (Boosey & Hawkes)
	4 Katherine & Hugh Colledge	On the Wing (No. 25 from <i>Waggon Wheels</i>)	Katherine & Hugh Colledge: <i>Waggon Wheels for Viola</i> (Boosey & Hawkes)
	5 Elgar	Pomp and Circumstance March No. 4 (from Op.39), arr. Lamb & Meredith	More Time Pieces for Viola, Vol. 1 (ABRSM)
	6 Eleanor Murray & Sebastian Brown	Melody (No. 3 from <i>Tunes for my Viola</i>)	Murray & Brown: <i>Tunes for my Viola</i> (Boosey & Hawkes)
	7 Christopher Norton	Hebridean Song (No. 11 from <i>Microjazz for Starters</i>) <i>upper note optional in b. 21</i>	Microjazz for Starters for Viola (Boosey & Hawkes)
	8 Rodgers & Hammerstein	Edelweiss (from <i>The Sound of Music</i>), arr. Davey, Hussey & Sebba <small>PF/VA</small>	Abracadabra Viola (Third Edition) (Collins Music) ☉
	9 Philip Sparke	Modal Melody	Starter Solos for Viola (Anglo Music)
	10 Trad. Scottish	Skye Boat Song, arr. K. & D. Blackwell <i>with repeats</i> <small>PF/VA</small>	String Time Starters for Viola (OUP) ☉
C	1 Mary Cohen	Rumba (No. 3 from <i>Dance Duets</i>) <i>upper part</i> <small>DUET</small>	Mary Cohen: <i>Dance Duets for Viola</i> (Faber)
	2 Thomas Gregory	Fiery Fiddler <i>with repeats</i>	Vamoosh Viola, Book 1 (Vamoosh) ☉
	3 Jim Henson & Sam Pottle	Muppet Show Opening, arr. Lawrance	Winners Galore for Viola (Brass Wind) ☉
	4 Edward Huws Jones	Hen-Coop Rag, trans. Lamb & Meredith	More Time Pieces for Viola, Vol. 1 (ABRSM)
	5 Alan Menken & Ashman	Under The Sea (from <i>The Little Mermaid</i>), arr. Lamb & Meredith	More Time Pieces for Viola, Vol. 1 (ABRSM)
	6 Sheila Nelson	Flag Dance	Piece by Piece 1 for Viola (Boosey & Hawkes)
	7 Christopher Norton	Popular Song (No. 14 from <i>Microjazz for Starters</i>)	Christopher Norton: <i>Microjazz for Starters for Viola</i> (Boosey & Hawkes)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8 Trad.	What shall we do with the drunken sailor?, arr. Scott	Play it Again for Viola (Faber)
9 Trad. American	Pick a Bale of Cotton, arr. K. & D. Blackwell <i>upper part</i> PF/VA	Viola Time Runners (OUP) ⊗
10 Trad. American	Yankee Doodle, arr. Sparke	Starter Solos for Viola (Anglo Music)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 17

	RANGE	REQUIREMENTS
SCALES		
G, D majors <i>starting on open strings</i>	1 oct.	separate bows <i>or</i> slurred (2 quavers to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
A natural minor		
C major	2 oct.	
ARPEGGIOS		
G, D majors <i>starting on open strings</i>	1 oct.	separate bows; even notes
A minor		
C major	2 oct.	

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 95

GRADE 2

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 J. S. Bach	Rondeau (from <i>Orchestral Suite in B minor</i> , BWV 1067), arr. Lamb & Meredith	More Time Pieces for Viola, Vol. 1 (ABRSM)
	2 J. S. Bach	Minuet No. 3, arr. Suzuki & trans. Preucil	Suzuki Viola School, Vol. 1 (Alfred) ©
	3 Besard	Ballet, arr. Brodzsky	Early Music for Viola (Editio Musica Budapest)
	4 M. -A. Charpentier	Prelude (from <i>Te Deum</i>), arr. K. & D. Blackwell PF/VA	Viola Time Runners (OUP) ©
	5 Kenneth Jones	Bourrée	New Pieces for Viola, Book 1 (ABRSM)
	6 Krogmann	March, arr. C. & K. Sassmannshaus PF/VA	Viola Recital Album, Vol. 2 (Bärenreiter)
	7 G. B. Martini	Gavotte, arr. Wilkinson & Hart	First Repertoire for Viola, Book 2 (Faber)
	8 Weber	Waltz, arr. Wilkinson & Hart	First Repertoire for Viola, Book 2 (Faber)
	9 Trad.	Hornpipe, arr. Lawrance	Winners Galore for Viola (Brass Wind) ©
	10 Trad. Irish	Red-Haired Boy, arr. Huws Jones <i>viola melody</i> PF/VA	The Fiddler Playalong Viola Collection (Boosey & Hawkes)
B	1 Felipe Bajo	Habañera, arr. Wilkinson & Hart	First Repertoire for Viola, Book 2 (Faber)
	2 Kathy & David Blackwell	Farewell to Skye PF/VA	Viola Time Sprinters (OUP) ©
	3 A. Clarke	Dark-Haired Marie (No. 2 from <i>Four Love Songs</i>), arr. Otty <i>piano to end at b. 24</i>	A. Clarke: Four Love Songs (SJ Music)
	4 Katherine & Hugh Colledge	The Misty Isle (No. 7 from <i>Shooting Stars</i>)	Katherine & Hugh Colledge: Shooting Stars for Viola (Boosey & Hawkes)
	5 Elgar	Andantino (No. 4 from <i>Very Easy Melodious Exercises in the First Position</i> , Op. 22)	Elgar: Six Very Easy Pieces in the First Position, Op. 22 (Bosworth)
	6 Edward Jones	Glwysen, arr. Huws Jones <i>viola melody</i> PF/VA	The Fiddler Playalong Viola Collection (Boosey & Hawkes)
	7 Reinecke	Primula veris (No. 2 from <i>Zehn kleine stücke</i> , Op. 213), arr. Kreuzer <i>grace notes optional</i>	Reinecke: Ten Little Pieces for Viola and Piano, Op. 213 (Schott)
	8 Schubert	To Music, D. 547, arr. Lamb & Meredith	More Time Pieces for Viola, Vol. 1 (ABRSM)
	9 Tchaikovsky	Old French Song (No. 16 from <i>Album pour enfants</i> , Op. 39), arr. Salter	Starters for Viola (ABRSM)
	10 Trad. North American	Simple Gifts, arr. Waterfield & Beach	O Shenandoah! for Viola (Faber)
C	1 Arlen & Harburg	We're off to see the wizard (from <i>The Wizard of Oz</i>), arr. Davey, Hussey & Sebba PF/VA	Abacadabra Viola (Third Edition) (Collins Music) ©
	2 Bartók	Play Song (No. 9 from <i>44 Duos</i>), trans. Maurice & Bigelow <i>upper part</i> DUET	Bartók: 44 Duets for Two Violas (Editio Musica Budapest)
	3 Kathy & David Blackwell	Jacob's Dance PF/VA	Viola Time Sprinters (OUP) ©
	4 Katherine & Hugh Colledge	Morris Dancers (No. 3 from <i>Shooting Stars</i>) <i>with repeat</i>	Katherine & Hugh Colledge: Shooting Stars for Viola (Boosey & Hawkes)
	5 Thomas Gregory	Smooth Operator	Vamoosh Viola, Book 2 (Vamoosh) ©
	6 Laubach	Soldier's March, arr. C. & K. Sassmannshaus <i>lower note in double stopping optional</i> PF/VA	Viola Recital Album, Vol. 2 (Bärenreiter)
	7 Philip Sparke	Pony and Trap	Skilful Solos for Viola (Anglo Music)
	8 Stravinsky	Shrove-Tide Fair Themes (from <i>Petrushka</i>), arr. Lamb & Meredith	More Time Pieces for Viola, Vol. 1 (ABRSM)
	9 Trad.	Mango Walk, arr. Nelson	Piece by Piece 2 for Viola (Boosey & Hawkes)
	10 Trad. American	Old Joe Clark, arr. Waterfield & Beach	O Shenandoah! for Viola (Faber)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 17

	RANGE	REQUIREMENTS
SCALES		
F, B \flat majors		
C, G minors <i>starting on open strings</i> (natural <i>or</i> harmonic <i>or</i> melodic, at candidate's choice)	1 oct.	separate bows <i>or</i> slurred (2 quavers to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
C, D, E \flat majors	2 oct.	
ARPEGGIOS		
F, B \flat majors		
C, G minors <i>starting on open strings</i>	1 oct.	separate bows; even notes
C, D, E \flat majors	2 oct.	

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 96

GRADE 3

THREE PIECES: one chosen by the candidate from each of the three Lists, **A, B and C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Biber	Presto (from <i>Battalia</i> , C. 61), arr. Lamb & Meredith	More Time Pieces for Viola, Vol. 1 (ABRSM)
	2 M. Franck	Intrada (1st movt from <i>Suite de danses</i>), arr. Sturzenegger	M. Franck: <i>Suite de danses</i> (Editions Marc Reift)
	3 Handel	Minuet No. 3 in F, trans. Applebaum	String Festival Solos for Viola, Vol. 2 (Alfred) ©
	4 Jean Baptiste Loeillet	Cantabile (1st movt from <i>Sonata in C</i> , Op. 3 No. 1), arr. Sturzenegger	Jean Baptiste Loeillet: <i>Sonata for Viola</i> (Editions Marc Reift)
	5 Mozart	German Dance, K. 600 No. 2, arr. Loy	Viola Music for Beginners (Editio Musica Budapest)
	6 Mozart	Minuet in D, arr. Preucil	Suzuki Viola School, Vol. 3 (Alfred) ©
	7 S. Paxton	Sonata, arr. Gregory	Vamoosh Viola, Book 3 (Vamoosh) ©
	8 Trad. English	English Folk Song, arr. C. & K. Sassmannshaus <i>lower note optional in bb. 9, 13 & 24 PF/VA</i>	Viola Recital Album, Vol. 3 (Bärenreiter)
	9 Volti	Pas redouble, arr. C. & K. Sassmannshaus <i>PF/VA</i>	Viola Recital Album, Vol. 3 (Bärenreiter)
	10 Vivaldi	At the Hearth (Winter from <i>The Four Seasons</i>), arr. Arnold <i>trills optional</i>	The Young Violist, Vol. 2 (Viola World)
B	1 Daphne Baker	Mist at Dawn (No. 2 from <i>Jungle Adventures</i>)	Daphne Baker: <i>Jungle Adventures for Viola</i> (Spartan Press)
	2 Bizet	Habanera (from <i>Carmen</i>), arr. K. & D. Blackwell <i>PF/VA</i>	Viola Time Sprinters (OUP) ©
	3 G. Concone	Andante pastorale, arr. Gazda & Clark <i>upper part DUET</i>	Compatible Duets for Strings, Vol. 2: <i>Viola</i> (Carl Fischer)
	4 Patsy Gritton	Floating (No. 1 from <i>Character Pieces</i> , Book 1)	Patsy Gritton: <i>Character Pieces, Book 1</i> (SJ Music)
	5 Jacob	When Autumn Comes	New Pieces for Viola, Book 1 (ABRSM)
	6 Mendelssohn	Song without Words, Op. 30 No. 3, arr. Birtel	Classical Highlights for Viola (Schott)
	7 Reinecke	Bitte (No. 4 from <i>Zehn kleine stücke</i> , Op. 213), arr. Kreuzer	Reinecke: <i>Ten Little Pieces for Viola and Piano</i> , Op. 213 (Schott)
	8 Rieding	Andante (2nd movt from <i>Concerto in E minor</i> , Op. 35), trans. Sassmannshaus	Rieding: <i>Concerto in B minor</i> , Op. 35 (Bärenreiter)
	9 Howard Shore	In Dreams (from <i>The Lord of the Rings: The Fellowship of the Ring</i>), arr. Galliford, Neuburg & Edmondson	Classic Movie Instrumental Solos for Viola (Alfred)
	10 Tchaikovsky	Waltz (from <i>The Sleeping Beauty</i> , Op. 66), arr. Lamb & Meredith	More Time Pieces for Viola, Vol. 1 (ABRSM)
C	1 Bartók	Pillow Dance (No. 14 from <i>44 Duos</i>), trans. Maurice & Bigelow <i>upper part DUET</i>	Bartók: <i>44 Duets for Two Violas</i> (Editio Musica Budapest)
	2 Kathy & David Blackwell	Wild West <i>PF/VA</i>	Viola Time Sprinters (OUP) ©
	3 Katherine & Hugh Colledge	Stiffkey Blues (No. 21 from <i>Shooting Stars</i>)	Katherine & Hugh Colledge: <i>Shooting Stars for Viola</i> (Boosey & Hawkes)
	4 Gershwin	I got plenty o' nuttin' (from <i>Porgy and Bess</i>), arr. Lamb & Meredith	More Time Pieces for Viola, Vol. 1 (ABRSM)
	5 Edward Huws Jones	Banana Skin (No. 5 from <i>Got those Position Blues?</i>)	Edward Huws Jones: <i>Got those Position Blues?</i> (Faber)
	6 Sheila Nelson	Toad in the Hole <i>upper part; without improvisation PF/VA</i>	Technitunes for Viola (Boosey & Hawkes) ©
	7 E. Pütz	Blue Waltz, arr. Birtel <i>grace notes optional</i>	Classical Highlights for Viola (Schott)
	8 Philip Sparke	Could You Repeat That?	Skilful Solos for Viola (Anglo Music)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Trad. Klezmer	Hevenu Shalom Alechem, arr. Przystaniak <i>upper part</i> DUET	That's Klezmer for Clarinets or Violas: Viola parts (Peters EP11109B)
10 C. Webster	Scherzo, trans. Gerald	Solos for Young Violists, Vol. 1 (Alfred)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 17

	RANGE	REQUIREMENTS
SCALES		
D \flat , A \flat , A majors	1 oct.	separate bows <i>or</i> slurred (2 quavers to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
E \flat , G majors	2 oct.	
D, G minors (harmonic <i>or</i> melodic, at candidate's choice)		
ARPEGGIOS		
D \flat , A \flat , A majors	1 oct.	separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice; even notes
E \flat , G majors	2 oct.	
D, G minors		
CHROMATIC SCALE		
starting on G <i>open string</i>	1 oct.	separate bows; even notes

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 96–97

GRADE 4

THREE PIECES: one chosen by the candidate from each of the three Lists, **A, B and C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Anon.	Chanson favorite d'Henri IV, arr. Bass & Harris	Time Pieces for Viola, Vol. 2 (ABRSM)
	2 Dittersdorf	German Dance, arr. Doktor	Solos for the Viola Player (G. Schirmer)
	3 Flackton	Siciliana (3rd movt from <i>Sonata No. 4 in C minor</i> , Op. 2 No. 8)	Flackton: Sonata No. 4 in C minor, Op. 2 No. 8 (Schott)
	4 B. Marcello	Allegretto (4th movt from <i>Sonata in E minor</i>), trans. Marchet	B. Marcello: Sonata in E minor for Viola (Stainer & Bell)
	5 B. Marcello	Allegretto, arr. Slokar & Luy	B. Marcello: Adagio–Largo–Allegretto (Editions Marc Reift)
	6 Mouret	Rondeau (from <i>Premier suite de fanfares</i>), arr. Lamb & Meredith	More Time Pieces for Viola, Vol. 2 (ABRSM)
	7 Purcell	Rondeau (from <i>Abdelazar</i>), arr. Arkell	Purcell: Rondeau from 'Abdelazar' for Viola (Fentone)
	8 Rameau	Riguadon, trans. Applebaum	String Festival Solos for Viola, Vol. 2 (Alfred) ©
	9 Rieding	Allegro moderato (1st movt from <i>Concerto in E minor</i> , Op. 35), trans. Sassmannshaus	Rieding: Concerto in B minor, Op. 35 (Bärenreiter)
	10 Tchaikovsky	March (from <i>The Nutcracker Suite</i> , Op. 71a), arr. Nelson	Piece by Piece 2 for Viola (Boosey & Hawkes)
B	1 Timothy Baxter	Idyll	New Pieces for Viola, Book 2 (ABRSM)
	2 Handel	How beautiful are the feet (from <i>Messiah</i> , HWV 56), arr. Lamb & Meredith	More Time Pieces for Viola, Vol. 2 (ABRSM)
	3 Verdi	Chorus of the Hebrew Slaves (from <i>Nabucco</i>), arr. Lamb & Meredith	More Time Pieces for Viola, Vol. 2 (ABRSM)
	4 Haydn	Poco adagio (from 'Emperor' Quartet), arr. Wilkinson & Hart	First Repertoire for Viola, Book 3 (Faber)
	5 MacDowell	To a Wild Rose (No. 1 from <i>Woodland Sketches</i> , Op. 51), arr. Birtel	MacDowell: To a Wild Rose, Op. 51/1 (Schott) or Classical Highlights for Viola (Schott)
	6 J. P. E. Martini	Plaisir d'amour, arr. Maganini	Concert Album for Viola (Edition Musicus)
	7 Schubert	The Trout, Op. 32, D. 550, arr. Bass & Harris	Time Pieces for Viola, Vol. 2 (ABRSM)
	8 Schumann	Träumerei (No. 7 from <i>Kinderszenen</i> , Op. 15), arr. Loy	Viola Music for Beginners (Editio Musica Budapest)
	9 Tartini	Sarabanda, arr. Loy	Viola Music for Beginners (Editio Musica Budapest)
	10 Shostakovich	Romance (from <i>The Gadfly</i> , Op. 97), arr. Otty	Shostakovich: Romance from 'The Gadfly', Op. 97 (SJ Music)
C	1 Baratto	Paprika (Csárdás)	Baratto: Paprika (Csárdás) for Viola (Editions Marc Reift)
	2 Timothy Baxter	Alla greco	New Pieces for Viola, Book 2 (ABRSM)
	3 Farrés	Quizás, quizás, quizás, arr. Huws Jones <i>viola melody</i>	The Fiddler Playalong Viola Collection (Boosey & Hawkes)
	4 G. M. Rodríguez	La cumparsita, arr. Huws Jones <i>viola melody</i>	The Fiddler Playalong Viola Collection (Boosey & Hawkes)
	5 Gardel	Por una cabeza, arr. Lamb & Meredith	More Time Pieces for Viola, Vol. 2 (ABRSM)
	6 Patsy Gritton	Drama Queen (No. 3 from <i>Character Pieces</i> , Book 2)	Patsy Gritton: Character Pieces, Book 2 (SJ Music)
	7 Leonardi	Capriccio Polka	Viola Recital Album, Vol. 4 (Bärenreiter)
	8 Prokofiev	March (from <i>Musiques d'enfants</i> , Op. 65), arr. Wilkinson & Hart	First Repertoire for Viola, Book 3 (Faber)
	9 Philip Sparke	March of the Toy Soldiers (No. 3 from <i>Super Solos</i>)	Philip Sparke: Super Solos for Viola (Anglo Music)
	10 John Williams	Cantina Band (from <i>Star Wars Episode IV: A New Hope</i>), arr. Galliford, Neuburg & Edmondson	Classic Movie Instrumental Solos for Viola (Alfred)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 17

	RANGE	REQUIREMENTS
SCALES		
D \flat , E, F, A majors	2 oct.	separate bows <i>or</i> slurred (2 beats to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
C, E, F minors (harmonic <i>or</i> melodic, at candidate's choice)		
ARPEGGIOS		
D \flat , E, F, A majors	2 oct.	separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice; even notes
C, E, F minors		
DOMINANT SEVENTHS (resolving on tonic)		
in the key of F <i>starting on open string C</i>	1 oct.	separate bows; even notes
in the key of G <i>starting on bottom D</i>		
CHROMATIC SCALES		
starting on D <i>bottom D</i>	1 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice; even notes
starting on A <i>bottom A</i>		

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 97

GRADE 5

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 J. S. Bach	Gigue (from <i>Cello Suite No.1 in G</i> , BWV 1007), trans. Rowland-Jones or trans. Forbes SOLO	J. S. Bach: Six Cello Suites (Peters or Chester)
	2 J. S. Bach	Jesu, Joy of Man's Desiring (from <i>Cantata</i> , BWV 147), arr. Birtel <i>upper line only in bb. 24–32 & bb. 52–60</i>	Classical Highlights for Viola (Schott)
	3 Corelli	Giga (from <i>Violin Sonata</i> , Op. 5 No.9), arr. Lamb & Meredith	More Time Pieces for Viola, Vol. 2 (ABRSM)
	4 Haydn	Hungarian Rondo (from <i>Piano Trio</i> , Hob. XV:25), arr. Lamb & Meredith	More Time Pieces for Viola, Vol. 2 (ABRSM)
	5 Handel	Andante (1st movt from <i>Concerto in B♭</i>), trans. Arnold	Handel: Concerto in B♭ (Viola World)
	6 M. Marais	La mariée, arr. Classens	L'Alto classique, Vol. C (Combre)
	7 B. Marcello	Allegro (2nd movt from <i>Sonata in E minor</i>), trans. Marchet	B. Marcello: Sonata in E minor for Viola (Stainer & Bell)
	8 Portnoff	Finale: Allegretto (3rd movt from <i>Concertino</i> , Op.13), trans. Forti	Portnoff: Concertino for Viola, Op.13 (Billaudot)
	9 Telemann	Gigue (7th movt from <i>Suite in D</i>), arr. Bergmann & Forbes <i>viola to play in tutti</i>	Telemann: Suite in D (Schott)
	10 Vivaldi	Allegro (4th movt from <i>Sonata No.1 in B♭</i> , RV 47), arr. K. & D. Blackwell	Solo Time for Viola, Book 2 (OUP)
B	1 Bridge	Cradle Song, trans. Faber	Bridge: Four Pieces for Viola (Faber)
	2 Chopin	Tristesse, arr. Classens	L'Alto classique, Vol. C (Combre)
	3 Rhian Samuel	Harmonium (No.5 from <i>Time out of Time</i>)	Rhian Samuel: Time out of Time for Viola (Stainer & Bell)
	4 Schumann	Dedication (No.1 from <i>Myrthen</i> , Op. 25), arr. Lamb & Meredith	More Time Pieces for Viola, Vol. 2 (ABRSM)
	5 J. Sulzer	Sarabande, Op.8, arr. Tertis	A Second Lionel Tertis Album (Weinberger)
	6 Trad. Irish	Old Irish Air, arr. Tertis <i>C string optional in bb. 20–29</i>	A Second Lionel Tertis Album (Weinberger)
	7 Tárrega	Recuerdos de la Alhambra, arr. Birtel	Classical Highlights for Viola (Schott)
	8 Tchaikovsky	Chanson triste (No.2 from <i>12 morceaux</i> , Op.40), arr. Forbes	Chester Music for Viola (Chester)
	9 Trad. Scottish	Afton Water, arr. K. & D. Blackwell	Solo Time for Viola, Book 2 (OUP)
	10 Trad. Scottish	I'll Bid My Heart Be Still, arr. Clarke	Rebecca Clarke: Shorter Pieces for Viola (OUP)
C	1 Bartók	Slovak Peasant's Dance, trans. Váczi	Bartók: An Evening in the Village & Slovak Peasant's Dance (Editio Musica Budapest)
	2 R. R. Bennett	Buskin (No.2 from <i>Six Country Dances</i>), arr. Jacobs	R. R. Bennett: Six Country Dances for Viola (Novello)
	3 Grieg	Puck (No.3 from <i>Lyrical Pieces</i> , Op.71), arr. K. & D. Blackwell	Solo Time for Viola, Book 2 (OUP)
	4 B. Hummel	Allegro (1st movt from <i>Kleine Suite</i> , Op.19c)	B. Hummel: Kleine Suite for Viola, Op.19c (Simrock)
	5 Joplin	The Entertainer, arr. Birtel	Joplin: Three Ragtimes (Schott)
	6 Claude-Henry Joubert	Ballade de Théophile	Claude-Henry Joubert: Ballade de Théophile (Editions Robert Martin)
	7 Prokofiev	The Montagues and the Capulets (from <i>Romeo and Juliet</i> , Op.64), arr. Lamb & Meredith	More Time Pieces for Viola, Vol. 2 (ABRSM)
	8 Trad. American	Boston Fancy, arr. Doktor	Solos for the Viola Player (G. Schirmer)
	9 Villoldo	El Choclo, arr. Tailor	Villoldo: El Choclo for Viola (Editions Marc Reift)
	10 Weill	September Song (from <i>Knickerbocker Holiday</i>), arr. Bass & Harris	Time Pieces for Viola, Vol. 2 (ABRSM)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 17

	RANGE	REQUIREMENTS
SCALES		
F, A, B \flat majors	2 oct.	separate bows <i>or</i> slurred (2 beats to a bow), at examiner's choice;
D, E, F \sharp , A minors (harmonic <i>or</i> melodic, at candidate's choice)		
C major	3 oct.	even notes <i>or</i> long tonic, at candidate's choice
C minor (harmonic <i>or</i> melodic, at candidate's choice)		
ARPEGGIOS		
F, A, B \flat majors	2 oct.	separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice;
D, E, F \sharp , A minors		
C major	3 oct.	even notes
C minor		
DOMINANT SEVENTHS (resolving on tonic)		
in the key of E \flat	1 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice;
in the keys of F and G	2 oct.	
DIMINISHED SEVENTHS		
starting on C <i>open string</i>	1 oct.	separate bows; even notes
starting on G <i>open string</i>		
CHROMATIC SCALES		
starting on C, D and E \flat	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice; even notes

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 98

GRADE 6

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

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 J. S. Bach	Menuet 1 <i>and</i> Menuet 2 (from <i>Cello Suite No. 1 in G</i> , BWV 1007), trans. Rowland-Jones <i>or</i> trans. Forbes SOLO	J. S. Bach: Six Cello Suites (Peters <i>or</i> Chester)
	2 Caix d'Hervelois	La marche du Czar, arr. Classens	L'Alto classique, Vol. C (Cambre)
	3 Leclair	Tambourin, arr. Classens	L'Alto classique, Vol. C (Cambre)
	4 Handel	Andante larghetto <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonata in G minor</i> , Op.1 No.6), trans. Pilkington	Handel: Sonata in G minor, Op.1 No.6 (Stainer & Bell)
	5 Robin Ireland	Allegro (from <i>Étude No. 2</i>) <i>starting at b. 39</i> SOLO	Robin Ireland: Concert Etudes for Viola (Spartan Press)
	6 Kalliwoda	Notturmo No. 2 (from <i>Six Nocturnes</i> , Op.186)	Kalliwoda: Six Nocturnes for Viola, Op.186 (Peters) <i>or</i> Concert Pieces for Viola (Bärenreiter)
	7 Senaillé	Allegro (2nd movt from <i>Sonata in G minor</i> , Op.5 No.9), arr. Morgan	Senaillé: Sonata in G minor, Op.5 No.9 (Stainer & Bell)
	8 Telemann	Allegro (2nd movt from <i>Sonata in A minor</i> , TWV 41:a6)	Telemann: Sonata in A minor for Viola (Schott) <i>or</i> Telemann: Two Sonatas for Viola da Gamba <i>or</i> Viola (Essercizii Musici) (Amadeus)
	9 Telemann	Allegro (2nd movt from <i>Concerto in G</i> , TWV 51:G9)	Telemann: Concerto in G, TWV 51:G9 (Bärenreiter)
	10 Vivaldi	Allegro (1st movt from <i>Concerto in G minor</i> , RV 417), arr. Bársony & Nagy	Vivaldi: Concerto in G minor, RV 417 (Editio Musica Budapest)
B	1 Albéniz	Tango (No. 2 from <i>España</i> , Op.165), arr. Classens	L'Alto classique, Vol. C (Cambre)
	2 Brahms	Andante (from <i>String Sextet No. 1</i> , Op.18), arr. Lamb & Meredith	More Time Pieces for Viola, Vol. 2 (ABRSM)
	3 Rebecca Clarke	Lullaby	P.2 from Rebecca Clarke: Shorter Pieces for Viola (OUP)
	4 Fauré	Berceuse, Op.16, arr. Sassmannshaus	Concert Pieces for Viola (Bärenreiter)
	5 Viotti	Andante, arr. Ritter	Concert Pieces for Viola (Bärenreiter)
	6 Joachim	No.1 (from <i>Hebräische Melodien</i> , Op.9) <i>lower 8ve optional in bb. 58–59</i>	Joachim: Hebrew Melodies for Viola, Op.9 (IMC <i>or</i> Breitkopf & Härtel)
	7 Mendelssohn	Song without Words, Op.38 No.2, arr. Forbes	P.11 from Chester Music for Viola (Chester)
	8 Schubert	Ave Maria, Op.52 No.6, arr. Birtel	Classical Highlights for Viola (Schott)
	9 Schumann	No.4 (from <i>Märchenbilder</i> , Op.113)	Schumann: Märchenbilder for Viola, Op.113 (Peters <i>or</i> Henle)
	10 Schweikert	Romanze, trans. La-Deur	Schweikert: Romanze for Cello (Violin/Viola) (Furore Verlag)
C	1 A. Beach	Berceuse (No.2 from <i>Three Pieces</i> , Op.40), trans. Grant	A. Beach: Three Pieces for Viola, Op.40 (Spartan Press)
	2 Beethoven	Rondo, WoO 41, arr. Forbes	Beethoven: Rondo for Viola, WoO 41 (Schott)
	3 R. R. Bennett	The Czar of Muscovy (No.6 from <i>Six Country Dances</i>), arr. Jacobs	R. R. Bennett: Six Country Dances for Viola (Novello)
	4 C. Dancla	Fantasia – La Cenerentola, Op.86 No.7, trans. Barber	Solos for Young Violists, Vol. 2 (Alfred)
	5 Patsy Gritton	Presto for Frankie (No.2 from <i>Character Pieces</i> , Book 3)	Patsy Gritton: Character Pieces, Book 3 (SJ Music)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
6 A. H. Hill	Novelette <i>with repeat</i>	A. H. Hill: Two Pieces for Viola (Stainer & Bell)
7 B. Hummel	Presto (3rd movt from <i>Kleine Suite</i> , Op.19c)	B. Hummel: Kleine Suite for Viola, Op.19c (Simrock)
8 Pascal Proust	Avril	Pascal Proust: Avril (De Haske)
9 Vaughan Williams	Carol (No.2 from <i>Suite for Viola</i> , Group 1)	Vaughan Williams: Suite for Viola (OUP)
10 Weill & Brecht	Mack the Knife (from <i>The Threepenny Opera</i>), arr. Reiter	More Time Pieces for Viola, Vol. 2 (ABRSM)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 17

	RANGE	REQUIREMENTS
SCALES		
D \flat /C \sharp , F \sharp , Ab/G \sharp majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	separate bows <i>or</i> slurred (7 notes to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
C, D majors and minors (minors harmonic <i>and</i> melodic)	3 oct.	
ARPEGGIOS		
D \flat /C \sharp , F \sharp , Ab/G \sharp majors and minors	2 oct.	separate bows <i>or</i> slurred (6 notes to a bow), at examiner's choice; even notes
C, D majors and minors	3 oct.	
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of F, F \sharp and G	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice; even notes
DIMINISHED SEVENTHS		
starting on C, C \sharp and D	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice; even notes
CHROMATIC SCALES		
starting on C, C \sharp and D	2 oct.	separate bows <i>or</i> slurred (6 notes to a bow), at examiner's choice; even notes
DOUBLE-STOP SCALE IN BROKEN STEPS		
in sixths, in E \flat major	1 oct.	see page 14

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 99

GRADE 7

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

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 attrib. J. C. Bach	Allegro molto ma maestoso (1st movt from <i>Cello Concerto in C minor</i>), arr. Casadesus	J. C. Bach: Concerto in C minor for Viola (Salabert)
	2 J. S. Bach	Gigue (from <i>Cello Suite No. 2 in D minor</i> , BWV 1008), trans. Rowland-Jones or trans. Forbes SOLO	J. S. Bach: Six Cello Suites (Peters or Chester)
	3 Bonporti	Fantasia and Bizzarria (3rd and 4th movts from <i>Invenzione in B\flat</i> , Op. 10 No. 3), arr. Martos & Nagy	Bonporti: Two Inventions for Viola (Kunzelmann)
	4 Caix d'Hervelois	La Chambor (Allemande), trans. Marchet	Caix d'Hervelois: La Chambor (Allemande) (IMC)
	5 Grazioli	1st movt (from <i>Sonata in F</i>), arr. Marchet or arr. Tertis	Grazioli: Sonata in F (Stainer & Bell) or A Second Lionel Tertis Album (Weinberger)
	6 Haydn	Divertimento (3rd movt), trans. Piatigorsky	Solos for Young Violists, Vol. 3 (Alfred)
	7 Robin Ireland	Classical (from <i>Étude No. 3</i>) SOLO	Robin Ireland: Concert Etudes for Viola (Spartan Press)
	8 Telemann	Overture (1st movt from <i>Suite in D</i>), arr. Bergmann & Forbes <i>viola to play in tutti</i>	Telemann: Suite in D (Schott)
	9 Vivaldi	Largo and Allegro (1st and 2nd movts from <i>Sonata No. 4 in B\flat</i> , RV 45), trans. Primrose	Vivaldi: Six Sonatas for Viola (IMC)
	10 Weber	Theme and Variations 1, 2 and 3 (from <i>Variationen über das österreichische Volkslied 'A Schüsserl und a Reind'rl'</i>)	Weber: Variationen für Viola (Peters)
B	1 Bloch	Processional (from <i>Meditation and Processional</i>)	Bloch: Meditation and Processional (G. Schirmer)
	2 Bridge	Pensiero	Bridge: Two Pieces for Viola (Stainer & Bell)
	3 Coates	Ballad, Op. 13	A Second Lionel Tertis Album (Weinberger)
	4 Barbara Heller	Sonnenhut (No. 10 from <i>Klangblumen</i>)	Barbara Heller: Klangblumen (Schott)
	5 Hensel	Adagio, arr. Kalinowska & Kalinowsky	Hensel: Adagio for Viola (Furore Verlag)
	6 A. H. Hill	Poem	A. H. Hill: Two Pieces for Viola (Stainer & Bell)
	7 Rachmaninoff	Vocalise (No. 14 from <i>14 Songs</i> , Op. 34), trans. Silverthorne	Rachmaninoff: Vocalise for Viola, Op. 34 No. 14 (Boosey & Hawkes)
	8 Schubert	Adagio (2nd movt from <i>Arpeggione Sonata in A minor</i> , D. 821), arr. von Wrochem or arr. Doktor	Schubert: Sonata in A minor 'Arpeggione' for Viola, D. 821 (Bärenreiter) or Solos for the Viola Player (G. Schirmer)
	9 Schumann	No. 1 (from <i>Märchenbilder</i> , Op. 113)	Schumann: Märchenbilder for Viola, Op. 113 (Peters or Henle)
	10 Tchaikovsky	Passionate Confession, arr. Bullard	More Time Pieces for Viola, Vol. 2 (ABRSM)
C	1 Bartók	An Evening in the Village, trans. Váci	Bartók: An Evening in the Village & Slovak Peasant's Dance (Editio Musica Budapest)
	2 Colin Cowles	Blues Variations	Colin Cowles: Blues Variations for Viola (Spartan Press)
	3 Dimitrescu	Village Dance, arr. Szeredi-Saupe	Music for Viola III (Editio Musica Budapest)
	4 Genzmer	Molto vivace e sempre marcato (3rd movt from <i>Sonatine for Viola</i>)	Genzmer: Sonatine for Viola (Peters)
	5 Amanda Harberg	Lullaby (No. 1 from <i>For Sydney</i>) SOLO	Amanda Harberg: For Sydney (Presser)
	6 Hindemith	Meditation	Hindemith: Meditation for Viola (Schott)
	7 Husa	Elegie (2nd movt from <i>Suite</i> , Op. 5)	Husa: Suite for Viola, Op. 5 (AMP)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8 Bryan Kelly	Allegro (1st movt from <i>Sonatina for Viola</i>)	Bryan Kelly: <i>Sonatina for Viola</i> (Spartan Press)
9 Kiel	No.3 (from <i>Drei Romanzen</i> , Op.69)	Kiel: <i>Three Romances</i> , Op.69 (Kunzelmann <i>or</i> Musica Rara)
10 Vaughan Williams	Prelude (No.1 from <i>Suite for Viola</i> , Group 1)	Vaughan Williams: <i>Suite for Viola</i> (OUP)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 17

	RANGE	REQUIREMENTS
SCALES		
F, G, B \flat majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	separate bows <i>or</i> slurred (7 notes to a bow), at examiner's choice;
D, E \flat majors and minors (minors harmonic <i>and</i> melodic)	3 oct.	even notes <i>or</i> long tonic, at candidate's choice
ARPEGGIOS		
F, G, B \flat majors and minors	2 oct.	separate bows <i>or</i> slurred (6 notes to a bow), at examiner's choice; even notes
D, E \flat majors and minors	3 oct.	separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice; even notes
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of A \flat , B \flat and C	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice;
in the key of G	3 oct.	even notes
DIMINISHED SEVENTHS		
starting on E \flat , F and G	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice;
starting on D	3 oct.	even notes
CHROMATIC SCALES		
starting on E \flat , F and G	2 oct.	separate bows <i>or</i> slurred (12 notes to a bow), at examiner's choice;
starting on D	3 oct.	even notes
DOUBLE-STOP SCALES IN BROKEN STEPS		
in sixths, in C and E \flat majors	1 oct.	see page 14
in octaves, in G major		

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 100

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 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 J. S. Bach	Prelude (from <i>Cello Suite No. 2 in D minor</i> , BWV 1008), trans. Rowland-Jones or trans. Forbes SOLO	J. S. Bach: Six Cello Suites (Peters or Chester)
	2 J. S. Bach	Vivace (1st movt from <i>Sonata No. 3 in G minor</i> , BWV 1029)	J. S. Bach: Three Sonatas for Viola da Gamba (Viola), BWV 1027–1029 (Bärenreiter or Henle)
	3 Grazioli	2nd and 3rd movts (from <i>Sonata in F</i>), arr. Marchet or arr. Tertis	Grazioli: Sonata in F (Stainer & Bell) or A Second Lionel Tertis Album (Weinberger)
	4 Handel	Allegro (3rd movt from <i>Concerto in B♭</i>), trans. Arnold	Handel: Concerto in B♭ (Viola World)
	5 Hoffmeister	Rondo (3rd movt from <i>Concerto in D</i>)	Hoffmeister: Concerto in D (Peters or Henle)
	6 Schubert	Sonata Movement, D. 471, arr. Forbes	Schubert: Sonata Movement for Viola (Stainer & Bell)
	7 A. Stamitz	Rondeau (3rd movt from <i>Concerto in B♭</i>)	A. Stamitz: Concerto in B♭ (Schott)
	8 Telemann	Adagio (Dolce) and Allegro (1st and 2nd movts from <i>Fantasia No. 7 in A♭</i> , TWV 40:20) SOLO	Telemann: 12 Fantasias For Unaccompanied Viola (Viola World) or Telemann: 12 Fantaisies, TWV 40:14–40:25 (Billaudot)
	9 Telemann	Lento and Allegro (1st and 2nd movts from <i>Cello Sonata in D</i> , TWV 41:D6), trans. Vieland	Telemann: Sonata in D, TWV 41:D6 (IMC)
	10 Zelter	Allegro con fuoco (1st movt from <i>Concerto in E♭</i>)	Zelter: Concerto in E♭ (Kunzelmann)
B	1 Berlioz	Sérénade (3rd movt from <i>Harold en Italie</i>), arr. Macdonald	Berlioz: Harold en Italie (Bärenreiter)
	2 Bloch	Meditation (from <i>Meditation and Processional</i>)	Bloch: Meditation and Processional (G. Schirmer)
	3 Brahms	Andante un poco adagio (2nd movt from <i>Sonata in F minor</i> , Op. 120 No. 1)	Brahms: Two Sonatas, Op. 120 (Peters or Henle)
	4 Fauré	Élégie, Op. 24, trans. Katmis or arr. Szeredi-Saupe	Fauré: Elegy for Viola, Op. 24 (IMC) or Music for Viola III (Editio Musica Budapest)
	5 Glazunov	Élégie, Op. 44	Glazunov: Élégie, Op. 44 (Belaieff or Henle)
	6 Joachim	No. 3 (from <i>Hebräische Melodien</i> , Op. 9)	Joachim: Hebrew Melodies for Viola, Op. 9 (IMC or Breitkopf & Härtel)
	7 Nikolay Kapustin	Largo (2nd movt from <i>Sonata</i> , Op. 69)	Nikolay Kapustin: Sonata for Viola, Op. 69 (Schott)
	8 Mendelssohn	Adagio: Allegro (1st movt from <i>Sonata in C minor</i>)	Mendelssohn: Sonata in C minor (IMC or Henle)
	9 Tchaikovsky	Melodia (No. 3 from <i>Souvenir d'un lieu cher</i> , Op. 42), arr. Ducrocq	Tchaikovsky: Melodia for Viola (Billaudot)
	10 Villa-Lobos	Aria (Cantilena) (from <i>Bachianas brasileiras No. 5</i>), arr. Primrose	Villa-Lobos: Bachianas brasileiras No. 5 for Viola (AMP)
C	1 Leroy Anderson	Fiddle-Fiddle, arr. Arnold	Leroy Anderson: Fiddle-Fiddle (Viola World)
	2 A. Beach	Mazurka (No. 3 from <i>Three Pieces</i> , Op. 40), trans. Grant	A. Beach: Three Pieces for Viola, Op. 40 (Spartan Press)
	3 N. Boulanger	Pièce no. 3 en C♯ mineur (from <i>Trois pièces</i>), trans. Leduc	N. Boulanger: Three Pieces for Viola (Leduc)
	4 Britten	Reflection	Britten: Reflection (Faber)
	5 Rebecca Clarke	Morpheus	Rebecca Clarke: Morpheus (OUP)
	6 Husa	Marciale (3rd movt from <i>Suite</i> , Op. 5)	Husa: Suite for Viola, Op. 5 (AMP)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7 Robin Ireland	Metre Change Study 1 (from <i>Étude No. 9</i>) SOLO	Robin Ireland: Concert Etudes for Viola (Spartan Press)
8 Reger	Molto vivace (4th movt from <i>Suite No. 1 in G minor</i> , Op.131d) SOLO	Reger: Three Suites for Solo Viola, Op.131d (Peters)
9 Rimsky-Korsakov	The Bumble-Bee, arr. Szeredi-Saupe	Music for Viola III (Editio Musica Budapest)
10 Vaughan Williams	Christmas Dance (No.3 from <i>Suite for Viola</i> , Group 1)	Vaughan Williams: Suite for Viola (OUP)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 17

	RANGE	REQUIREMENTS
SCALES		
A, B majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	separate bows <i>or</i> slurred (7 notes to a bow), at examiner's choice;
D \flat /C \sharp , E \flat , E majors and minors (minors harmonic <i>and</i> melodic)	3 oct.	even notes <i>or</i> long tonic, at candidate's choice
ARPEGGIOS		
A, B majors and minors	2 oct.	separate bows <i>or</i> slurred (6 notes to a bow), at examiner's choice; even notes
D \flat /C \sharp , E \flat , E majors and minors	3 oct.	separate bows <i>or</i> slurred (9 notes to a bow), at examiner's choice; even notes
DOMINANT SEVENTHS (resolving on tonic)		
in the key of D	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice;
in the keys of F \sharp , A \flat and A	3 oct.	even notes
DIMINISHED SEVENTHS		
starting on E \flat , E and A	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice;
starting on C \sharp	3 oct.	even notes
CHROMATIC SCALES		
starting on E \flat , E and A	2 oct.	separate bows <i>or</i> slurred (12 notes to a bow), at examiner's choice;
starting on C \sharp	3 oct.	even notes
DOUBLE-STOP SCALES IN PARALLEL		
in octaves, in G major		
in octaves, in C minor (harmonic <i>and</i> melodic)	1 oct.	separate bows;
in sixths, in A \flat major	2 oct.	even notes <i>or</i> long tonic, at candidate's choice
DOUBLE-STOP SCALE IN BROKEN STEPS		
in thirds, in E \flat major	2 oct.	see page 14

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 101

INITIAL GRADE

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Sheila Nelson	Fish Cakes and Apple Pie	Cello Exam Pack 2020–2023, Initial Grade (ABRSM)
	2 Trad. German	Lightly Row, arr. Blackwell	Cello Exam Pack 2020–2023, Initial Grade (ABRSM)
	3 Wohlfart	Polka, arr. Nelson	Cello Exam Pack 2020–2023, Initial Grade (ABRSM)
	4 Katherine & Hugh Colledge	Butterflies (No. 5 from <i>Waggon Wheels</i>)	Katherine & Hugh Colledge: <i>Waggon Wheels for Cello</i> (Boosey & Hawkes)
	5 Katherine & Hugh Colledge	Knickerbocker Glory (No. 11 from <i>Waggon Wheels</i>)	Katherine & Hugh Colledge: <i>Waggon Wheels for Cello</i> (Boosey & Hawkes)
	6 Cutter	Little March, arr. Sassmannshaus <i>ending at b. 20</i> PF/VC	Cello Recital Album, Vol. 1 (Bärenreiter)
	7 Stanley Fletcher	Sweet Eyed Sue (No. 9 from <i>New Tunes for Strings</i> , Book 1) <i>with repeat using bowing variation 1</i> PF/VC	Stanley Fletcher: <i>New Tunes for Strings</i> , Cello Book 1 (Boosey & Hawkes) ⊕
	8 Sheila Nelson	Peter Piper 'E' version PF/VC	P. 14 from <i>Tetratunes for Cello</i> (Boosey & Hawkes) ⊕
	9 Trad.	Big Ben, arr. Passchier, Hussey & Sebba <i>upper part</i> PF/VC	<i>Abracadabra Cello</i> (Third Edition) (Collins Music) ⊕
	10 Trad.	Go Tell Aunt Rhody, arr. Suzuki & Mooney PF/VC	<i>Suzuki Cello School</i> , Vol. 1 (Alfred) ⊕
B	1 Katherine & Hugh Colledge	Waterfall (No. 10 from <i>Waggon Wheels</i>)	Cello Exam Pack 2020–2023, Initial Grade (ABRSM)
	2 Trad. Spiritual	All night, all day, arr. Iles	Cello Exam Pack 2020–2023, Initial Grade (ABRSM)
	3 Thomas Gregory	Silent Friends	Cello Exam Pack 2020–2023, Initial Grade (ABRSM)
	4 Alan Bullard	Far Away (from <i>Party Time!</i>) <i>slurs optional</i>	Alan Bullard: <i>Party Time! for Cello</i> (ABRSM)
	5 Mary Cohen	Mrs Andantino Goes for a Walk (from <i>Superduets</i> , Book 2) <i>upper part</i> DUET	Mary Cohen: <i>Superduets for Cello</i> , Book 2 (Faber)
	6 Thomas Gregory	Footprints in the Snow	<i>Vamoosh Cello</i> , Book 1 (Vamoosh) ⊕
	7 Edward Huws Jones	Gone for Good (No. 12 from <i>Ten O'Clock Rock</i>)	Edward Huws Jones: <i>Ten O'Clock Rock for Cello</i> (Boosey & Hawkes) ⊕
	8 Sheila Nelson	Over the Moon	<i>Piece by Piece 1 for Cello</i> (Boosey & Hawkes)
	9 Sheila Nelson	Swingalong 'E' version PF/VC	P. 16 from <i>Tetratunes for Cello</i> (Boosey & Hawkes) ⊕
	10 Trad. French	French Folk Song, arr. Suzuki & Mooney PF/VC	<i>Suzuki Cello School</i> , Vol. 1 (Alfred) ⊕
C	1 Kathy & David Blackwell	On the Prowl	Cello Exam Pack 2020–2023, Initial Grade (ABRSM)
	2 Alan Bullard	Rock the Boat (from <i>Party Time!</i>)	Cello Exam Pack 2020–2023, Initial Grade (ABRSM)
	3 Trad. Jamaican	Hill and gully rider, arr. Bullard	Cello Exam Pack 2020–2023, Initial Grade (ABRSM)
	4 Kathy & David Blackwell	Off to School	<i>Cello Time Starters</i> (OUP) ⊕
	5 Thomas Gregory	Walk on Mars! <i>slides optional; with DC, as in accomp.</i>	<i>Vamoosh Cello</i> , Book 1 (Vamoosh) ⊕
	6 Edward Huws Jones	Ten O'Clock Rock (No. 9 from <i>Ten O'Clock Rock</i>)	Edward Huws Jones: <i>Ten O'Clock Rock for Cello</i> (Boosey & Hawkes) ⊕
	7 Caroline Lumsden & Pam Wedgwood	Jungle Footprints (from <i>Jackaroo</i>) <i>scream optional</i>	Wedgwood & Lumsden: <i>Jackaroo for Cello</i> (Faber)
	8 Sheila Nelson	Alastair Arbuthnot Has No Hat	<i>Piece by Piece 1 for Cello</i> (Boosey & Hawkes)
	9 Trad. German	Pit a Pat Rain, arr. Sassmannshaus PF/VC	Cello Recital Album, Vol. 1 (Bärenreiter)
	10 Peter Wilson	Bow Rock (No. 4 from <i>Stringpops 1</i>)	Ranger & Wilson: <i>Stringpops 1 for Cello</i> (Faber) ⊕

SCALES: from memory; for further details (including examples) see pages 11, 14–15 & 18

	RANGE	REQUIREMENTS
SCALES		
G, D majors <i>starting on open strings</i>	1 oct.	separate bows; even notes <i>or</i> long tonic, at candidate's choice
A minor <i>starting on bottom A</i>	a 5th	separate bows; even notes

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 95

GRADE 1

THREE PIECES: one chosen by the candidate from each of the three Lists, **A, B and C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Arbeau	Mattachins (from <i>Orchesographie</i>), arr. Huws Jones	Cello Exam Pieces 2020–2023, Grade 1 (ABRSM)
	2 Campion	What is it all? (from <i>Third Booke of Ayres</i>), arr. Black & Harris	Cello Exam Pieces 2020–2023, Grade 1 (ABRSM)
	3 Trad. Irish	John Ryan's Polka, arr. Huws Jones	Cello Exam Pieces 2020–2023, Grade 1 (ABRSM)
	4 Kathy & David Blackwell	Patrick's Reel PF/VC	Cello Time Joggers (OUP) ⊕
	5 Blow	Air, arr. Bruce & Wells	More Time Pieces for Cello, Vol. 1 (ABRSM)
	6 Corrette	Minuet, arr. Thorp & Blackman <i>p. 6 version</i> PF/VC	P. 6 from A Flying Start for Strings, Cello Book 3 (Flying Strings) ⊕
	7 Purcell	Rigadoon, arr. Nelson <i>with repeat</i>	Piece by Piece 1 for Cello (Boosey & Hawkes)
	8 Trad.	Dance to your daddy, arr. Nelson	Piece by Piece 1 for Cello (Boosey & Hawkes)
	9 Janice Tucker Rhoda	A Shakespeare Play	The ABC's of Cello, Book 1 (Carl Fischer)
	10 Suzuki	Andantino, arr. Mooney PF/VC	Suzuki Cello School, Vol. 1 (Alfred) ⊕
B	1 Rodgers & Hammerstein	Edelweiss (from <i>The Sound of Music</i>), arr. Bullard	Cello Exam Pieces 2020–2023, Grade 1 (ABRSM)
	2 Schubert	Wiegenlied, D. 498, arr. Blackwell	Cello Exam Pieces 2020–2023, Grade 1 (ABRSM)
	3 Trad. Irish	Star of the County Down, arr. Bullard	Cello Exam Pieces 2020–2023, Grade 1 (ABRSM)
	4 T. H. Bayly	Long, Long Ago, arr. Suzuki & Mooney PF/VC	Suzuki Cello School, Vol. 1 (Alfred) ⊕
	5 Kathy & David Blackwell	Rocking Horse PF/VC	Cello Time Joggers (OUP) ⊕
	6 Carse	A Little Reverie	Carse: Two Short Pieces (Stainer & Bell)
	7 Katherine & Hugh Colledge	Full Moon (No. 22 from <i>Waggon Wheels</i>)	Katherine & Hugh Colledge: Waggon Wheels for Cello (Boosey & Hawkes)
	8 Thomas Gregory	Alpine Waltz	Vamoosh Cello, Book 2 (Vamoosh) ⊕
	9 Lully	Ariette, arr. Feuillard	Le jeune violoncelliste, Vol. 1A (Edition Delrieu)
	10 Trad. English	Scarborough Fair, arr. Koepen <i>upper part</i> PF/VC	Cello Method: Tune Book 1 (Schott)
C	1 James MacMillan	March (No. 1 from <i>Northern Skies</i>)	Cello Exam Pieces 2020–2023, Grade 1 (ABRSM)
	2 Sheila Nelson	Flag Dance	Cello Exam Pieces 2020–2023, Grade 1 (ABRSM)
	3 Trad. American	Turkey in the Straw, arr. Blackwell	Cello Exam Pieces 2020–2023, Grade 1 (ABRSM)
	4 Benoy & L. Burrowes	Victory March <i>upper part</i> DUET	The First-Year Violoncello Method (Novello)
	5 Alan Bullard	Hungarian Dance (from <i>Party Time!</i>)	Alan Bullard: Party Time! for Cello (ABRSM)
	6 Katherine & Hugh Colledge	Lollipop Man (No. 26 from <i>Waggon Wheels</i>)	Katherine & Hugh Colledge: Waggon Wheels for Cello (Boosey & Hawkes)
	7 Thomas Gregory	Fiery Fiddler <i>with repeats</i>	Vamoosh Cello, Book 1 (Vamoosh) ⊕
	8 Edward Huws Jones	Toodle-Pip (No. 18 from <i>Ten O'Clock Rock</i>)	Edward Huws Jones: Ten O'Clock Rock for Cello (Boosey & Hawkes) ⊕
	9 Trad. American	Pick a Bale of Cotton, arr. K. & D. Blackwell <i>upper part</i> DUET	Cello Time Runners (OUP)
	10 Trad. Congolese	Banaha, arr. Bruce & Wells	More Time Pieces for Cello, Vol. 1 (ABRSM)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 18

	RANGE	REQUIREMENTS
SCALES		
G, D majors <i>starting on open strings</i>	1 oct.	separate bows <i>or</i> slurred (2 quavers to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
A natural minor		
C major	2 oct.	
ARPEGGIOS		
G, D majors <i>starting on open strings</i>	1 oct.	separate bows; even notes
A minor		
C major	2 oct.	

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 95

GRADE 2

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1	Carse Minuet (from <i>The Fiddler's Nursery</i>), trans. Max	Cello Exam Pieces 2020–2023, Grade 2 (ABRSM)
	2	Purcell Come, ye Sons of Art, arr. Black & Harris	Cello Exam Pieces 2020–2023, Grade 2 (ABRSM)
	3	Trad. English Parson's Farewell (from <i>The English Dancing Master</i>), arr. Blackwell	Cello Exam Pieces 2020–2023, Grade 2 (ABRSM)
	4	Anon. Hornpipe, arr. Lengyel & Pejtsik	Violoncello Music for Beginners, Vol. 1 (Editio Musica Budapest)
	5	J. S. Bach Air (from <i>Mer hahn en neue Oberkeet, 'Peasant Cantata'</i> , BWV 212), arr. Bruce & Wells	More Time Pieces for Cello, Vol. 1 (ABRSM)
	6	Trad. Finnish Taivas on sininen ja valkoinen (The Sky is Blue and White), arr. Bruce & Wells	More Time Pieces for Cello, Vol. 1 (ABRSM)
	7	J. S. Bach Minuet No. 2, arr. Suzuki & Mooney PF/VC	Suzuki Cello School, Vol. 1 (Alfred) ⊕
	8	Handel Gavotte, arr. Erhart-Schwertmann <i>upper part; DC to b. 8</i> DUET	First Duet Album for Two Cellos (Doblinger)
	9	Haydn Minuet and Trio, arr. Nelson <i>without DC</i>	Piece by Piece 1 for Cello (Boosey & Hawkes)
	10	Haydn Finale: Scherzo, arr. Pejtsik <i>upper part</i> DUET	Violoncello Duets, Vol. 1 (Editio Musica Budapest)
B	1	Bart As long as he needs me (from <i>Oliver!</i>), arr. Iles	Cello Exam Pieces 2020–2023, Grade 2 (ABRSM)
	2	L. Lebell Ballade (No. 7 from <i>Eight Very Easy Pieces</i>)	Cello Exam Pieces 2020–2023, Grade 2 (ABRSM)
	3	Trad. Irish Down by the salley gardens, arr. Bullard	Cello Exam Pieces 2020–2023, Grade 2 (ABRSM)
	4	Katherine & Hugh Colledge Sweet Dreams (No. 13 from <i>Fast Forward</i>)	Katherine & Hugh Colledge: Fast Forward for Cello (Boosey & Hawkes)
	5	Marie Dare Serenade	Marie Dare: Serenade & Valse (Schott) <i>or</i> Cellissimo: Arietta (Schott)
	6	Schlemüller Lied (No. 1 from <i>Six Easy Concert Pieces</i> , Op. 12)	Cellissimo: Arietta (Schott) <i>or</i> Schlemüller: Six Easy Concert Pieces for Cello, Op. 12 (Schott)
	7	Krogmann The Little Prince, arr. Sassmannshaus PF/VC	Cello Recital Album, Vol. 1 (Bärenreiter)
	8	Mancini & Mercer Moon River, arr. Davies	Short Cello Pieces (Bosworth)
	9	Alan Menken & Ashman Beauty & the Beast, arr. Davies	Short Cello Pieces (Bosworth)
	10	Trad. Greensleeves, arr. Nelson <i>upper part</i> DUET	Tunes You Know 1 for Cello Duet (Boosey & Hawkes)
C	1	Barbera, Hanna & Curtin The Flintstones, arr. Iles	Cello Exam Pieces 2020–2023, Grade 2 (ABRSM)
	2	M. Hajdu Allegro (No. 2 from <i>Two Pieces</i>)	Cello Exam Pieces 2020–2023, Grade 2 (ABRSM)
	3	Trad. Irish Staten Island, arr. Bullard	Cello Exam Pieces 2020–2023, Grade 2 (ABRSM)
	4	Anon. Hi! Says the Blackbird, arr. Waterfield & Beach American	O Shenandoah! for Cello (Faber)
	5	Arlen & Harburg We're off to see the wizard (from <i>The Wizard of Oz</i>), arr. Passchier, Hussey & Sebba PF/VC	Abacadabra Cello (Third Edition) (Collins Music) ⊕
	6	Kathy & David Blackwell Mexican Fiesta PF/VC	Cello Time Runners (OUP) ⊕
	7	Mary Cohen Hoe Down (No. 7 from <i>Dance Duets</i>) <i>upper part</i> DUET	Mary Cohen: Dance Duets for Cello (Faber)
	8	Katherine & Hugh Colledge The Ceilidh (No. 21 from <i>Fast Forward</i>)	Katherine & Hugh Colledge: Fast Forward for Cello (Boosey & Hawkes)
	9	Thomas Gregory Smooth Operator	Vamoosh Cello, Book 2 (Vamoosh) ⊕
	10	Tim Wells Happy Places	More Time Pieces for Cello, Vol. 1 (ABRSM)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 18

	RANGE	REQUIREMENTS
SCALES		
F, A, B \flat majors		
G, D minors <i>starting on open strings</i> (natural <i>or</i> harmonic <i>or</i> melodic, at candidate's choice)	1 oct.	separate bows <i>or</i> slurred (2 quavers to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
C, G majors	2 oct.	
ARPEGGIOS		
F, G, A, B \flat majors		
G, D minors <i>starting on open strings</i>	1 oct.	separate bows; even notes
C major	2 oct.	

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 96

GRADE 3

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Aubert	Forlane (from <i>La reine des Péris</i>), arr. Blackwell <i>with 1st repeat</i>	Cello Exam Pieces 2020–2023, Grade 3 (ABRSM)
	2 Beethoven	Contredanse (No. 3 from <i>12 contredanses</i> , WoO 14), arr. Bullard	Cello Exam Pieces 2020–2023, Grade 3 (ABRSM)
	3 Anon.	Musette, BWV Anh. II 126, arr. Blackwell	Cello Exam Pieces 2020–2023, Grade 3 (ABRSM)
	4 Anon. English	Watkin's Ale, arr. Huws Jones <i>cello melody</i> PF/VC	The Fiddler Playalong Cello Collection (Boosey & Hawkes)
	5 Anon. French	Provençal Dance, arr. Doflein <i>upper part</i> DUET	Cello Method: Tune Book 2 (Schott)
	6 Cirri	Menuetto (3rd movt from <i>Sonata in C</i>)	Cirri: Cello Sonata in C (Schott) <i>or</i> Cirri: Three Sonatas for Cello (Heinrichshofen) <i>or</i> Cellissimo: Arietta (Schott)
	7 D. Gallo	Moderato, arr. Bruce & Wells	More Time Pieces for Cello, Vol. 1 (ABRSM)
	8 Gossec	Gavotte, arr. Suzuki & Mooney PF/VC	Suzuki Cello School, Vol. 2 (Alfred) ⊕
	9 Mozart	Contretanz in D, arr. Baechi	Melodien Grosser Meister (Hug Zurich)
	10 Trad. Scottish	De'il Among the Tailors, arr. Huws Jones SOLO OR PF ACCOMP.	Jigs, Reels & More (Boosey & Hawkes)
B	1 Arlen & Harburg	Over the Rainbow (from <i>The Wizard of Oz</i>), arr. Galliford & Neuburg	Cello Exam Pieces 2020–2023, Grade 3 (ABRSM)
	2 Rainer Mohrs	Arietta 2015	Cello Exam Pieces 2020–2023, Grade 3 (ABRSM)
	3 Tchaikovsky	Mélodie antique française (No. 16 from <i>Album pour enfants</i> , Op. 39), arr. Blackwell	Cello Exam Pieces 2020–2023, Grade 3 (ABRSM)
	4 Carse	Afloat (from <i>The Fiddler's Nursery</i>), trans. Max	Carse: The Fiddler's Nursery for Cello (Stainer & Bell)
	5 Katherine & Hugh Colledge	Miles Away (No. 17 from <i>Shooting Stars</i>)	Katherine & Hugh Colledge: Shooting Stars for Cello (Boosey & Hawkes)
	6 Grechaninov	On Winter's Eve, Op. 126b No. 6	Cellissimo: Arietta (Schott)
	7 Holst	Jupiter (No. 4 from <i>The Planets</i> , Op. 32), arr. Lanning	The Classic Experience for Cello (Cramer)
	8 Edward Jones	Glwysen, arr. Huws Jones <i>cello melody</i> PF/VC	The Fiddler Playalong Cello Collection (Boosey & Hawkes)
	9 Schumann	The Two Grenadiers, arr. Suzuki & Mooney PF/VC	Suzuki Cello School, Vol. 2 (Alfred) ⊕
	10 Smetana	Vltava, arr. Bruce & Wells	More Time Pieces for Cello, Vol. 1 (ABRSM)
C	1 Kathy & David Blackwell	Wild West	Cello Exam Pieces 2020–2023, Grade 3 (ABRSM)
	2 Pam Wedgwood	Hungarian Stomp (No. 2 from <i>Jazzin' About</i>)	Cello Exam Pieces 2020–2023, Grade 3 (ABRSM)
	3 Monty Norman	The James Bond Theme, arr. Iles	Cello Exam Pieces 2020–2023, Grade 3 (ABRSM)
	4 Katherine & Hugh Colledge	Stiffkey Blues (No. 15 from <i>Shooting Stars</i>)	Katherine & Hugh Colledge: Shooting Stars for Cello (Boosey & Hawkes)
	5 Thomas Gregory	Vamoose	Vamoosh Cello, Book 2 (Vamoosh) ⊕
	6 Roy McCormack	Take It Easy (No. 4 from <i>Let's Swing</i>)	Roy McCormack: Let's Swing for Cello (Spartan Press)
	7 Sheila Nelson	Toad in the Hole <i>upper part; without improvisation</i> PF/VC	Technitunes for Cello (Boosey & Hawkes) ⊕
	8 Satie	Chez le docteur, arr. Black & Harris	Time Pieces for Cello, Vol. 2 (ABRSM)

⊕ Accompaniment(s) published separately, see www.abrsm.org/syllabusclarifications

● Accompaniment printable from companion CD

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Ros Stephen	Transylvanian Stick Dance (No. 11 from <i>Cello Globetrotters</i>) PF/VC	Ros Stephen: Cello Globetrotters (OUP) ●
10 J. Strauss II	Russian March, arr. Huws Jones <i>cello melody; with grace notes in b. 40</i> PF/VC	The Fiddler Playalong Cello Collection (Boosey & Hawkes)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 18

	RANGE	REQUIREMENTS
SCALES		
A major		
C, A minors (harmonic <i>or</i> melodic, at candidate's choice)	1 oct.	separate bows <i>or</i> slurred (2 quavers to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
D, F, G majors		
D minor (harmonic <i>or</i> melodic, at candidate's choice)	2 oct.	
ARPEGGIOS		
A major		
C, A minors	1 oct.	separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice; even notes
D, F, G majors	2 oct.	
D minor		
CHROMATIC SCALE		
starting on D <i>open string</i>	1 oct.	separate bows; even notes

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 96–97

GRADE 4

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Anon. Hungarian	Saltus hungaricus, arr. Pejtsik	Cello Exam Pieces 2020–2023, Grade 4 (ABRSM)
	2 B. Marcello	Allegro (4th movt from <i>Sonata in G</i> , Op. 2 No. 6)	Cello Exam Pieces 2020–2023, Grade 4 (ABRSM)
	3 Giuseppe Chinzer	Allegro (3rd movt from <i>Sonata in G minor</i> , Op. 1 No. 6)	Cello Exam Pieces 2020–2023, Grade 4 (ABRSM)
	4 J. S. Bach	Menuett in D minor, arr. Pejtsik	Violoncello Music for Beginners, Vol. 3 (Editio Musica Budapest)
	5 Diabelli	Polonaise, arr. Pejtsik	Violoncello Music for Beginners, Vol. 3 (Editio Musica Budapest)
	6 Cirri	Allegro (1st movt from <i>Sonata in C</i>)	Cirri: Cello Sonata in C (Schott) <i>or</i> Cirri: Three Sonatas for Cello (Heinrichshofen) <i>or</i> Cellissimo: Arietta (Schott)
	7 attrib. Henry VIII	Pastime with good company, arr. Huws Jones <i>cello melody; incl. 2nd verse</i>	The Fiddler Playalong Cello Collection (Boosey & Hawkes)
	8 Rameau	Rigaudon (from <i>Pièces de clavecin</i>), arr. East	Play Baroque! (Stainer & Bell)
	9 Telemann	Air Trompette (from <i>Der getreue Musikmeister</i>), arr. East	Play Baroque! (Stainer & Bell)
	10 Ticcianti	Les hirondelles de Couperin (No. 6 from <i>Studies in Style and Technique</i> , Book 1)	Ticcianti: Studies in Style and Technique, Book 1 (OUP)
B	1 Hubicki*	Summer Song (No. 3 from <i>Three Summer Sketches</i>)	Cello Exam Pieces 2020–2023, Grade 4 (ABRSM)
	2 Gluck	Dance of the Blessed Spirits (from <i>Orfeo ed Euridice</i>), arr. Black & Harris	Cello Exam Pieces 2020–2023, Grade 4 (ABRSM)
	3 Tchaikovsky	Douce rêverie (No. 21 from <i>Album pour enfants</i> , Op. 39), arr. Bullard	Cello Exam Pieces 2020–2023, Grade 4 (ABRSM)
	4 Kathy & David Blackwell	Some Day	Cello Time Sprinters (OUP) ☉
	5 Elgar	Chanson de matin, arr. Lanning	The Classic Experience for Cello (Cramer)
	6 Järnefelt	Berceuse	Järnefelt: Berceuse (Chester)
	7 Nölck	Herbstblume (No. 6 from <i>Zehn Originalstücke</i> , Op. 116) <i>mute optional</i>	Nölck: Zehn Originalstücke, Op. 116 (Schott)
	8 Squire	Romance, Op. 5 No. 1	Squire: Romance (Stainer & Bell)
	9 Trowell	Arioso (No. 7 from <i>12 morceaux faciles</i> , Op. 4)	Trowell: Six Easy Concert Pieces, Op. 4/7–12 (Schott) <i>or</i> Best of Cello Classics (Schott)
10 Henry Wood	Tom Bowling (from <i>Fantasia on British Sea Songs</i>), arr. Bruce & Wells	More Time Pieces for Cello, Vol. 2 (ABRSM)	
C	1 Howard Blake	Dance of the Snowmen (No. 3 from <i>The Snowman Suite</i>), arr. Legg & Gout	Cello Exam Pieces 2020–2023, Grade 4 (ABRSM)
	2 C. Collins & F. W. Leigh	My Old Man, arr. Legg & Gout	Cello Exam Pieces 2020–2023, Grade 4 (ABRSM)
	3 Grieg	Anitras dans (from <i>Peer Gynt, Suite No. 1</i> , Op. 46), arr. Blackwell	Cello Exam Pieces 2020–2023, Grade 4 (ABRSM)
	4 Kathy & David Blackwell	Russian Wedding	Cello Time Sprinters (OUP) ☉
	5 Bock	If I Were a Rich Man (from <i>Fiddler on the Roof</i>), arr. Legg & Gout	Play Showtime for Cello (Faber)
	6 Gershwin	Let's Call the Whole Thing Off, arr. Gout	Play Gershwin for Cello (Faber)
	7 Grainger	Shepherd's Hey, arr. Bruce & Wells	More Time Pieces for Cello, Vol. 2 (ABRSM)

☉ Accompaniment(s) published separately, see www.abrsm.org/syllabusclarifications

☪ Accompaniment printable from companion CD

* Originally published under the name of Lovell

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8 G. M. Rodríguez	La cumparsita, arr. Huws Jones <i>cello melody</i>	The Fiddler Playalong Cello Collection (Boosey & Hawkes)
9 Ros Stephen	Dancing in Odessa (No. 4 from <i>Cello Globetrotters</i>)	Ros Stephen: Cello Globetrotters (OUP) ●
10 C. Webster	Scherzo, arr. Suzuki	Suzuki Cello School, Vol. 3 (Alfred) ☉

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 18

	RANGE	REQUIREMENTS
SCALES		
E♭, F, A, B♭ majors C, D, G minors (harmonic <i>or</i> melodic, at candidate's choice)	2 oct.	separate bows <i>or</i> slurred (2 beats to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
ARPEGGIOS		
E♭, F, A, B♭ majors C, D, G minors	2 oct.	separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice; even notes
DOMINANT SEVENTHS (resolving on tonic)		
in the key of G <i>starting on bottom D</i>	1 oct.	separate bows; even notes
in the key of C <i>starting on open string G</i>		
CHROMATIC SCALES		
starting on D <i>bottom D</i>	1 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice; even notes
starting on G <i>open string</i>		

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 97

GRADE 5

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1	Passionei Allegro (2nd movt from <i>Sonata in C</i> , Op.1 No.8)	Cello Exam Pieces 2020–2023, Grade 5 (ABRSM)
	2	Boismortier Aria (2nd movt from <i>Sonata in G minor</i> , Op.26 No.5)	Cello Exam Pieces 2020–2023, Grade 5 (ABRSM)
	3	Vivaldi Allegro (4th movt from <i>Sonata in E minor</i> , RV 40)	Cello Exam Pieces 2020–2023, Grade 5 (ABRSM)
	4	B. Bernardi Sonata in G minor <i>upper part; complete</i>	9 Sonate facili (Editio Musica Budapest)
	5	Boccherini Minuet, arr. Suzuki <i>without DC</i>	Suzuki Cello School, Vol. 3 (Alfred) ©
	6	Bréval Allegro (1st movt from <i>Sonata No.1 in C</i>)	Bréval: Sonata No.1 in C (Stainer & Bell) <i>or</i> Bréval: Sonata in C, arr. Schroeder (IMC) <i>or</i> Best of Cello Classics (Schott)
	7	Caldara Presto (4th movt from <i>Sonata in D</i>)	Caldara: Sonata in D (Schott)
	8	Haydn Scherzando (1st movt from <i>Trio in G</i> , Hob. XI:70), arr. Pejtsik	Cello & Piano 1 (Editio Musica Budapest)
	9	B. Marcello Allegro (2nd movt from <i>Sonata in E minor</i> , Op.2 No.2)	B. Marcello: Sonata in E minor (Stainer & Bell) <i>or</i> B. Marcello: Six Sonatas, Op.2 (Peters)
	10	S. Paxton Allegro moderato (1st movt from <i>Sonata in G</i> , Op.3 No.1), arr. Buschmann	S. Paxton: Two Sonatas from Op.3 (Simrock)
B	1	Bridge Spring Song	Cello Exam Pieces 2020–2023, Grade 5 (ABRSM)
	2	Nölck Legende (No.4 from <i>Zehn Originalstücke</i> , Op.116) <i>mute optional</i>	Cello Exam Pieces 2020–2023, Grade 5 (ABRSM)
	3	Trowell Chanson villageoise (No.11 from <i>12 morceaux faciles</i> , Op.4)	Cello Exam Pieces 2020–2023, Grade 5 (ABRSM)
	4	Borodin Nocturne (from <i>String Quartet No.2</i>), arr. Lanning	Classic Experience Encores for Cello (Cramer)
	5	Flotow M'appari (from <i>Martha</i>), arr. B. & R. De Smet	Cello Canto (Fentone)
	6	Goltermann Marche funèbre (No.2 from <i>Sechs tonbilder</i> , Op.97)	Cellissimo: Arietta (Schott) <i>or</i> Best of Cello Classics (Schott)
	7	Mendelssohn Consolation, arr. Amsco	Cello Solos (Amsco)
	8	Pergolesi Nina, arr. Pejtsik	Violoncello Music for Beginners, Vol.3 (Editio Musica Budapest)
	9	Schubert Ständchen (from <i>Schwanengesang</i>), arr. Bruce & Wells	More Time Pieces for Cello, Vol.2 (ABRSM)
	10	Tchaikovsky Chanson triste (No.2 from <i>12 morceaux</i> , Op.40), arr. Legg & Gout	Learning the Tenor Clef (Faber)
C	1	Marie Dare Echoes <i>mordent optional in b. 32</i>	Cello Exam Pieces 2020–2023, Grade 5 (ABRSM)
	2	Janáček Three Moravian Folk Songs, arr. Harrison <i>complete</i>	Cello Exam Pieces 2020–2023, Grade 5 (ABRSM)
	3	E. Pütz Stomping Boys (No.8 from <i>Short Stories</i>)	Cello Exam Pieces 2020–2023, Grade 5 (ABRSM)
	4	Jonathan Cole Elegy	Spectrum for Cello (ABRSM)
	5	Gershwin Summertime (from <i>Porgy and Bess</i>), arr. Gout	Play Gershwin for Cello (Faber)
	6	Jacob Robots' March	More Time Pieces for Cello, Vol.2 (ABRSM)
	7	James MacMillan Sabre Dance (No.6 from <i>Northern Skies</i>)	James MacMillan: Northern Skies (Boosey & Hawkes)
	8	Trad. Irish The Frieze Breeches, arr. Davis <i>SOLO</i>	Irish Folk Tunes for Cello (Schott)
	9	Villoldo El Choclo, arr. Speckert	Tango Classics for Cello (Bärenreiter)
	10	Pam Wedgwood Survivor (from <i>After Hours</i>)	Pam Wedgwood: After Hours for Cello (Faber)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 18

	RANGE	REQUIREMENTS
SCALES		
E♭, E, A♭, A majors	2 oct.	separate bows <i>or</i> slurred (2 beats to a bow), at examiner's choice;
E, G, A minors (harmonic <i>or</i> melodic, at candidate's choice)		
C major	3 oct.	even notes <i>or</i> long tonic, at candidate's choice
ARPEGGIOS		
E♭, E, A♭, A majors	2 oct.	separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice;
E, G, A minors		
C major	3 oct.	even notes
DOMINANT SEVENTHS (resolving on tonic)		
in the key of B♭	1 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice;
in the keys of F and G	2 oct.	
DIMINISHED SEVENTHS		
starting on C <i>open string</i>	1 oct.	separate bows;
starting on G <i>open string</i>		
CHROMATIC SCALES		
starting on C, C♯ and D	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice;
		even notes

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 98

GRADE 6


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

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 J. S. Bach	Menuet 1 and Menuet 2 (from <i>Suite No. 1 in G</i> , BWV 1007) SOLO	J. S. Bach: Six Suites for Violoncello Solo (Bärenreiter <i>or</i> Peters <i>or</i> Urtext)
	2 Boismortier	Allemanda (1st movt from <i>Sonata in G minor</i> , Op. 26 No. 5) upper part in single edn	Boismortier: Sonata in G minor, Op. 26 No. 5 (Schott) <i>or</i> Famous Original Pieces for Violoncello and Piano (Schott)
	3 B. Marcello	Allegro (4th movt from <i>Sonata in C</i> , Op. 2 No. 5)	Famous Original Pieces for Violoncello and Piano (Schott) <i>or</i> B. Marcello: Six Sonatas, Op. 2 (Peters)
	4 Boni	Allegro (1st movt from <i>Sonata in F</i> , Op. 1 No. 5) ornamentation optional	Cello & Piano 2 (Editio Musica Budapest)
	5 De Fesch	Siciliano and Allemanda (1st and 2nd movts from <i>Sonata in D minor</i> , Op. 8 No. 3)	De Fesch: Cello Sonatas, Op. 8 Nos. 4 & 3 (Peters) <i>or</i> Best of Cello Classics (Schott)
	6 D. Gabrielli	Grave and Allegro (1st and 2nd movts from <i>Sonata in A</i>)	D. Gabrielli: The Complete Works for Violoncello (Bärenreiter)
	7 Jean Baptiste Loeillet	Gavotte und Musette, arr. Rapp	Melodies by Old Masters for Young Cellists, Vol. 2 (Schott)
	8 Pergolesi	Allegro (2nd movt from <i>Sinfonia in F</i>)	Ten Italian Sonatas for Cello and Continuo (Ricordi)
	9 A. Scarlatti	Allegretto (2nd movt from <i>Sonata No. 2 in C minor</i>)	A. Scarlatti: Three Sonatas for Cello (G. Schirmer)
	10 Telemann	Largo and Allegro (3rd and 4th movts from <i>Sonata in D</i> , TWV 41:D6)	Telemann: Sonata in D, TWV 41:D6 (Bärenreiter) <i>or</i> Cello & Piano 1 (Editio Musica Budapest)
B	1 Cui	Orientale (No. 9 from <i>Kaleidoscope</i> , Op. 50)	Cello Solos (Amsco)
	2 Davidoff	Romance sans paroles, Op. 23	Davidoff: Romance sans paroles (Schott)
	3 Goltermann	Notturmo (No. 3 from <i>Quatre morceaux caractéristiques</i> , Op. 43)	Cellissimo: Appassionato (Schott)
	4 Grieg	Intermezzo, EG 115	Principal Cello (ABRSM)
	5 attrib. Paradis	Sicilienne, arr. Gout & Legg <i>or</i> arr. Dushkin	Paradis: Sicilienne for Violin <i>or</i> Cello (Schott) <i>or</i> Learning the Tenor Clef (Faber)
	6 Romberg	Allegro non troppo (1st movt from <i>Sonata in E minor</i> , Op. 38 No. 1), arr. Jansen cello 1 part in Alfred edn	Romberg: Sonata in E minor, Op. 38 No. 1 (Dowani <i>or</i> IMC) <i>or</i> Solos for Young Cellists, Vol. 3 (Alfred)
	7 Saint-Saëns	Romance in F, Op. 36	Saint-Saëns: Romance, Op. 36 (IMC) <i>or</i> P. 10 from Saint-Saëns: The Complete Shorter Works (Faber)
	8 Sibelius	Romance (No. 2 from <i>Four Pieces</i> , Op. 78)	Sibelius: Romance, Op. 78 No. 2 (Hansen)
	9 Tchaikovsky	Valse sentimentale, Op. 51 No. 6, arr. Rose	Tchaikovsky: Valse Sentimentale, Op. 51 No. 6 (IMC) <i>or</i> Cello & Piano 1 (Editio Musica Budapest)
	10 Villa-Lobos	Song of the Black Swan	Steven Isserlis's Cello World (Faber) <i>or</i> Julian Lloyd Webber: Cello Song (Chester)
C	1 Adorian	Spanish Dance (No. 1 from <i>Serenade Basque</i>)	Solos for Young Cellists, Vol. 3 (Alfred)
	2 Bartók	Joc cu băță and Buciumeana (Nos. 1 and 4 from <i>Romanian Folk Dances</i>), trans. Silva	Bartók: Romanian Folk Dances for Cello (Universal)
	3 Bunting	Dance Caprice	Principal Cello (ABRSM)
	4 Adriana Figueroa Mañas	Pieza No. 1 (from <i>Tres piezas en clave de tango</i>)	Adriana Figueroa Mañas: Tres piezas en clave de tango (Hildegard)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
5 Glazunov	Sérénade espagnole (No. 2 from <i>Deux morceaux</i> , Op. 20)	Glazunov: Sérénade espagnole, Op. 20 No. 2 (Belaieff <i>or</i> IMC)
6 Hindemith	Lebhaft (No. 3 from <i>Drei leichte stücke</i>)	Cellissimo: Arietta (Schott)
7 Julian Jacobson	Hip Hip Bourrée	Unbeaten Tracks for Cello (Faber)
8 Kabalevsky	March (No. 2 from <i>Five Studies in Major and Minor</i>) SOLO	Kabalevsky: Five Studies in Major and Minor, Op. 67 (Peters) <i>or</i> Kabalevsky: Five Etudes in Major and Minor Keys, Op. 68 (Sikorski)
9 Aaron Minsky	Varsity Days (No. 1 from <i>Pop Goes the Cello</i>) SOLO	Aaron Minsky: Pop Goes the Cello (OUP)
10 Squire	Danse rustique, Op. 20 No. 5	Squire: Danse rustique, Op. 20 No. 5 (Stainer & Bell)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 18

	RANGE	REQUIREMENTS
SCALES		
F, B majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	separate bows <i>or</i> slurred (2 beats to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
C, D majors and minors (minors harmonic <i>and</i> melodic)	3 oct.	
SCALE IN THUMB POSITION		
D major <i>starting with thumb on D string:</i> 	1 oct.	separate bows; even notes <i>or</i> long tonic, at candidate's choice
ARPEGGIOS		
F, B majors and minors	2 oct.	separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice; even notes
C, D majors and minors	3 oct.	
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of F, G, B \flat and E	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice; even notes
DIMINISHED SEVENTHS		
starting on C, D, F and B	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice; even notes
CHROMATIC SCALES		
starting on C, D, F and B	2 oct.	separate bows <i>or</i> slurred (6 notes to a bow), at examiner's choice; even notes
DOUBLE-STOP SCALE IN BROKEN STEPS		
in sixths, in C major	1 oct.	see page 14

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 99

GRADE 7


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

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Alborea	Adagio <i>and</i> Vivace (3rd <i>and</i> 4th movts from <i>Sonata in C</i>)	Alborea: Sonata C-Dur (Doblinger)
	2 J. C. F. Bach	Rondeaux (2nd movt from <i>Sonata in G</i>)	J. C. F. Bach: Sonata in G for Violoncello (Bärenreiter)
	3 J. S. Bach	Bourrée 1 <i>and</i> Bourrée 2 (from <i>Suite No. 3 in C</i> , BWV 1009) SOLO	J. S. Bach: Six Suites for Violoncello Solo (Bärenreiter or Peters or Peters Urtext)
	4 Cervetto	Allo moderato (2nd movt from <i>Sonata in A minor</i> , Op. 2 No. 5) <i>upper part</i>	Cervetto: Two Sonatas, Op. 2 Nos. 9 & 5 (Bärenreiter)
	5 F. Couperin	Siciliène <i>and</i> Air de diable (2nd <i>and</i> 5th movts from <i>Pièces en concert</i>)	F. Couperin: Pièces en concert (Leduc) or Solos for Young Cellists, Vol. 5 (Alfred)
	6 B. Marcello	Adagio <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonata in G</i> , Op. 2 No. 6)	B. Marcello: Six Sonatas, Op. 2 (Peters)
	7 Platti	Adagio <i>and</i> Presto (3rd <i>and</i> 4th movts from <i>Sonata quarta</i>)	Ten Italian Sonatas for Cello and Continuo (Ricordi)
	8 Telemann	Scherzo, arr. Rapp	Melodies by Old Masters for Young Cellists, Vol. 2 (Schott)
	9 Ticciati	Toccata (No. 5 from <i>Studies in Style and Technique</i> , Book 3) SOLO	Ticciati: Studies in Style and Technique, Book 3 (OUP)
	10 Vivaldi	Allegro (2nd movt from <i>Sonata in B♭</i> , RV 46)	Vivaldi: Two Sonatas, RV 40 & RV 46 (Bärenreiter) or Vivaldi: Complete Sonatas for Violoncello (Bärenreiter)
B	1 L. Berkeley	Andantino, Op. 21 No. 2a	L. Berkeley: Andantino for Cello, Op. 21 No. 2a (Chester)
	2 Borodin	Serenade in G, arr. Stutschewsky & Thaler	Borodin: Serenade in G (Peters)
	3 Fauré	Sicilienne, Op. 78	Fauré: Sicilienne, Op. 78 (Cramer) or Cellissimo: Appassionato (Schott)
	4 Mendelssohn	Lied ohne Worte, Op. 109	Mendelssohn: Song without Words, Op. 109 (Schott or Bärenreiter) or Cellissimo: Appassionato (Schott)
	5 Saint-Saëns	Le cygne (from <i>The Carnival of the Animals</i>)	Cellissimo: Appassionato (Schott) or Saint-Saëns: Le cygne, for Cello (Durand) or Saint-Saëns: The Complete Shorter Works (Faber)
	6 Goltermann	Andantino (2nd movt from <i>Concerto No. 4 in G</i> , Op. 65)	Goltermann: Concerto No. 4 in G, Op. 65 (IMC)
	7 Lisznyi-Szabó	Ősz (Autumn)	Lisznyi-Szabó: Ősz (Autumn) (Editio Musica Budapest)
	8 Moeran	Prelude	Moeran: Prelude for Cello (Novello)
	9 Pachulski	Chanson triste (No. 3 from <i>Trois morceaux</i> , Op. 4)	Principal Cello (ABRSM)
	10 Trad. Scottish	I'll Bid My Heart Be Still, arr. Clarke	Rebecca Clarke: Shorter Pieces for Cello (OUP)
C	1 Adorian	Poème (No. 2 from <i>Serenade Basque</i>)	Solos for Young Cellists, Vol. 3 (Alfred)
	2 Arensky	Petite ballade, Op. 12 No. 1	Arensky: Petite ballade & Danse capricieuse, Op. 12 (Fountayne Editions)
	3 A. Beach	Berceuse, Op. 40 No. 2	A. Beach: Five Pieces for Cello and Piano (Hildegard)
	4 Granados	Andaluza (No. 5 from <i>12 Danzas Españolas</i>) <i>following main line</i>	Granados: Danza Española No. 5, Andaluza for Cello (Unión Musical Ediciones)
	5 Járdányi	Sonatina <i>complete</i>	Járdányi: Sonatina for Cello (Editio Musica Budapest)
	6 Nicola LeFanu	Prelude SOLO	Spectrum for Cello (ABRSM)
	7 Douglas Mason	Freefall	Douglas Mason: Freefall for Violoncello (Recital Music)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8 Aaron Minsky	The Train Whistle (No.1 from <i>Ten American Cello Etudes</i>) <small>SOLO</small>	Aaron Minsky: Ten American Cello Etudes (OUP)
9 Musorgsky, arr. Rachmaninoff	Gopak (from <i>Sorochintsky Fair</i>), arr. Rémy <i>with ossia in b. 43</i>	Cellowise 2 (Spartan Press)
10 Squire	Gavotte humoristique, Op.6	Principal Cello (ABRSM)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 18

	RANGE	REQUIREMENTS
SCALES		
D \flat /C \sharp , E \flat , E, F majors and minors (minors harmonic <i>and</i> melodic)	3 oct.	separate bows <i>or</i> slurred (2 beats to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
SCALES IN THUMB POSITION		
D major and minor starting with thumb on D string:  (minor harmonic <i>and</i> melodic)	1 oct.	separate bows <i>or</i> slurred (2 beats to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
ARPEGGIOS		
D \flat /C \sharp , E \flat , E, F majors and minors	3 oct.	separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice; even notes
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of F \sharp , A \flat , A and B \flat	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice; even notes
DIMINISHED SEVENTHS		
starting on C \sharp , E \flat , E and F	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice; even notes
CHROMATIC SCALES		
starting on C \sharp , E \flat , E and F	2 oct.	separate bows <i>or</i> slurred (12 notes to a bow), at examiner's choice; even notes
DOUBLE-STOP SCALE IN BROKEN STEPS		
in sixths, in E \flat major	1 oct.	see page 14

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 100

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 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 J. C. F. Bach	Allegro (2nd movt from <i>Sonata in A</i>)	J. C. F. Bach: Sonata in A for Violoncello (Amadeus)
	2 J. S. Bach	Prélude (from <i>Suite No.1 in G</i> , BWV 1007) SOLO	J. S. Bach: Six Suites for Violoncello Solo (Bärenreiter or Peters or Peters Urtext)
	3 J. S. Bach	Adagio <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonata No.2 in D</i> , BWV 1028)	Pp. 7–8 from J. S. Bach: Three Gamba Sonatas, BWV 1027–1029 (Henle)
	4 Boccherini	Rondo, trans. Bazelaire	Boccherini: Rondo (Leduc)
	5 H. Eccles	Präludium <i>and</i> Courante (1st <i>and</i> 2nd movts from <i>Sonata in G minor</i>)	H. Eccles: Sonata in G minor (Schott)
	6 Geminiani	Andante <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonata in C</i> , Op.5 No.3)	Geminiani: Six Sonatas for Cello, Op.5, Vol. 1 (UT Orpheus) or Geminiani: Six Sonatas, Op.5 (Peters)
	7 M. G. Monn	Allegro (1st movt from <i>Concerto in G minor</i>), arr. Schoenberg	M. G. Monn: Concerto in G minor (Universal)
	8 Telemann	Lento <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonata in D</i> , TWV 41:D6)	Telemann: Sonata in D, TWV 41:D6 (Bärenreiter) or Cello & Piano 1 (Editio Musica Budapest)
	9 Vivaldi	Allemanda (2nd movt from <i>Sonata in G minor</i> , RV 42)	Vivaldi: Complete Sonatas for Violoncello (Bärenreiter)
	10 Vivaldi	Allegro non molto (Andante) (1st movt from <i>Concerto in C minor</i> , RV 401)	Vivaldi: Concerto in C minor, RV 401 (Ricordi)
B	1 Arensky	Chant triste (No.3 from <i>Quatre morceaux</i> , Op.56), arr. Pejtsik	Cello & Piano 2 (Editio Musica Budapest)
	2 Bloch	Prayer (No.1 from <i>From Jewish Life</i>)	Bloch: Prayer for Cello (Carl Fischer) or Bloch: Music for Cello and Piano (Carl Fischer)
	3 Borowski	Adoration, arr. Wells	Principal Cello (ABRSM)
	4 Bosanquet	Élégie in memoriam Joan Dickson	Bosanquet: Élégie for Cello (SJ Music)
	5 Brahms	Allegretto quasi menuetto and Trio (2nd movt from <i>Sonata in E minor</i> , Op.38)	Brahms: Sonata in E minor, Op.38 (Wiener Urtext or Peters)
	6 Delius	Romance	Delius: Works for Cello and Piano, Vol. 31c (Boosey & Hawkes)
	7 Fauré	Élégie, Op.24	Fauré: Élégie, Op.24 (UMP)
	8 Le Beau	Romanze, Op.24 No.1	Le Beau: Five Pieces for Violoncello, Op.24 (Furore Verlag)
	9 W. Lloyd Webber	Nocturne	W. Lloyd Webber: Nocturne (Stainer & Bell)
	10 Rachmaninoff	Andante (3rd movt from <i>Sonata in G minor</i> , Op.19)	Rachmaninoff: Sonata in G minor, Op.19 (Boosey & Hawkes)
C	1 Beethoven	Scherzo (2nd movt from <i>Sonata in A</i> , Op.69)	Beethoven: Sonatas for Piano and Violoncello (Henle)
	2 Capuis	Presto (3rd movt from <i>V^a Sonata</i>)	Capuis: V ^a Sonata (Furore Verlag)
	3 Rebecca Clarke	Passacaglia on an Old English Tune	Rebecca Clarke: Shorter Pieces for Cello (OUP)
	4 Goens	Tarantelle, Op.24	Goens: Tarantelle, Op.24 (Editio Musica Budapest)
	5 Hubicki	Rigaudon	Principal Cello (ABRSM)
	6 Nikolay Kapustin	Elegy, Op.96	Nikolay Kapustin: Elegy, Op.96 (Schott)
	7 Aaron Minsky	Broadway (No.3 from <i>Ten American Cello Etudes</i>)	Aaron Minsky: Ten American Cello Etudes (OUP)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8 Prokofiev	Montagues and Capulets (from <i>Romeo and Juliet</i> , Op.64), arr. Rémy	Cellowise 2 (Spartan Press)
9 Saint-Saëns	Allegro appassionato, Op. 43	Saint-Saëns: Allegro appassionato, Op. 43 (Durand or Schott)
10 Mark Summer	Julie-O, arr. Cheney SOLO	Solos for Young Cellists, Vol. 5 (Alfred)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 18

	RANGE	REQUIREMENTS
SCALES		
F \sharp , G, A \flat /G \sharp , A, B \flat majors and minors (minors harmonic <i>and</i> melodic)	3 oct.	separate bows <i>or</i> slurred (7 notes to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
ARPEGGIOS		
F \sharp , G, A \flat /G \sharp , A, B \flat majors and minors	3 oct.	separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice; even notes
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of B, C, D \flat , D and E \flat	3 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice; even notes
DIMINISHED SEVENTHS		
starting on F \sharp , G, A \flat , A and B \flat	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice; even notes
CHROMATIC SCALES		
starting on F \sharp , G, A \flat , A and B \flat	3 oct.	separate bows <i>or</i> slurred (12 notes to a bow), at examiner's choice; even notes
DOUBLE-STOP SCALE IN PARALLEL		
in sixths, in C major	1 oct.	separate bows; even notes <i>or</i> long tonic, at candidate's choice
DOUBLE-STOP SCALES IN BROKEN STEPS		
in thirds, in G major <i>starting on bottom G</i>		
in octaves, in G major <i>starting one octave above bottom G</i>	1 oct.	see page 14

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 101

INITIAL GRADE

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Margery Dawe	Canada – Sleigh Ride (from <i>More Travel Tunes</i>)	Double Bass Exam Pack 2020–2023, Initial Grade (ABRSM)
	2 Sheila Nelson	Fish Cakes and Apple Pie	Double Bass Exam Pack 2020–2023, Initial Grade (ABRSM)
	3 Christopher Norton	New Toy (No. 9 from <i>Microjazz for Starters</i>)	Double Bass Exam Pack 2020–2023, Initial Grade (ABRSM)
	4 Catherine Elliott	Rondo Duo <i>upper part; ending at b. 24</i> PF/DB	The Essential String Method, Double Bass Book 2 (Boosey & Hawkes) ©
	5 Trad.	Twinkle Duet, arr. Elliott <i>upper part</i> PF/DB	The Essential String Method, Double Bass Book 2 (Boosey & Hawkes) ©
	6 Peter Furniss	Round and Round <i>starting at letter B</i>	No. 8 (not 8a) from In Concert: Brilliant Solos for Beginner Bass (Da Capo)
	7 Katrina Gordon	Twittering Sparrows (No. 7 from <i>Feathered Friends</i>)	Katrina Gordon: Feathered Friends (Recital Music)
	8 Trad.	Down by the station, arr. Elliott	Ready Steady Go (Bartholomew) ©
	9 Trad.	The Jolly Miller, arr. Elliott	Ready Steady Go (Bartholomew) ©
	10 Trad.	Miss Mary Mac, arr. Lillywhite, Marshall, Hussey & Sebba PF/DB	Abacadabra Double Bass, Book 1 (Collins Music) ©
B	1 Thomas Gregory	Silent Friends	Double Bass Exam Pack 2020–2023, Initial Grade (ABRSM)
	2 Edward Huws Jones	Gone for Good (No. 12 from <i>Ten O’Clock Rock</i>)	Double Bass Exam Pack 2020–2023, Initial Grade (ABRSM)
	3 Trad. Spiritual	All night, all day, arr. Iles	Double Bass Exam Pack 2020–2023, Initial Grade (ABRSM)
	4 Catherine Elliott	Swan Song	The Essential String Method, Double Bass Book 2 (Boosey & Hawkes) ©
	5 Peter Furniss	So Slow	No. 7 (not 7a) from In Concert: Brilliant Solos for Beginner Bass (Da Capo)
	6 Katrina Gordon	Flight of the Swallows (No. 5 from <i>Feathered Friends</i>)	Katrina Gordon: Feathered Friends (Recital Music)
	7 Thomas Gregory	Footprints in the Snow	Vamoosh Double Bass, Book 1 (Vamoosh) ©
	8 Sheila Nelson	Lullaby (No. 12 from <i>Right From the Start</i>), arr. Elliott <i>slurs optional</i>	Sheila Nelson: Right from the Start for Double Bass (Boosey & Hawkes)
	9 Sheila Nelson	Swingalong ‘E’ version PF/DB	P.18 from Tetratunes for Double Bass (Boosey & Hawkes) ©
	10 Trad. French	Au clair de la lune, arr. Lillywhite, Marshall, Hussey & Sebba PF/DB	Abacadabra Double Bass, Book 1 (Collins Music) ©
C	1 Edward Huws Jones	Ten O’Clock Rock (No. 9 from <i>Ten O’Clock Rock</i>)	Double Bass Exam Pack 2020–2023, Initial Grade (ABRSM)
	2 Peter Martin	Hop Scotch (No. 2 from <i>Child’s Play</i>)	Double Bass Exam Pack 2020–2023, Initial Grade (ABRSM)
	3 Peter Wilson	Bow Rock (No. 4 from <i>Stringpops 1</i>)	Double Bass Exam Pack 2020–2023, Initial Grade (ABRSM)
	4 Jan Faulkner	Bowling Along (No. 1 from <i>First Bass</i>) <i>slurs optional</i>	Jan Faulkner: First Bass (Recital Music)
	5 Jan Faulkner	Raggy Times (No. 4 from <i>First Bass</i>)	Jan Faulkner: First Bass (Recital Music)
	6 Thomas Gregory	Walk on Mars! <i>slides optional; observing DC, as in accomp.</i>	Vamoosh Double Bass, Book 1 (Vamoosh) ©

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7 Sheila Nelson	Don't Bother Me (No.13 from <i>Right From the Start</i>)	Sheila Nelson: Right from the Start for Double Bass (Boosey & Hawkes)
8 Sheila Nelson	Manchester United <i>'E' version; with 1st repeat</i> PF/DB	P. 28 from Tetratunes for Double Bass (Boosey & Hawkes) ©
9 Sheila Nelson	Off We Go! PF/DB	The Essential String Method, Double Bass Book 1 (Boosey & Hawkes) ©
10 Tony Osborne	Russian Circus	The Really Easy Bass Book (Faber)

SCALES: from memory; for further details (including examples) see pages 11, 14–15 & 19

	RANGE	REQUIREMENTS
SCALES		
D, A majors <i>starting on open strings</i>	a 6th	separate bows; even notes <i>or</i> long tonic, at candidate's choice
E minor <i>starting one octave above bottom E</i>	a 5th	separate bows; even notes

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 95

GRADE 1

THREE PIECES: one chosen by the candidate from each of the three Lists, **A, B and C**; for further details see pages 9–11

For a list clarifying the pieces that are in first or half position, see www.abrsm.org/syllabusclarifications.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Anon. German	The More the Merrier, arr. Elliott	Ready Steady Go (Bartholomew) ⊕
	2 E. P. Chédeville	March, arr. Close & Sassmannshaus <i>upper part</i> DUET	Early Start on the Double Bass, Vol. 2 (Bärenreiter)
	3 Rathgeber	Aria, arr. Close & Sassmannshaus <i>upper part</i> DUET	Early Start on the Double Bass, Vol. 2 (Bärenreiter)
	4 N. Chédeville	Gavotte, arr. Dehant	La Contrebasse classique, Vol. A (Combret)
	5 Caroline Emery & John Leach	Knocking on the Door	Bass is Best! Yorke Mini-Bass Book 1 (Yorke)
	6 Katrina Gordon	Penguin Parade (No. 6 from <i>Feathered Friends</i>)	Katrina Gordon: Feathered Friends (Recital Music)
	7 T. Morley	Now is the month of Maying, arr. Slatford & Bullard <i>in either key</i>	Time Pieces for Double Bass, Vol. 1 (ABRSM)
	8 C. Negri	Spagnoletta, arr. Magolt <i>with repeats</i>	Easy Concert Pieces for Double Bass, Vol. 1 (Schott)
	9 Sheila Nelson	Fiddler's Fancy (No. 19 from <i>Right from the Start</i>), arr. Elliott	Sheila Nelson: Right from the Start for Double Bass (Boosey & Hawkes)
	10 Suzuki	Allegretto	Suzuki Bass School, Vol. 1, Revised Edition (Alfred) ⊕
B	1 T. H. Bayly	Long, Long Ago, arr. Elliott	Ready Steady Go (Bartholomew) ⊕
	2 Christine Donkin	Evening Star (No. 2 from <i>Bass-Time Beginners</i>)	Christine Donkin: Bass-Time Beginners (Recital Music)
	3 Caroline Emery & Roger Steptoe	Sad Double Bass	Bass is Best! Yorke Mini-Bass Book 1 (Yorke)
	4 Mahler	Canon on 'Frère Jacques', arr. Hartley <i>upper part</i> DUET	Double Bass Solo 1, 2019 Edition (OUP)
	5 Christopher Norton	A Cool Day, adapted Elliott	Grade by Grade, Double Bass Grade 1 (Boosey & Hawkes)
	6 Tony Osborne	Bass Bridges of Paris	The Really Easy Bass Book (Faber)
	7 M. Reynolds	Morningtown Ride, arr. Lillywhite, Marshall, Hussey & Sebba <i>with repeat</i> PF/DB	Abracadabra Double Bass, Book 1 (Collins Music) ⊕
	8 Michael Rose	Ballad II	Time Pieces for Double Bass, Vol. 1 (ABRSM)
	9 Taki	Moon Over the Ruined Castle, arr. Suzuki	Suzuki Bass School, Vol. 2, Revised Edition (Alfred) ⊕
	10 Trad.	Hatikvah, arr. Elliott	The Essential String Method, Double Bass Book 3 (Boosey & Hawkes) ⊕
C	1 Steve Berry	A Little Blue <i>without improvisation</i>	Time Pieces for Double Bass, Vol. 1 (ABRSM)
	2 I. Carroll	Gigue (from <i>Five Simple Pieces</i>)	I. Carroll: Five Simple Pieces (Stainer & Bell)
	3 Peter Davey	Off to France in the Morning, arr. Lillywhite, Marshall, Hussey & Sebba PF/DB	Abracadabra Double Bass, Book 1 (Collins Music) ⊕
	4 Swann	The Hippopotamus Song, arr. Lillywhite, Marshall, Hussey & Sebba PF/DB	Abracadabra Double Bass, Book 1 (Collins Music) ⊕
	5 Christine Donkin	The Ogre's Dance (No. 1 from <i>Bass-Time Beginners</i>)	Christine Donkin: Bass-Time Beginners (Recital Music)
	6 Catherine Elliott	Carnival Waltz	The Essential String Method, Double Bass Book 3 (Boosey & Hawkes) ⊕
	7 Thomas Gregory	Fiery Fiddler <i>with repeats</i>	Vamoosh Double Bass, Book 1 (Vamoosh) ⊕
	8 Edward Huws Jones	Toodle-Pip (No. 18 from <i>Ten O'Clock Rock</i>), arr. Elliott	Grade by Grade, Double Bass Grade 1 (Boosey & Hawkes)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Tony Osborne	And Y Not	The Really Easy Bass Book (Faber)
10 Tony Osborne	Samba	The Really Easy Bass Book (Faber)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 19 Group 1 (first position) *or* Group 2 (half position), at candidate's choice – the examiner will ask which Group/position

GROUP 1	RANGE	REQUIREMENTS
SCALES		
C, D majors	a 6th	separate bows <i>or</i> slurred (2 quavers to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
G major	1 oct.	
A natural minor		
ARPEGGIOS		
G major	1 oct.	separate bows; even notes
A minor		

or

GROUP 2	RANGE	REQUIREMENTS
SCALES		
C major	a 6th	separate bows <i>or</i> slurred (2 quavers to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
F, B \flat majors	1 oct.	
A natural minor		
ARPEGGIOS		
F, B \flat majors	1 oct.	separate bows; even notes
A minor		

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 95

GRADE 2

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Beethoven	Eccossaise, arr. Elliott	Grade by Grade, Double Bass Grade 2 (Boosey & Hawkes)
	2 Trad. French	Song of the French Revolution, arr. Elliott	Grade by Grade, Double Bass Grade 2 (Boosey & Hawkes)
	3 Boccherini	Minuetto (from <i>String Quartet in C</i> , Op. 24 No. 4), arr. Slatford & Wells	Time Pieces for Double Bass, Vol. 1 (ABRSM)
	4 C. Graupner	Bourrée, arr. Magolt	Easy Concert Pieces for Double Bass, Vol. 1 (Schott)
	5 Handel	Gavotte, arr. Elliott <i>upper part</i> PF/DB	The Essential String Method, Double Bass Book 4 (Boosey & Hawkes) ©
	6 Trad.	Upon Paul's Steeple, arr. Nelson	The Essential String Method, Double Bass Book 4 (Boosey & Hawkes) ©
	7 Schumann	The Merry Peasant (The Happy Farmer) (from <i>Album for the Young</i> , Op. 68), arr. Elliott <i>or</i> arr. Suzuki	The Essential String Method, Double Bass Book 4 (Boosey & Hawkes) © <i>or</i> Suzuki Bass School, Vol. 2, Revised Edition (Alfred) ©
	8 Mozart	Passe-pied, arr. Dehant <i>with repeats</i>	La Contrebasse classique, Vol. A (Combret)
	9 C. Petzold	Minuet in D, BWV Anh. II 114, arr. Elliott	The Anna Magdalena Bach Notebook for Double Bass (Bartholomew) ©
	10 Schumann	Soldiers' March (from <i>Album for the Young</i> , Op. 68), arr. Hartley <i>upper part</i> DUET	Double Bass Solo 1, 2019 Edition (OUP)
B	1 Dvořák	Largo (from <i>Symphony No. 9, 'From the New World'</i>), arr. Mohrs	Easy Concert Pieces for Double Bass, Vol. 1 (Schott)
	2 Tchaikovsky	Swan Lake, arr. Mohrs	Easy Concert Pieces for Double Bass, Vol. 1 (Schott)
	3 Katrina Gordon	Hungry Old Owl (No. 10 from <i>Feathered Friends</i>)	Katrina Gordon: Feathered Friends (Recital Music)
	4 G. Nicks	The Little Sailor	Yorke Solos for Double Bass, Vol. 1 (Yorke) <i>or</i> Bass is Best! Yorke Mini-Bass Book 1 (Yorke)
	5 Tony Osborne	Procession of Kings (No. 8 from <i>The Double Bass Sings</i>)	Tony Osborne: The Double Bass Sings (Piper)
	6 Rodgers & Hammerstein	Edelweiss (from <i>The Sound of Music</i>), arr. Lillywhite, Marshall, Hussey & Sebba PF/DB	Abacadabra Double Bass, Book 1 (Collins Music) ©
	7 Michael Rose	Ballad I	Time Pieces for Double Bass, Vol. 1 (ABRSM)
	8 M. Stanfield & S. Barlow	Friday's Child, adapted Elliott	Grade by Grade, Double Bass Grade 2 (Boosey & Hawkes)
	9 Trad. English	Greensleeves, arr. Elliott	The Essential String Method, Double Bass Book 4 (Boosey & Hawkes) ©
	10 Trad. Welsh	All Through the Night, arr. Nelson <i>upper part</i> PF/DB	The Essential String Method, Double Bass Book 4 (Boosey & Hawkes) ©
C	1 Arlen & Harburg	We're off to see the wizard (from <i>The Wizard of Oz</i>), arr. Lillywhite, Marshall, Hussey & Sebba PF/DB	Abacadabra Double Bass, Book 1 (Collins Music) ©
	2 Keith Ramon Cole	Granite, adapted Elliott	Grade by Grade, Double Bass Grade 2 (Boosey & Hawkes)
	3 James Cruttenden	Blues in D (No. 3 from <i>Bow that Bass!</i>)	James Cruttenden: Bow that Bass! (Recital Music)
	4 Caroline Emery & Rodney Slatford	Dinosaur Dance	Bass is Best! Yorke Mini-Bass Book 1 (Yorke)
	5 Rodney Slatford	Welsh Hungarian Dance <i>lower part</i> DUET	Bass is Best! Yorke Mini-Bass Book 1 (Yorke)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
6 Thomas Gregory	Smooth Operator	Vamoosh Double Bass, Book 2 (Vamoosh) ©
7 Herz	Galoppe, arr. Slatford & Bullard	Time Pieces for Double Bass, Vol. 1 (ABRSM)
8 Giles Swayne	Lazybones	Time Pieces for Double Bass, Vol. 1 (ABRSM)
9 Christopher Norton	The Caretaker (No. 7 from <i>Microjazz for Double Bass</i>)	Christopher Norton: <i>Microjazz for Double Bass</i> (Boosey & Hawkes)
10 Trad.	March of the Kings, arr. Elliott SOLO OR PF ACCOMP.	The Essential String Method, Double Bass Book 4 (Boosey & Hawkes) ©

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 19

	RANGE	REQUIREMENTS
SCALES		
F, G, B \flat , D majors A, B minors (natural <i>or</i> harmonic, at candidate's choice)	1 oct.	separate bows <i>or</i> slurred (2 quavers to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
ARPEGGIOS		
F, G, B \flat majors A, B minors	1 oct.	separate bows; even notes

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 96

GRADE 3

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Aprile	Solfeggio No. 3, arr. Slatford & Bullard <i>upper part; ornamentation optional</i> PF/DB	Time Pieces for Double Bass, Vol. 1 (ABRSM)
	2 L. Couperin	Menuet de Poitou, arr. Slatford & Wells <i>without DC</i>	Time Pieces for Double Bass, Vol. 1 (ABRSM)
	3 attrib. J. S. Bach	First Minuet in D minor, BWV Anh. II 121, arr. Elliott <i>with 1st repeat</i>	The Anna Magdalena Bach Notebook for Double Bass (Bartholomew) ©
	4 Gerhard Deutschmann	Menuett and Trio	Yorke Solos for Double Bass, Vol. 1 (Yorke)
	5 Diabelli	Scherzo, arr. Dehant	La Contrebasse classique, Vol. A (Combre)
	6 Thomas Gregory	Big Dipper <i>upper part</i> PF/DB	Vamoosh Double Bass, Book 2 (Vamoosh) ©
	7 Haydn	Minuet and Trio, arr. Elliott	Grade by Grade, Double Bass Grade 3 (Boosey & Hawkes)
	8 Mozart	May Time, arr. Suzuki	Suzuki Bass School, Vol. 2, Revised Edition (Alfred) ©
	9 Verdi	Grand March (from <i>Aïda</i>), arr. Schofield	Amazing Solos for Double Bass (Boosey & Hawkes)
	10 Warlock	Basse-Danse (from <i>Capriol Suite</i>), arr. K. & J. Hartley	Subterranean Solos (Bartholomew) ©
B	1 Berbiguier	Andante grazioso, arr. Elliott <i>upper part</i> DUET	Grade by Grade, Double Bass Grade 3 (Boosey & Hawkes)
	2 Edward Jones	Glywsen, arr. Huws Jones	Grade by Grade, Double Bass Grade 3 (Boosey & Hawkes)
	3 Borodin	Prince Igor, arr. Mohrs	Easy Concert Pieces for Double Bass, Vol. 1 (Schott)
	4 Christine Donkin	Romance (No. 4 from <i>Bass-Time Beginners</i>)	Christine Donkin: Bass-Time Beginners (Recital Music)
	5 Grieg	Norwegian Dance, arr. K. & J. Hartley	Subterranean Solos (Bartholomew) ©
	6 Gurlitt	Voyage de nuit, arr. Dehant	La Contrebasse classique, Vol. A (Combre)
	7 Kern & Hammerstein	Ol' Man River (from <i>Show Boat</i>), arr. Slatford & Bullard	Time Pieces for Double Bass, Vol. 1 (ABRSM)
	8 Alan Menken & Ashman	Beauty and the Beast, arr. Lillywhite, Marshall, Hussey & Sebba <i>upper part</i> PF/DB	Abracadabra Double Bass, Book 1 (Collins Music) ©
	9 Merle	Mummers (Danse grotesque)	Festival Performance Solos: String Bass (Carl Fischer) ©
	10 Tony Osborne	Russian Song (No. 11 from <i>The Double Bass Sings</i>)	Tony Osborne: The Double Bass Sings (Piper)
C	1 Baklanova	Mazurka, arr. Close & Sassmannshaus	Early Start on the Double Bass, Vol. 3 (Bärenreiter)
	2 Jan Faulkner	Rio Rumba (No. 8 from <i>Second Bass</i>)	Jan Faulkner: Second Bass (Recital Music)
	3 S. Foster	Camptown Races, arr. Nelson SOLO OR PF ACCOMP.	The Essential String Method, Double Bass Book 4 (Boosey & Hawkes) ©
	4 Boguslaw Furtok	Glissando Duet <i>upper part</i> DUET	Early Start on the Double Bass, Vol. 2 (Bärenreiter)
	5 Thomas Gregory	Rumba Cucumba	Vamoosh Double Bass, Book 2 (Vamoosh) ©
	6 Teppo Hauta-Aho	Scott (3rd movt from <i>Jazz-Sonatine [No. 1]</i>) SOLO	Teppo Hauta-Aho: Pizzicato Pieces, Book 1 (Recital Music)
	7 W. K. Lyons	Goblin's Dance, arr. Suzuki	Suzuki Bass School, Vol. 2, Revised Edition (Alfred) ©
	8 Sheila Nelson	Toad in the Hole <i>upper part; without improvisation</i> PF/DB	Technitunes for Double Bass (Boosey & Hawkes) ©
	9 Tony Osborne	Bassa Nova (No. 3 from <i>Junior Jazz Book 1</i>) <i>pizz. or arco or combination</i>	Tony Osborne: Junior Jazz Book 1 (Recital Music)
	10 Michael Rose	Jumbo Rag (from <i>A Sketchbook for Double Bass</i>)	Michael Rose: A Sketchbook for Double Bass (ABRSM)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 19

	RANGE	REQUIREMENTS
SCALES		
E, A, C, D majors	1 oct.	separate bows <i>or</i> slurred (2 quavers to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
E, G, D minors (harmonic <i>or</i> melodic, at candidate's choice)		
ARPEGGIOS		
E, A, C, D majors	1 oct.	separate bows <i>or</i> slurred (2 notes to a bow), at examiner's choice; even notes
E, G, D minors		
CHROMATIC SCALE		
starting on A	1 oct.	separate bows; even notes

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 96–97

GRADE 4

THREE PIECES: one chosen by the candidate from each of the three Lists, **A, B and C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 J. S. Bach	March in G, arr. Suzuki	Suzuki Bass School, Vol. 2, Revised Edition (Alfred) ©
	2 attrib. J. S. Bach	Minuet in C, BWV Anh. II 116, arr. Elliott <i>or</i> arr. Suzuki	The Anna Magdalena Bach Notebook for Double Bass (Bartholomew) © <i>or</i> Suzuki Bass School, Vol. 3, Revised Edition (Alfred) ©
	3 Bottesini	Study No. 9 (from <i>Metodo completo per contrabbasso</i>) SOLO	Bottesini: Method for Double Bass, Part 1 (Yorke)
	4 I. Carroll	French Bourrée (from <i>Five National Dances for Double Bass</i>)	I. Carroll: Five National Dances for Double Bass (Stainer & Bell)
	5 Grieg	Hunting Song (No. 4 from <i>Six Songs</i> , Op. 4), arr. Slatford & Wells	Time Pieces for Double Bass, Vol. 2 (ABRSM)
	6 Handel	Allegro (from <i>Concerto Grosso</i> , Op. 6 No. 8), arr. Slatford & Wells	Time Pieces for Double Bass, Vol. 2 (ABRSM)
	7 attrib. Henry VIII	Pastime with good company, arr. Huws Jones	Grade by Grade, Double Bass Grade 4 (Boosey & Hawkes)
	8 Kummer	Rondoletto con allegrezza, arr. Close & Sassmannshaus <i>upper part; with piano accomp.</i>	Early Start on the Double Bass, Vol. 3 (Bärenreiter)
	9 A. Thomas	Gavotte (from <i>Mignon</i>), arr. K. & J. Hartley	Subterranean Solos (Bartholomew) ©
	10 Trad.	Sailor's Hornpipe, arr. Magolt	Easy Concert Pieces for Double Bass, Vol. 2 (Schott)
B	1 Bizet	Habanera (from <i>Carmen</i>), arr. Dehant	La Contrebasse classique, Vol. B (Combre)
	2 F. Boaden	Elegy (2nd movt from <i>Petite Suite</i>)	F. Boaden: Petite Suite (Yorke)
	3 Corelli	Largo affettuoso, arr. Mohrs	Easy Concert Pieces for Double Bass, Vol. 2 (Schott)
	4 Christine Donkin	Serenade (No. 6 from <i>Bass-Time Beginners</i>)	Christine Donkin: Bass-Time Beginners (Recital Music)
	5 S. Lancen	Berceuse for Baby Hippopotamus	S. Lancen: Berceuse for Baby Hippopotamus (Yorke)
	6 S. Lancen	Si j'étais ... Moussorgsky	Yorke Solos for Double Bass, Vol. 1 (Yorke)
	7 Mozart	A Little Melody, arr. Láska	Yorke Solos for Double Bass, Vol. 1 (Yorke)
	8 Mendelssohn	Venetian Gondola Song (from <i>Sechs Lieder</i> , Op. 57), arr. Slatford & Wells	Time Pieces for Double Bass, Vol. 2 (ABRSM)
	9 Tony Osborne	Sweet Dreams (2nd movt from <i>Suite for Eloise</i>)	Tony Osborne: Suite for Eloise (Recital Music)
	10 Michael Rose	Reverie (from <i>A Sketchbook for Double Bass</i>)	Michael Rose: A Sketchbook for Double Bass (ABRSM)
C	1 Sébastien Beliah	An Old-Time Rag (No. 4 from <i>Pieces of Eight</i>)	Sébastien Beliah: Pieces of Eight (Recital Music)
	2 A. Benjamin	Jamaican Rumba, arr. Slatford & Wells	Time Pieces for Double Bass, Vol. 2 (ABRSM)
	3 Kabalevsky	Cavalryman (from <i>30 Children's Pieces</i> , Op. 27), arr. Slatford & Bullard	Time Pieces for Double Bass, Vol. 2 (ABRSM)
	4 Teppo Hauta-Aho	Allegro moderato (1st movt from <i>Jazz Sonatine No. 2</i>) SOLO	Teppo Hauta-Aho: Jazz Sonatine No. 2 (Recital Music)
	5 Dennis Leogrande	Hey, Mon! (No. 6 from <i>Eight Progressive Solos for the Beginner Bassist</i>)	Dennis Leogrande: Eight Progressive Solos for the Beginner Bassist (Spartan Press)
	6 James MacMillan	Barn Dance (from <i>Northern Skies</i>)	Grade by Grade, Double Bass Grade 4 (Boosey & Hawkes)
	7 Rona Porter	Queen's Park Rag <i>bass spin optional</i>	Grade by Grade, Double Bass Grade 4 (Boosey & Hawkes)
	8 Tony Osborne	Jazz Rock (No. 6 from <i>Junior Jazz Book 1</i>) <i>pizz. or arco or combination</i>	Tony Osborne: Junior Jazz Book 1 (Recital Music)
	9 Prokofiev	Troika (from <i>Lieutenant Kijé Suite</i>), arr. Schofield	Amazing Solos for Double Bass (Boosey & Hawkes)
	10 Schlemüller	Old Soldiers (March), Op. 12 No. 5, arr. Close & Sassmannshaus <i>or</i> arr. Price	Early Start on the Double Bass, Vol. 3 (Bärenreiter) <i>or</i> Festival Performance Solos: String Bass (Carl Fischer) ©

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 19

	RANGE	REQUIREMENTS
SCALES		
E, F, G, A majors E, G, A minors (harmonic <i>or</i> melodic, at candidate's choice)	a 12th	separate bows <i>or</i> slurred (2 quavers to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
ARPEGGIOS		
E, F, G, A majors E, G, A minors	a 12th	separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice; even notes
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of A and B \flat	1 oct.	separate bows; even notes
CHROMATIC SCALES		
starting on G and B	1 oct.	separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice; even notes

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 97

GRADE 5

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Bottesini	Study No.25 (from <i>Metodo completo per contrabbasso</i>) SOLO	Bottesini: Method for Double Bass, Part 1 (Yorke)
	2 Dittersdorf	German Dance, arr. Close & Sassmannshaus	Concert Pieces for Double Bass (Bärenreiter)
	3 attrib. Giovannino	Adagio <i>and</i> Aria staccata e allegra (1st <i>and</i> 2nd movts from <i>Sonata in A minor</i>)	Giovannino: Sonata in A minor (Yorke)
	4 Christian Gouinguéné	Hommage a Vivaldi	Christian Gouinguéné: Hommage a Vivaldi (Leduc)
	5 Handel	Bourrée, arr. Suzuki	Suzuki Bass School, Vol. 3, Revised Edition (Alfred) ©
	6 B. Marcello	Largo <i>and</i> Allegro (from <i>Sonata</i> , Op.2 No.1), arr. Elliott	Grade by Grade, Double Bass Grade 5 (Boosey & Hawkes)
	7 S. Paxton	Allegretto (1st movt from <i>Sonata in D</i> , Op.3 No.2), trans. Elliott	S. Paxton: Sonata in D, Op.3 No.2 (Bartholomew)
	8 Purcell	Rondeau (from <i>A Midsummer Night's Dream</i>), arr. K. & J. Hartley	Subterranean Solos (Bartholomew) ©
	9 Rameau	Le lardon <i>and</i> La boiteuse (from <i>Pieces de clavessin</i>), arr. Slatford & Bullard	Time Pieces for Double Bass, Vol. 2 (ABRSM)
	10 L. Shitte	Étude	Bass is Best! Yorke Mini-Bass Book 2 (Yorke)
B	1 P.-M. Dubois	Berceuse à Boby (No.3 from <i>Histoires de contrebasse</i>)	P.-M. Dubois: Histoires de contrebasse, Vol. 1 (Billaudot)
	2 Richard Dubugnon	No.7 (from <i>Dix petites concertudes</i>)	Richard Dubugnon: Dix petites concertudes, Vol. 2 (Billaudot)
	3 Fauré	Autumn, Op.18 No.3, arr. Slatford & Bullard	Time Pieces for Double Bass, Vol. 2 (ABRSM)
	4 Everett Gates	Night Song	Everett Gates: Night Song (Bartholomew)
	5 Teppo Hauta-Aho	Lullaby	Teppo Hauta-Aho: Teppo's Tunes (Recital Music)
	6 Liszt	Liebesträume, arr. Elliott	Grade by Grade, Double Bass Grade 5 (Boosey & Hawkes)
	7 Tchaikovsky	Chanson triste, arr. Elliott	Grade by Grade, Double Bass Grade 5 (Boosey & Hawkes)
	8 C. Minkler	A Gaelic Melody, arr. Suzuki	Suzuki Bass School, Vol. 3, Revised Edition (Alfred) ©
	9 J. Reinagle	Andante (from <i>Sonatine</i>), arr. Mohrs & Schlichting	Easy Concert Pieces for Double Bass, Vol. 2 (Schott)
	10 Trad.	The Jolly Dutchman, arr. Isaac	Festival Performance Solos: String Bass (Carl Fischer) ©
C	1 Bernie, Pinkard & K. Casey	Sweet Georgia Brown, arr. Swaim	Suzuki Bass School, Vol. 3, Revised Edition (Alfred) ©
	2 Miles Davis	So What, arr. Swaim	Suzuki Bass School, Vol. 3, Revised Edition (Alfred) ©
	3 L. Bernstein	Cool (from <i>West Side Story</i>), arr. Schofield	Amazing Solos for Double Bass (Boosey & Hawkes)
	4 Glière	Russian Sailors' Dance (from <i>The Red Poppy</i>), arr. Isaac	Glière: Russian Sailors' Dance (Carl Fischer)
	5 Gounod	Funeral March of a Marionette, arr. Wilson-Dickson	Gounod: Funeral March of a Marionette (Forsyth)
	6 Henderson	Black Bottom, arr. Slatford & Bullard	Time Pieces for Double Bass, Vol. 2 (ABRSM)
	7 A. H. Hill	Midnight Caper	A. H. Hill: Four Pieces for Double Bass (Stainer & Bell)
	8 Moszkowski	Spanish Dance No.2 (from Op.12), arr. K. & J. Hartley	Subterranean Solos (Bartholomew) ©
	9 Tony Osborne	Ba-Doo-Wah! (No.1 from <i>Junior Jazz Book 2</i>) <i>pizz. only</i>	Tony Osborne: Junior Jazz Book 2 (Recital Music)
	10 G. M. Rodríguez	La cumparsita, arr. Huws Jones	Grade by Grade, Double Bass Grade 5 (Boosey & Hawkes)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 19

	RANGE	REQUIREMENTS
SCALES		
E♭ major	1 oct.	separate bows <i>or</i> slurred (2 beats to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
G major <i>starting one octave above bottom G</i>		
F, B♭, C majors	a 12th	
F, B♭, C minors (harmonic <i>or</i> melodic, at candidate's choice)		
ARPEGGIOS		
E♭ major	1 oct.	separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice; even notes
G major <i>starting one octave above bottom G</i>		
F, B♭, C majors	a 12th	
F, B♭, C minors		
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of F and A♭	1 oct.	separate bows <i>or</i> slurred (2 notes to a bow), at examiner's choice; even notes
DIMINISHED SEVENTHS		
starting on E and A	1 oct.	separate bows; even notes
CHROMATIC SCALES		
starting on D and E♭	1 oct.	separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice; even notes

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 98

GRADE 6


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

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Bottesini	Study No. 50 (from <i>Metodo completo per contrabbasso</i>) SOLO	Bottesini: Method for Double Bass, Part 1 (Yorke)
	2 Capuzzi	Rondo: Allegro (3rd movt from <i>Concerto in D</i>)	Capuzzi: Concerto in D (Yorke)
	3 C. Dancla	Polka (from <i>Suite No. 1</i> , Op. 123), arr. Close & Sassmannshaus	Concert Pieces for Double Bass (Bärenreiter)
	4 De Fesch	Minuet I <i>and</i> Minuet II (from <i>Sonata in D minor</i>), arr. Siebach & Schlenker	De Fesch: Sonata in D minor (Hofmeister)
	5 Dragonetti	Sarabanda: Allegro (from <i>Solo in D minor After Corelli</i>)	Dragonetti: Solo in D minor (Doblinger)
	6 Eisengräßer	Introduction <i>and</i> Theme <i>and</i> Variation 1 (from <i>Variations on a Favourite Styrian Folk Song</i>) <i>treble clef notes may be played 8ve lower</i>	Eisengräßer: Variations for Contra Bass on a Favourite Styrian Folk-Song (Recital Music) <i>or</i> Festival Performance Solos: String Bass (Carl Fischer) ⊕
	7 attrib. Giovannino	Staccato e arioso (3rd movt from <i>Sonata in A minor</i>)	Giovannino: Sonata in A minor (Yorke)
	8 B. Marcello	Adagio (Andante) <i>and</i> Allegro (1st <i>and</i> 4th movts from <i>Sonata in G</i> , Op. 2 No. 6)	B. Marcello: Sonata in G (IMC) <i>or</i> B. Marcello: Six Sonatas (G. Schirmer)
	9 S. Paxton	The Bush aboon Traquair (A Scots Air) <i>and</i> Vivace (2nd <i>and</i> 3rd movts from <i>Sonata in D</i> , Op. 3 No. 2), trans. Elliott	S. Paxton: Sonata in D, Op. 3 No. 2 (Bartholomew)
	10 Vivaldi	Largo (1st movt from <i>Sonata No. 1 in B♭</i> , RV 47)	Vivaldi: Sonata No. 1 in B♭, trans. Zimmermann (IMC) <i>or</i> Vivaldi: Complete Sonatas for Violoncello (Bärenreiter) <i>or</i> Vivaldi: Six Sonatas for Violoncello (Schott)
B	1 Beethoven	Sonatina, arr. Zimmerman	Solos for the Double Bass Player (G. Schirmer)
	2 J. F. Burgmüller	Nocturne No. 1, arr. Heyes	J. F. Burgmüller: Nocturne No. 1 (Recital Music)
	3 Gabriel-Marie	La Cinquantaine, arr. Elliott <i>or</i> arr. Suzuki	Gabriel-Marie: La Cinquantaine (Bartholomew) <i>or</i> Suzuki Bass School, Vol. 4 (Alfred) ⊕
	4 Christian Gouinguéné	Adagio	Christian Gouinguéné: Adagio (Leduc)
	5 Keyßer	Romance	Keyßer: Romance and Rondo (Yorke) <i>or</i> Concert Pieces for Double Bass (Bärenreiter)
	6 L. Mendelssohn	Menuett, arr. Close & Sassmannshaus	Concert Pieces for Double Bass (Bärenreiter)
	7 Anon., formerly attrib. Pergolesi	Tre giorni, arr. Close & Sassmannshaus <i>or</i> arr. Zimmermann <i>with 1st repeat in Bärenreiter edn</i>	Concert Pieces for Double Bass (Bärenreiter) <i>or</i> Festival Performance Solos: String Bass (Carl Fischer) ⊕
	8 Merle	Caballero	Festival Performance Solos: String Bass (Carl Fischer) ⊕
	9 Madenski	Marzenie	Miniatures, Book 1 (Recital Music)
	10 John Walton	A Deep Song	John Walton: A Deep Song (Yorke)
C	1 D. Bourgeois	Allegro comondo (No. 3 from <i>Fantasy Pieces for Double Bass</i>) SOLO	D. Bourgeois: Fantasy Pieces for Double Bass (Brass Wind)
	2 Gavin Bryars	Room 42	Time Pieces for Double Bass, Vol. 2 (ABRSM)
	3 I. Carroll	Fantasia in E minor (No. 1 from <i>Three Pieces for Double Bass</i>)	I. Carroll: Three Pieces for Double Bass (Forsyth)
	4 V. Elliott	Odd Man Out	V. Elliott: Odd Man Out (Yorke)
	5 Teppo Hauta-Aho	A Little Waltz (Pieni Valssi)	Teppo Hauta-Aho: Teppo's Tunes (Recital Music)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
6 David Heyes	Tapio (No.3 from <i>Finnish Sketches</i>) SOLO	David Heyes: Finnish Sketches (Recital Music)
7 A. H. Hill	The Jester	A. H. Hill: Four Pieces for Double Bass (Stainer & Bell)
8 Nölck	Tempo di ballo (from <i>Petit album de concert</i>), arr. Close & Sassmannshaus	Concert Pieces for Double Bass (Bärenreiter)
9 Pascal Proust	Arcades	Pascal Proust: Arcades (Combre)
10 Villoldo	El Choclo, arr. Tailor	Villoldo: El Choclo for Contrabass (Editions Marc Reift)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 19

	RANGE	REQUIREMENTS
SCALES		
E, F, G, A majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	separate bows <i>or</i> slurred (2 beats to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
SCALE IN THUMB POSITION		
D major <i>starting with thumb on D string:</i> 	1 oct.	separate bows; even notes <i>or</i> long tonic, at candidate's choice
ARPEGGIOS		
E, F, G, A majors and minors	2 oct.	separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice; even notes
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of A, B \flat and C	2 oct.	separate bows <i>or</i> slurred (2 notes to a bow), at examiner's choice; even notes
DIMINISHED SEVENTHS		
starting on E, F and G	2 oct.	separate bows <i>or</i> slurred (2 notes to a bow), at examiner's choice; even notes
CHROMATIC SCALES		
starting on E, F and G	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice; even notes
SCALE IN BROKEN THIRDS		
G major (as example on page 15)	1 oct.	slurred (2 notes to a bow); even notes

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 99


GRADE 7

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

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Beethoven	Minuet, arr. Zimmerman	Solos for the Double Bass Player (G. Schirmer)
	2 Capuzzi	Allegro (1st movt from <i>Concerto in D</i>)	Capuzzi: Concerto in D (Yorke)
	3 Cimador	Allegro (3rd movt from <i>Concerto in G</i>)	Cimador: Concerto in G (Yorke)
	4 Dragonetti	Waltz No.3 (from <i>12 Waltzes</i>) <i>8va optional SOLO</i>	Dragonetti: 12 Waltzes for Double Bass Solo (Henle)
	5 Galliard	Allegro (2nd movt from <i>Sonata in F</i>)	Galliard: Sonata in F (IMC)
	6 attrib. Giovannino	Allegro (1st movt from <i>Sonata in F</i>)	Giovannino: Sonata in F (Yorke)
	7 Handel	Adagio <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Viola da Gamba Sonata in C</i>), arr. Heyes	Handel: Gamba Sonata in C (Recital Music)
	8 B. Marcello	Adagio <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonata in A minor</i> , Op.2 No.3)	B. Marcello: Sonata in A minor (IMC) <i>or</i> B. Marcello: Six Sonatas (G. Schirmer)
	9 Telemann	Allegro (4th movt from <i>Sonata in A minor</i> , TWV 41:a6), trans. Sankey	Telemann: Sonata in A minor (IMC)
	10 Vivaldi	Largo <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonata No. 2 in F</i> , RV 41) <i>low Cs & Ds may be adapted in cello edns</i>	Vivaldi: Sonata No. 2 in F major, trans. Zimmermann (IMC) <i>or</i> Vivaldi: Complete Sonatas for Violoncello (Bärenreiter) <i>or</i> Vivaldi: Six Sonatas for Violoncello (Schott)
B	1 J. S. Bach	Largo (from BWV 1056), arr. Close & Sassmannshaus	Concert Pieces for Double Bass (Bärenreiter)
	2 Glinka	Susanin's Aria, arr. Rimsky-Korsakov	Glinka: Two Russian Arias (Recital Music)
	3 Hegner	Romance	Hegner: Romance (Recital Music)
	4 Jacob	Largo (2nd movt from <i>A Little Concerto</i>)	Jacob: A Little Concerto (Yorke)
	5 Pichl	Andante molto (2nd movt from <i>Concerto in C</i>)	Pichl: Concerto in C (Bartholomew)
	6 Ratez	Cantabile (No. 2 from <i>Six pièces caractéristiques</i> , Op. 46)	Ratez: Six pièces caractéristiques, Op. 46: No. 2 Cantabile (Billaudot) <i>or</i> Ratez: Characteristic Pieces, Book 1 (Recital Music)
	7 Rossini	Une larme	Rossini: Une larme (Recital Music)
	8 Schumann	Träumerei, Op. 15 No. 7, arr. Heyes	Miniatures, Book 2 (Recital Music)
	9 Verdi	Aria (from <i>Rigoletto</i>), arr. Zimmerman	Solos for the Double Bass Player (G. Schirmer)
	10 J. P. Waud	Novelette	Yorke Solos for Double Bass, Vol. 1 (Yorke)
C	1 D. Bourgeois	Tempo di valse (No. 4 from <i>Fantasy Pieces for Double Bass</i>) <i>SOLO</i>	D. Bourgeois: Fantasy Pieces for Double Bass (Brass Wind)
	2 Boguslaw Furtok	Concert Piece	Early Start on the Double Bass, Vol. 3 (Bärenreiter)
	3 Hester	The Bull Steps Out	Hester: The Bull Steps Out (Yorke)
	4 B. Hummel	Allegro (1st movt from <i>Sonatina</i> , Op. 69b)	B. Hummel: Sonatina, Op. 69b (Simrock)
	5 Dennis Leogrande	May I?	Dennis Leogrande: May I? (Spartan Press)
	6 Noskowski	Elegy Polonaise	Miniatures, Book 1 (Recital Music)
	7 Armand Russell	Chaconne	Solos for the Double Bass Player (G. Schirmer)
	8 Simandl	Tempo di polacca, arr. Durkee	Suzuki Bass School, Vol. 4 (Alfred) ©
	9 Bertram Turetzky	Pacific Parables <i>SOLO</i>	Bertram Turetzky: Pacific Parables (Recital Music)
	10 David Walter	The Elephant's Gavotte	David Walter: The Elephant's Gavotte (Yorke)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 19

	RANGE	REQUIREMENTS
SCALES		
F \sharp , A \flat /G \sharp , B \flat , C majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	separate bows <i>or</i> slurred (2 beats to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
SCALES IN THUMB POSITION		
D major and minor starting with thumb on D string: 	1 oct.	separate bows <i>or</i> slurred (2 beats to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
ARPEGGIOS		
F \sharp , A \flat /G \sharp , B \flat , C majors and minors	2 oct.	separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice; even notes
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of B, D \flat and E \flat	2 oct.	separate bows <i>or</i> slurred (2 notes to a bow), at examiner's choice; even notes
DIMINISHED SEVENTHS		
starting on F \sharp , A \flat and B \flat	2 oct.	separate bows <i>or</i> slurred (2 notes to a bow), at examiner's choice; even notes
CHROMATIC SCALES		
starting on F \sharp , A \flat and B \flat	2 oct.	separate bows <i>or</i> slurred (6 notes to a bow), at examiner's choice; even notes
DOUBLE-STOP SCALE IN BROKEN STEPS		
in thirds, in B \flat major	1 oct.	see page 14

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 100

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 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 J. S. Bach	Courante (from <i>Cello Suite No. 1 in C</i> , BWV 1007), trans. Sterling SOLO	J. S. Bach: Solo-Suiten für Kontrabass, Suites 1–3 (Peters)
	2 Cimador	Allegro (1st movt from <i>Concerto in G</i>)	Cimador: Concerto in G (Yorke)
	3 De Fesch	Siciliano: Andante <i>and</i> Allemande (1st <i>and</i> 2nd movts from <i>Sonata in D minor</i>), arr. Siebach & Schlenker	De Fesch: Sonata in D minor (Hofmeister)
	4 Dragonetti	Waltz No. 6 (from <i>12 Waltzes</i>) SOLO	Dragonetti: 12 Waltzes for Double Bass Solo (Henle)
	5 attrib. H. Eccles	Adagio <i>and</i> Corrente: Allegro con spirito (3rd <i>and</i> 2nd movts from <i>Sonata in G minor</i>), trans. Zimmermann	H. Eccles: Sonata in G minor (IMC)
	6 Handel	Adagio <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonata in C minor</i>), arr. Zimmerman	Solos for the Double Bass Player (G. Schirmer)
	7 Mozart	Allegro (1st movt from <i>Bassoon Concerto</i> , K. 191), trans. Sankey <i>without 8va ad lib.; ending at b. 152</i>	Mozart: Bassoon Concerto in Bb, K. 191 (IMC)
	8 Pichl	Allegro moderato (1st movt from <i>Concerto in C</i>)	Pichl: Concerto in C (Bartholomew)
	9 Telemann	Cantabile <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Viola da Gamba Sonata in E minor</i> , TWV 41:e5), trans. Sankey	Telemann: Sonata in E minor (IMC)
	10 Vivaldi	Largo <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonata No. 3 in A minor</i> , RV 43) <i>low Cs & Ds may be adapted in cello edns</i>	Vivaldi: Sonata No. 3 in A minor, trans. Zimmermann (IMC) <i>or</i> Vivaldi: Complete Sonatas for Violoncello (Bärenreiter) <i>or</i> Vivaldi: Six Sonatas for Violoncello (Schott)
B	1 Bellini	Final de <i>La sonnambule</i> , arr. Bottesini	Arias for Double Bass and Piano (Yorke)
	2 Bottesini	Rêverie	Bottesini: Réverie for Double Bass and Piano (Recital Music)
	3 Dittersdorf	Adagio (2nd movt from <i>Concerto No. 2</i>)	Dittersdorf: Concertos for Double Bass (Yorke)
	4 Fauré	Sicilienne, Op. 78, arr. Close & Sassmannshaus	Concert Pieces for Double Bass (Bärenreiter)
	5 Boguslaw Furtok	Elegie	Concert Pieces for Double Bass (Bärenreiter)
	6 C. Nielsen	Romanze (No. 1 from <i>Fantasy Pieces</i> , Op. 2), trans. Drew	C. Nielsen: Fantasy Pieces, Op. 2 (St. Francis Music Publications)
	7 Rachmaninoff	Vocalise (No. 14 from <i>14 Songs</i> , Op. 34), arr. Zimmerman	Solos for the Double Bass Player (G. Schirmer)
	8 Sullivan	Idyll, arr. Frampton	Sullivan: Idyll (Four Bass Music)
	9 Tartini	Adagio cantabile, Op. 65, trans. Drew	Tartini: Adagio cantabile, Op. 65 (St. Francis Music Publications)
	10 Tuláček	Chant d'amour (No. 3 from <i>Three Pieces for Double Bass and Piano</i>)	Tuláček: Three Pieces for Double Bass and Piano (Recital Music)
C	1 Christopher Benstead	Finale: Presto (No. 4 from <i>Four Episodes</i>)	Christopher Benstead: Four Episodes (Yorke)
	2 D. Bourgeois	Allegro comodo (No. 8 from <i>Fantasy Pieces for Double Bass</i>) SOLO	D. Bourgeois: Fantasy Pieces for Double Bass (Brass Wind)
	3 Miloslav Gajdoš	Capriccio No. 5 SOLO	Miloslav Gajdoš: Selected Works for Bass: Capriccios, Solos, and Reflexes (Presser)
	4 Gouffé	Concertino, Op. 10	Gouffé: Concertino, Op. 10 (Billaudot)
	5 Gregora	Polka <i>complete</i>	Gregora: Polka (Recital Music)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
6 Jacob	Allegro (3rd movt from <i>A Little Concerto</i>) <i>with printed cadenza</i>	Jacob: A Little Concerto (Yorke)
7 Bryan Kelly	Ariel (from <i>Caliban and Ariel</i>)	Bryan Kelly: Caliban and Ariel (Yorke)
8 Piazzolla	Kicho <i>starting at Allegro</i>	Piazzolla: Kicho (Tonos)
9 Semler-Collery	Barcarolle et Chanson Bachique <i>complete</i>	Semler-Collery: Barcarolle et Chanson Bachique (Leduc)
10 Bertram Turetzky	Blues for Ray <i>SOLO</i>	Bertram Turetzky: Blues for Bass (Recital Music)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 19

	RANGE	REQUIREMENTS
SCALES		
B, D \flat /C \sharp , D, E \flat majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	separate bows <i>or</i> slurred (7 notes to a bow), at examiner's choice;
E, G majors and minors (minors harmonic <i>and</i> melodic)	3 oct.	even notes <i>or</i> long tonic, at candidate's choice
ARPEGGIOS		
B, D majors and minors	2 oct.	separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice;
E, G majors and minors	3 oct.	even notes
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of A, C, E and G	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice;
		even notes
DIMINISHED SEVENTHS		
starting on E, G, B and D	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice;
		even notes
CHROMATIC SCALES		
starting on E, G, B and D	2 oct.	separate bows <i>or</i> slurred (6 notes to a bow), at examiner's choice;
		even notes
DOUBLE-STOP SCALE IN BROKEN STEPS		
in thirds, in D major	1 oct.	see page 14
SCALE IN RUNNING THIRDS		
G major (as example on page 15)	1 oct.	slurred (3 notes to a bow); even notes

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 20–21

AURAL TESTS: administered by the examiner from the piano; for further details see pages 94 & 101

AURAL TESTS: 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 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. 107.

Sample tests

Examples of the tests for Grades Initial–8 are given in *Specimen Aural Tests*. More examples for Grades 1–8 are given in *Aural Training in Practice*. These publications are available to buy from music retailers and from 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/specifneeds.

INITIAL GRADE

- A To clap the pulse of a piece played by the examiner.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time.
- B To clap as ‘echoes’ the rhythm of two phrases played by the examiner.** The phrases will be two bars long, in three or four time, and consist of a melody line only. The examiner will count in two bars. After the examiner has played each phrase, the candidate should clap back the rhythm as an ‘echo’ without a pause, keeping in time.
- C To sing as ‘echoes’ two phrases played by the examiner.** The phrases will be one bar long in 4/4 time. They will be in a major key, and within the range of tonic–mediant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- D To answer a question about one feature of a piece played by the examiner.** Before playing, the examiner will tell the candidate which feature the question will be about. It will be about dynamics (loud/quiet) or articulation (smooth/detached).

GRADE 1

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

GRADE 2

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

GRADE 3

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time, three time or four time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.
- B To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major or minor key, and within the range of an octave. First the examiner will play the key-chord and the starting note and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be up to four bars long, in a major or minor key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this may affect the assessment).

Grade 3 cont.

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

GRADE 4

- A To sing or play from memory a melody played twice by the examiner.** The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this may affect the assessment).
- B To sing five notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a third above and below the tonic in the key of C, F or G major. The test will begin and end on the tonic and will not contain intervals greater than a third. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C (i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics, articulation, tempo, tonality; the second will be character.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonised), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

GRADE 5

- A To sing or play from memory a melody played twice by the examiner.** The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this may affect the assessment).
- B To sing six notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a fifth above and a fourth below the tonic, in a major key with up to two sharps or flats. The test will begin and end on the tonic and will not contain intervals greater than a third, except for the rising fourth from dominant to tonic. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C (i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics, articulation, tempo, tonality, character; the second will be style and period.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonised), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

GRADE 6

- A To sing or play from memory the *upper* part of a two-part phrase played twice by the examiner.** The upper part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this may affect the assessment).
- B To sing a melody from score, with an accompaniment played by the examiner.** The candidate may choose to sing from treble or bass clef. The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this may affect the assessment).
- C To identify the cadence at the end of a phrase as perfect or imperfect.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.
- D (i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: texture or structure; the second will be *one* of the following: dynamics, articulation, tempo, tonality, character, style and period, texture/structure.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonised), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

- 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 (unharmonised), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time, four time or 6/8 time.

GRADE 8

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

ARSM

The ARSM diploma is available to instrumentalists and singers of any age. It is the first of our diploma qualifications and provides musicians with an opportunity to develop their performance technique and interpretative skills, while focusing on programme building and extending their repertoire.

Key features

- Candidates present a balanced and varied programme, as follows:
 - the programme lasts 30 minutes
 - at least 20 minutes of the music is chosen from the repertoire list
 - the remaining programme time may be made up of own-choice repertoire, of Grade 8 standard or above
- There are no additional supporting tests or other requirements
- There are two assessment methods available:
 - face-to-face – held at the same venues and during the same time periods as ABRSM's Practical Grades
 - remote – a video recorded performance submitted to ABRSM for assessment
- ARSM is a letter-bearing qualification. Candidates awarded the diploma can use the letters ARSM (Associate of the Royal Schools of Music) after their name.

Those entering for an ARSM diploma must first have passed ABRSM Grade 8 (or a listed alternative). Full details of the exam and entry requirements are available at www.abrsm.org/arsmdiploma.

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

DipABRSM, LRSM, FRSM (Music Performance)

These diplomas are available to instrumentalists and singers of any age. Through a combination of live and written components, candidates demonstrate their performance, communication and research skills, as well as their musical knowledge and understanding. Each diploma serves as a stepping stone to the next level.

Key features

- Candidates:
 - present a recital programme
 - submit programme notes (DipABRSM & LRSM) or a written submission (FRSM)
 - undertake a viva voce, with questions covering the recital, programme notes/written submission as well as other aspects of performance
 - perform a short piece of unaccompanied and previously unseen music after five minutes' preparation time (quick study)
- These diploma exams take place at specific venues and times of the year
- Each diploma is a letter-bearing qualification. Candidates awarded a diploma can use the letters DipABRSM (Diploma of the Associated Board of the Royal Schools of Music), LRSM (Licentiate of the Royal Schools of Music) or FRSM (Fellowship of the Royal Schools of Music) after their name as appropriate.

Those entering for one of these diplomas must fulfil a specific ABRSM prerequisite (or a listed alternative). Full details of the exam and entry requirements are available at www.abrsm.org/diplomas and the qualification specification is available at www.abrsm.org/specifications.

Further diploma exams: DipABRSM, LRSM and FRSM diplomas are also available for Instrumental/Vocal Teaching and Music Direction. Full details are available at www.abrsm.org/diplomas.

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

MUSIC THEORY

ABRSM Music Theory exams are available for Grades 1–8. Candidates may be entered for any grade at any age and do not need to have taken any earlier grade(s). Further information is available at www.abrsm.org/theory and the qualification specification (including the full syllabus) is available at www.abrsm.org/specifications.

About Music Theory

Developing musical literacy forms a key part of a rounded education for performers, composers and listeners of all kinds. Understanding how written symbols relate to the elements of music, and having the skills to interpret and translate them into sounds, empowers us to communicate and experience music in a meaningful way.

ABRSM's Music Theory exams give learners:

- a knowledge of the notation of western music, including commonly used signs and terminology
- an understanding of fundamental musical elements such as intervals, keys, scales and chords
- an ability to apply theoretical knowledge and understanding to score analysis
- skills in harmonic completion of extracts and melody writing (at Grades 6–8).

Candidates are assessed on their ability to identify, use and manipulate musical symbols, to complete extracts and to answer questions relating to the elements of music according to the parameters detailed in the full syllabus at www.abrsm.org/theory.

Grade 5 as a prerequisite

We believe that a thorough understanding of the elements of music is essential for a full and satisfying performance at the higher grades.

It is therefore an ABRSM requirement that candidates must provide evidence of a pass at Grade 5 or above in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument before they can enter for a Grade 6, 7 or 8 Practical Grades or Performance Grades exam.

PRACTICAL MUSICIANSHIP

ABRSM Practical Musicianship exams are available for Grades 1–8 and are open to singers and instrumentalists. Candidates may be entered for any grade at any age and do not need to have taken any earlier grade(s). The full syllabus is available at www.abrsm.org/practicalmusicianship.

About Practical Musicianship

Musicianship is a broad concept that covers a complex range of musical abilities. For the purposes of this syllabus, it is loosely defined as the ability to ‘think in sound’. This occurs when a musician is able to produce music which they perceive internally and in the imagination, whether through playing by ear, singing, reading from notation, or through improvisation.

ABRSM’s Practical Musicianship exams encourage learners to develop their ability to ‘think in sound’ and perform spontaneously. While Performance Grades and Practical Grades focus on aspects of performance and/or supporting tests that are prepared in detail in advance, here the playing (or singing) is in response to immediate challenges and stimuli, presented both aurally and via notation.

The exams also cover the following key skills:

- the ability to internalise music and to reproduce it
- interpreting written music with a minimum of preparation
- exploring the possibilities inherent in a short motif
- the ability to detect differences between what is heard and what is written.

In developing their musicianship skills, students will be gaining the understanding as well as the expressive and interpretative skills needed to master the musical language of the repertoire they are learning.

Grade 5 as a prerequisite

We believe that a thorough understanding of the elements of music is essential for a full and satisfying performance at the higher grades.

It is therefore an ABRSM requirement that candidates must provide evidence of a pass at Grade 5 or above in Practical Musicianship, Music Theory or a Practical Grades solo Jazz instrument before they can enter for a Grade 6, 7 or 8 Practical Grades or Performance Grades exam.

MARKING CRITERIA

Grades Initial-8	Pieces <i>Pitch</i>	Time	Tone	Shape	Performance
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-8	Scales and arpeggios	Sight-reading	Aural tests
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 	Distinction 17-18
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 	Merit 15-16
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 	Pass 12-14
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 	Below Pass 9-11
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 	6-8
0	<ul style="list-style-type: none"> ● No work offered 	<ul style="list-style-type: none"> ● No work offered 	0

(may be photocopied or detached for exams)



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: _____

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