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/specificneeds). 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:

<table>
<thead>
<tr>
<th>Section</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pieces</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>30</td>
</tr>
<tr>
<td>Scales and arpeggios</td>
<td>21</td>
</tr>
<tr>
<td>Sight-reading</td>
<td>21</td>
</tr>
<tr>
<td>Aural tests</td>
<td>18</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>150</strong></td>
</tr>
</tbody>
</table>

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](http://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 & tutti:** 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♭/C♯ and A♭/G♯ – 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

\[
\begin{align*}
\frac{4}{4} & \quad \text{etc.} \\
\text{or} & \\
\frac{4}{4} & \quad \text{etc.}
\end{align*}
\]

SLURRING PATTERNS FOR SCALES

even notes or long tonic

\[
\begin{align*}
2 \text{ quavers:} & \quad \text{etc.} \\
2 \text{ beats:} & \\
7 \text{ notes:} & \quad \text{etc.} \\
\text{or} & \\
\frac{4}{4} & \quad \text{etc.}
\end{align*}
\]

NATURAL MINOR SCALE

\[
\begin{align*}
\text{SCALE} & \quad \text{to a fifth} \\
\text{DOMINANT SEVENTH} & \quad \text{(resolving on tonic)}
\end{align*}
\]

DOUBLE-STOP SCALES

In broken steps

in sixths:

\[
\begin{align*}
\text{etc.} \\
\text{etc.}
\end{align*}
\]

in octaves:

\[
\begin{align*}
\text{etc.} \\
\text{etc.}
\end{align*}
\]

in thirds:

\[
\begin{align*}
\text{etc.} \\
\text{etc.}
\end{align*}
\]
DOUBLE-STOP SCALES (cont.)

In parallel

even notes  

\[
\begin{align*}
\text{in sixth:} & &\quad & & \text{etc.} & & \quad & & \text{in sixth:} & & \quad & & \text{etc.} \\
\text{in octave:} & & \quad & & \text{etc.} & & \quad & & \text{in octave:} & & \quad & & \text{etc.}
\end{align*}
\]

Patterns for Double Bass only

SCALES to a sixth

even notes  

\[
\begin{align*}
\text{in sixth:} & & \quad & & \text{etc.} & & \quad & & \text{in sixth:} & & \quad & & \text{etc.} \\
\text{in octave:} & & \quad & & \text{etc.} & & \quad & & \text{in octave:} & & \quad & & \text{etc.}
\end{align*}
\]

SCALES to a twelfth

even notes  

\[
\begin{align*}
\text{in sixth:} & & \quad & & \text{etc.} & & \quad & & \text{in sixth:} & & \quad & & \text{etc.} \\
\text{in octave:} & & \quad & & \text{etc.} & & \quad & & \text{in octave:} & & \quad & & \text{etc.}
\end{align*}
\]

ARPEGGIOS to a twelfth

\[
\begin{align*}
\text{in sixth:} & & \quad & & \text{etc.} & & \quad & & \text{in sixth:} & & \quad & & \text{etc.} \\
\text{in octave:} & & \quad & & \text{etc.} & & \quad & & \text{in octave:} & & \quad & & \text{etc.}
\end{align*}
\]

SCALE IN BROKEN THIRDS

\[
\begin{align*}
\text{in sixth:} & & \quad & & \text{etc.} & & \quad & & \text{in sixth:} & & \quad & & \text{etc.} \\
\text{in octave:} & & \quad & & \text{etc.} & & \quad & & \text{in octave:} & & \quad & & \text{etc.}
\end{align*}
\]

SCALE IN RUNNING THIRDS

\[
\begin{align*}
\text{in sixth:} & & \quad & & \text{etc.} & & \quad & & \text{in sixth:} & & \quad & & \text{etc.} \\
\text{in octave:} & & \quad & & \text{etc.} & & \quad & & \text{in octave:} & & \quad & & \text{etc.}
\end{align*}
\]
The following speeds are given as a general guide:

<table>
<thead>
<tr>
<th>CELLO</th>
<th>Grade/Speed</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>pattern</td>
</tr>
<tr>
<td>Scales</td>
<td>iiq or qiq</td>
</tr>
<tr>
<td>Arpeggios</td>
<td>♬ = 88</td>
</tr>
<tr>
<td>Chromatic scales</td>
<td>♬ = 54</td>
</tr>
<tr>
<td>Dom. &amp; Dim. 7ths*</td>
<td>♬ = 54</td>
</tr>
<tr>
<td>Double-stop scales (in broken steps)</td>
<td>♬ = 54</td>
</tr>
<tr>
<td>Double-stop scales (in parallel)</td>
<td>♬ = 72</td>
</tr>
</tbody>
</table>

*Dim. 7ths from Grade 5
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.

<table>
<thead>
<tr>
<th>Initial Grade</th>
<th>Length (bars)</th>
<th>Time</th>
<th>Other features that may be included</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>4</td>
<td>4/4</td>
<td>• 1st position</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>2/4</td>
<td>• 4 and 4 note values; ½ rests</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• notes separately bowed</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• mf</td>
</tr>
</tbody>
</table>

| Grade 1       | 4             | 3/4  | • 4 and 4 note values              |
|               |               |      | • f and p                          |
|               |               |      | • Double Bass: 1st or half position, at candidate's choice |

| Grade 2       | 8             |      | • ½ ; ± rests                      |
|               |               |      | • simple two-note slurs            |
|               |               |      | • mp; cresc. and dim. hairpins     |
|               |               |      | • Double Bass: 1st position only   |

| Grade 3       |               |      | • accidentals (within minor keys)  |
|               |               |      | • 4, 4 and 4 note values; simple semiquaver patterns; ½ rests |
|               |               |      | • tied notes                       |
|               |               |      | • staccato; pizzicato (at end)     |
|               |               |      | • Double Bass: half or 1st position, at examiner's choice |

| Grade 4       | c. 8          | 6/8  | • shifts between:                 |
|               |               |      | • Violin & Viola: 1st and 3rd positions |
|               |               |      | • Cello: 1st and 4th positions    |
|               |               |      | • Double Bass: half, 1st and 3rd positions (no more than two positions per test) |
|               |               |      | • chromatic notes                 |
|               |               |      | • anacrusis                        |
|               |               |      | • hooked bowing                    |
|               |               |      | • tenuto, accents                  |
|               |               |      | • pause sign                       |
|               |               |      | • pp and ff                        |

| Grade 5       | c. 8–16       |      | • shifts as required to cover range |
|               |               |      | • simple syncopation               |
|               |               |      | • changes between arco and pizzicato |
|               |               |      | • slowing of tempo (at end)        |
|               |               |      | • Violin, Viola & Cello: simple chords (at end) |

| Grade 6       | c. 12–16      | 9/8  | • triplet patterns                |
|               |               | 5/8  | • slowing of tempo followed by a tempo |
|               |               | 5/4  | • Viola: treble clef              |
|               |               |      | • Double Bass: simple chords (at end) |

| Grade 7       | c. 16–20      | 7/8  | • Violin & Viola: left-hand pizzicato |
|               |               | 7/4  | • Cello & Double Bass: tenor clef  |

| Grade 8       | c. 16–24      | 12/8 | • acceleration of tempo           |
|               |               |      | • simple ornaments                 |
|               |               |      | • Violin: 8va sign                 |
|               |               |      | • Cello: left-hand pizzicato       |
|               |               |      | • Cello & Double Bass: treble clef |

SIGHT-READING PARAMETERS
<table>
<thead>
<tr>
<th>KEYS MAJORS mino rs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Initial Grade</strong></td>
</tr>
<tr>
<td>Violin</td>
</tr>
<tr>
<td>Viola</td>
</tr>
<tr>
<td>Cello</td>
</tr>
<tr>
<td>Double Bass</td>
</tr>
<tr>
<td>D, A</td>
</tr>
<tr>
<td>G, D</td>
</tr>
<tr>
<td>G, D</td>
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<tr>
<td>G, D</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Grade 1</strong></th>
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</thead>
<tbody>
<tr>
<td>Violin:</td>
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<tr>
<td>Viola:</td>
</tr>
<tr>
<td>Cello:</td>
</tr>
<tr>
<td>Double Bass:</td>
</tr>
<tr>
<td>G, D or F, B♭</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Grade 2</strong></th>
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</thead>
<tbody>
<tr>
<td>Violin:</td>
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<tr>
<td>Viola:</td>
</tr>
<tr>
<td>Cello:</td>
</tr>
<tr>
<td>Double Bass:</td>
</tr>
<tr>
<td>G, C, G, D</td>
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</tbody>
</table>

<table>
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<tr>
<th><strong>Grade 3</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Violin:</td>
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<tr>
<td>Viola:</td>
</tr>
<tr>
<td>Cello:</td>
</tr>
<tr>
<td>Double Bass:</td>
</tr>
<tr>
<td>C, F, B♭, d, g, A, f, c</td>
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</tbody>
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<table>
<thead>
<tr>
<th><strong>Grade 4</strong></th>
</tr>
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<tbody>
<tr>
<td>Violin:</td>
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<tr>
<td>Viola:</td>
</tr>
<tr>
<td>Cello:</td>
</tr>
<tr>
<td>Double Bass:</td>
</tr>
<tr>
<td>E♭, A♭, c, d, g</td>
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</tbody>
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<thead>
<tr>
<th><strong>Grade 5</strong></th>
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</thead>
<tbody>
<tr>
<td>Violin:</td>
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<tr>
<td>Viola:</td>
</tr>
<tr>
<td>Cello:</td>
</tr>
<tr>
<td>Double Bass:</td>
</tr>
<tr>
<td>E, A♭, b, c, e, f, g</td>
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<thead>
<tr>
<th><strong>Grade 6</strong></th>
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<tbody>
<tr>
<td>Violin:</td>
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<tr>
<td>Viola:</td>
</tr>
<tr>
<td>Cello:</td>
</tr>
<tr>
<td>Double Bass:</td>
</tr>
<tr>
<td>C, F, B♭, c, g, b, f</td>
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</tbody>
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<thead>
<tr>
<th><strong>Grade 7</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Violin:</td>
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<tr>
<td>Viola:</td>
</tr>
<tr>
<td>Cello:</td>
</tr>
<tr>
<td>Double Bass:</td>
</tr>
<tr>
<td>F, B♭, E♭, c, d, g</td>
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</tbody>
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<table>
<thead>
<tr>
<th><strong>Grade 8</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Violin:</td>
</tr>
<tr>
<td>Viola:</td>
</tr>
<tr>
<td>Cello:</td>
</tr>
<tr>
<td>Double Bass:</td>
</tr>
<tr>
<td>B, D♭, f, B♭, E♭, f, a</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>RANGES §</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Initial Grade</strong></td>
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<tr>
<td>Violin:</td>
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<tr>
<td>Viola:</td>
</tr>
<tr>
<td>Cello:</td>
</tr>
<tr>
<td>Double Bass:</td>
</tr>
<tr>
<td>d′−g′, a′−d″</td>
</tr>
</tbody>
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<td>d′−a″, g−d″</td>
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<td>Double Bass:</td>
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<td>g−a″, c−d″</td>
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<td>Double Bass:</td>
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<td>g−b″, c−e″</td>
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<tr>
<td>Double Bass:</td>
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<td>Double Bass:</td>
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<td>g−e″, c−a″</td>
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</tr>
<tr>
<td>Double Bass:</td>
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<td>g−e″, c−a″</td>
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<td>Double Bass:</td>
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<td>g−g″, c−b″</td>
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<table>
<thead>
<tr>
<th><strong>Grade 8</strong></th>
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<td>Cello:</td>
</tr>
<tr>
<td>Double Bass:</td>
</tr>
<tr>
<td>g−a″, c−c″</td>
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</tbody>
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* 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.:
**THREE PIECES**: one chosen by the candidate from each of the three Lists, A, B, and C; for further details see pages 9–11

<table>
<thead>
<tr>
<th>COMPOSER</th>
<th>PIECE / WORK / ARRANGER</th>
<th>PUBLICATION (PUBLISHER)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Sheila Nelson</td>
<td>Fish Cakes and Apple Pie</td>
</tr>
<tr>
<td>4</td>
<td>Katherine &amp; Hugh Collage</td>
<td>Butterflies (No. 5 from Waggon Wheels)</td>
</tr>
<tr>
<td>5</td>
<td>Katherine &amp; Hugh Collage</td>
<td>Knickerbocker Glory (No. 11 from Waggon Wheels)</td>
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<tr>
<td>6</td>
<td>Cutter</td>
<td>Little March, arr. Sassmannshaus ending at b. 20 PF/VC</td>
</tr>
<tr>
<td>7</td>
<td>Stanley Fletcher</td>
<td>Sweet Eyed Sue (No. 9 from New Tunes for Strings, Book 1) with repeat using bowing variation 1 PF/VC</td>
</tr>
<tr>
<td>8</td>
<td>Sheila Nelson</td>
<td>Peter Piper 'E' version PF/VC</td>
</tr>
<tr>
<td><strong>B</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Katherine &amp; Hugh Collage</td>
<td>Waterfall (No. 10 from Waggon Wheels)</td>
</tr>
<tr>
<td>2</td>
<td>Trad. Spiritual</td>
<td>All night, all day, arr. Iles</td>
</tr>
<tr>
<td>3</td>
<td>Thomas Gregory</td>
<td>Silent Friends</td>
</tr>
<tr>
<td>4</td>
<td>Alan Bullard</td>
<td>Far Away (from Party Time!) slurs optional</td>
</tr>
<tr>
<td>5</td>
<td>Mary Cohen</td>
<td>Mrs Andantino Goes for a Walk (from Superduets, Book 2) upper part DUET</td>
</tr>
<tr>
<td>6</td>
<td>Thomas Gregory</td>
<td>Footprints in the Snow</td>
</tr>
<tr>
<td>7</td>
<td>Edward Huws Jones</td>
<td>Gone for Good (No. 12 from Ten O’Clock Rock)</td>
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<tr>
<td>8</td>
<td>Sheila Nelson</td>
<td>Over the Moon</td>
</tr>
<tr>
<td>9</td>
<td>Sheila Nelson</td>
<td>Swingalong 'E' version PF/VC</td>
</tr>
<tr>
<td><strong>C</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Kathy &amp; David Blackwell</td>
<td>On the Prowl</td>
</tr>
<tr>
<td>2</td>
<td>Alan Bullard</td>
<td>Rock the Boat (from Party Time!)</td>
</tr>
<tr>
<td>4</td>
<td>Kathy &amp; David Blackwell</td>
<td>Off to School</td>
</tr>
<tr>
<td>5</td>
<td>Thomas Gregory</td>
<td>Walk on Mars! slides optional; with DC, as in accomp.</td>
</tr>
<tr>
<td>6</td>
<td>Edward Huws Jones</td>
<td>Ten O’Clock Rock (No. 9 from Ten O’Clock Rock)</td>
</tr>
<tr>
<td>7</td>
<td>Caroline Lumsden &amp; Pam Wedgwood</td>
<td>Jungle Footprints (from Jackaroo) scream optional</td>
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<tr>
<td>8</td>
<td>Sheila Nelson</td>
<td>Alastair Arbuthnot Has No Hat</td>
</tr>
<tr>
<td>9</td>
<td>Trad. German</td>
<td>Pit a Pat Rain, arr. Sassmannshaus PF/VC</td>
</tr>
<tr>
<td>10</td>
<td>Peter Wilson</td>
<td>Bow Rock (No. 4 from Stringpops 1)</td>
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</tbody>
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**SCALES:** from memory; for further details (including examples) see pages 11, 14–15 & 18

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

**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
Cello 2020–2023

Practical Grades (updated August 2021)

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

<table>
<thead>
<tr>
<th>COMPOSER</th>
<th>PIECE / WORK / ARRANGER</th>
<th>PUBLICATION (PUBLISHER)</th>
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<tbody>
<tr>
<td><strong>A</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arbeau</td>
<td>Mattachins (from Orchesographie), arr. Huws Jones</td>
<td>Cello Exam Pieces 2020–2023, Grade 1 (ABRSM)</td>
</tr>
<tr>
<td>Campion</td>
<td>What is it all? (from Third Booke of Ayres), arr. Black &amp; Harris</td>
<td>Cello Exam Pieces 2020–2023, Grade 1 (ABRSM)</td>
</tr>
<tr>
<td>Trad. Irish</td>
<td>John Ryan’s Polka, arr. Huws Jones</td>
<td>Cello Exam Pieces 2020–2023, Grade 1 (ABRSM)</td>
</tr>
<tr>
<td>Kathy &amp; David Blackwell</td>
<td>Patrick’s Reel PF/VC</td>
<td>Cello Time Joggers (OUP) @</td>
</tr>
<tr>
<td><strong>B</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rodgers &amp; Hammerstein</td>
<td>Edelweiss (from The Sound of Music), arr. Bullard</td>
<td>Cello Exam Pieces 2020–2023, Grade 1 (ABRSM)</td>
</tr>
<tr>
<td>Trad. Irish</td>
<td>Star of the County Down, arr. Bullard</td>
<td>Cello Exam Pieces 2020–2023, Grade 1 (ABRSM)</td>
</tr>
<tr>
<td><strong>C</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>James MacMillan</td>
<td>March (No. 1 from Northern Skies)</td>
<td>Cello Exam Pieces 2020–2023, Grade 1 (ABRSM)</td>
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<tr>
<td>Sheila Nelson</td>
<td>Flag Dance</td>
<td>Cello Exam Pieces 2020–2023, Grade 1 (ABRSM)</td>
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<tr>
<td>Benoy &amp; L. Burrowes</td>
<td>Victory March PF/VC ▲ Duet</td>
<td>The First-Year Violoncello Method (Novello)</td>
</tr>
<tr>
<td>Alan Bullard</td>
<td>Hungarian Dance (from Party Time!)</td>
<td>Alan Bullard: Party Time! for Cello (ABRSM)</td>
</tr>
<tr>
<td>Katherine &amp; Hugh Colledge</td>
<td>Lollipop Man (No. 26 from Waggon Wheels)</td>
<td>Katherine &amp; Hugh Colledge: Waggon Wheels for Cello (Boosey &amp; Hawkes)</td>
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<tr>
<td>Thomas Gregory</td>
<td>Alpine Waltz</td>
<td>Vamoosh Cello, Book 2 (Vamoosh) @</td>
</tr>
<tr>
<td>Lully</td>
<td>Ariette, arr. Feuillard</td>
<td>Le jeune violoncelliste, Vol. 1A (Edition Delrieu)</td>
</tr>
<tr>
<td>Trad. English</td>
<td>Scarborough Fair, arr. Koeppen upper part PF/VC</td>
<td>Cello Method: Tune Book 1 (Schott)</td>
</tr>
<tr>
<td>Edward Huws Jones</td>
<td>Toodle-Pip (No. 18 from Ten O’Clock Rock)</td>
<td>Edward Huws Jones: Ten O’Clock Rock for Cello (Boosey &amp; Hawkes) @</td>
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<tr>
<td>Congolese</td>
<td>Banaha, arr. Bruce &amp; Wells</td>
<td>More Time Pieces for Cello, Vol. 1 (ABRSM)</td>
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@ Accompaniment(s) published separately, see www.abrsm.org/syllabusclarifications
SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 18

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

| G, D majors | starting on open strings | 1 oct. | separate bows; even notes |
| A minor | | |
| C 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 & 95
### THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C; for further details see pages 9–11

<table>
<thead>
<tr>
<th>COMPOSER</th>
<th>PIECE / WORK / ARRANGER</th>
<th>PUBLICATION (PUBLISHER)</th>
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<tr>
<td><strong>A</strong></td>
<td></td>
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<tr>
<td>1</td>
<td>Carse</td>
<td>Minuet (from <em>The Fiddler’s Nursery</em>), trans. Max Cello Exam Pieces 2020–2023, Grade 2 (ABRSM)</td>
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<tr>
<td>2</td>
<td>Purcell</td>
<td>Come, ye Sons of Art, arr. Black &amp; Harris Cello Exam Pieces 2020–2023, Grade 2 (ABRSM)</td>
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<tr>
<td>6</td>
<td>Trad. Finnish</td>
<td>Taivas on sininen ja valkoinen (The Sky is Blue and White), arr. Bruce &amp; Wells More Time Pieces for Cello, Vol. 1 (ABRSM)</td>
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<tr>
<td>8</td>
<td>Handel</td>
<td>Gavotte, arr. Erhart-Schwertmann upper part; DC to b. 8 <em>DUET</em> First Duet Album for Two Cellos (Doblinger)</td>
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<td>9</td>
<td>Haydn</td>
<td>Minuet and Trio, arr. Nelson <em>without DC</em> Piece by Piece 1 for Cello (Boosey &amp; Hawkes)</td>
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<tr>
<td><strong>B</strong></td>
<td></td>
<td></td>
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<tr>
<td>1</td>
<td>Bart</td>
<td>As long as he needs me (from <em>Oliver!</em>), arr. Iles Cello Exam Pieces 2020–2023, Grade 2 (ABRSM)</td>
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<tr>
<td>2</td>
<td>L. Lebell</td>
<td>Ballade (No. 7 from <em>Eight Very Easy Pieces</em>) Cello Exam Pieces 2020–2023, Grade 2 (ABRSM)</td>
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<td>Trad. Irish</td>
<td>Down by the salley gardens, arr. Bullard Cello Exam Pieces 2020–2023, Grade 2 (ABRSM)</td>
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<td>4</td>
<td>Katherine &amp; Hugh Collede</td>
<td>Sweet Dreams (No.13 from <em>Fast Forward</em>) Katherine &amp; Hugh Collede: Fast Forward for Cello (Boosey &amp; Hawkes)</td>
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<tr>
<td>5</td>
<td>Marie Dare</td>
<td>Serenade Marie Dare: Serenade &amp; Valse (Schott) <em>or</em> Cellissimo: Arietta (Schott)</td>
</tr>
<tr>
<td>6</td>
<td>Schlemüller</td>
<td>Lied (No.1 from <em>Six Easy Concert Pieces</em>, Op.12) Cellissimo: Arietta (Schott) <em>or</em> Schlemüller: Six Easy Concert Pieces for Cello, Op.12 (Schott)</td>
</tr>
<tr>
<td>7</td>
<td>Krogmann</td>
<td>The Little Prince, arr. Sassmannshaus <em>PF/VC</em> Cello Recital Album, Vol. 1 (Bärenreiter)</td>
</tr>
<tr>
<td>8</td>
<td>Mancini &amp; Mercer</td>
<td>Moon River, arr. Davies Short Cello Pieces (Bosworth)</td>
</tr>
<tr>
<td>9</td>
<td>Alan Menken &amp; Ashman</td>
<td>Beauty &amp; the Beast, arr. Davies Short Cello Pieces (Bosworth)</td>
</tr>
<tr>
<td>10</td>
<td>Trad.</td>
<td>Greensleeves, arr. Nelson <em>upper part</em> DUET Tunes You Know 1 for Cello Duet (Boosey &amp; Hawkes)</td>
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<tr>
<td><strong>C</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Barbera, Hanna &amp; Curtin</td>
<td>The Flintstones, arr. Iles Cello Exam Pieces 2020–2023, Grade 2 (ABRSM)</td>
</tr>
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<td>2</td>
<td>M. Hajdu</td>
<td>Allegro (No.2 from <em>Two Pieces</em>) Cello Exam Pieces 2020–2023, Grade 2 (ABRSM)</td>
</tr>
<tr>
<td>3</td>
<td>Trad.</td>
<td>Staten Island, arr. Bullard Cello Exam Pieces 2020–2023, Grade 2 (ABRSM)</td>
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<tr>
<td>4</td>
<td>Anon.</td>
<td>Hi! Says the Blackbird, arr. Waterfield &amp; Beach O Shenandoah! for Cello (Faber)</td>
</tr>
<tr>
<td>5</td>
<td>Arlen &amp; Harburg</td>
<td>We’re off to see the wizard (from <em>The Wizard of Oz</em>), arr. Passchier, Hussey &amp; Sebba <em>PF/VC</em> Abracadabra Cello (Third Edition) (Collins Music)</td>
</tr>
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<td>6</td>
<td>Kathy &amp; David Blackwell</td>
<td>Mexican Fiesta <em>PF/VC</em> Cello Time Runners (OUP)</td>
</tr>
<tr>
<td>7</td>
<td>Mary Cohen</td>
<td>Hoe Down (No. 7 from <em>Dance Duets</em>) <em>upper part</em> DUET Mary Cohen: Dance Duets for Cello (Faber)</td>
</tr>
<tr>
<td>8</td>
<td>Katherine &amp; Hugh Collede</td>
<td>The Ceilidh (No. 21 from <em>Fast Forward</em>) Katherine &amp; Hugh Collede: Fast Forward for Cello (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>9</td>
<td>Thomas Gregory</td>
<td>Smooth Operator Vamoosh Cello, Book 2 (Vamoosh)</td>
</tr>
<tr>
<td>10</td>
<td>Tim Wells</td>
<td>Happy Places More Time Pieces for Cello, Vol. 1 (ABRSM)</td>
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*Accompaniment(s) published separately, see www.abrsm.org/syllabusclarifications*
## SCALES AND ARPEGGIOS:

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

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<tr>
<th>SCALES</th>
<th>RANGE</th>
<th>REQUIREMENTS</th>
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</thead>
<tbody>
<tr>
<td><strong>F, A, Bb majors</strong></td>
<td>1 oct.</td>
<td>separate bows or slurred (2 quavers to a bow), at examiner’s choice; even notes or long tonic, at candidate’s choice</td>
</tr>
<tr>
<td><strong>G, D minors</strong></td>
<td>1 oct.</td>
<td>starting on open strings (natural or harmonic or melodic, at candidate’s choice)</td>
</tr>
<tr>
<td><strong>C, G majors</strong></td>
<td>2 oct.</td>
<td></td>
</tr>
</tbody>
</table>

### ARPEGGIOS

| **F, G, A, Bb majors**         | 1 oct.| separate bows; even notes                                                   |
| **G, D minors**               | 1 oct.| starting on open strings                                                   |
| **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

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<th>COMPOSER</th>
<th>PIECE / WORK / ARRANGER</th>
<th>PUBLICATION (PUBLISHER)</th>
</tr>
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<tbody>
<tr>
<td><strong>A</strong></td>
<td></td>
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<tr>
<td>1</td>
<td>Aubert</td>
<td>Forlane (from <em>La reine des Péris</em>), arr. Blackwell <em>with 1st repeat</em></td>
</tr>
<tr>
<td>2</td>
<td>Beethoven</td>
<td>Contredanse (No. 3 from <em>12 contredanses</em>, WoO 14), arr. Bullard</td>
</tr>
<tr>
<td>4</td>
<td>Anon. English</td>
<td>Watkin’s Ale, arr. Huws Jones <em>cello melody</em></td>
</tr>
<tr>
<td>5</td>
<td>Anon. French</td>
<td>Provençal Dance, arr. Dollein <em>upper part</em></td>
</tr>
<tr>
<td>6</td>
<td>Cirri</td>
<td>Menuetto (3rd movt from <em>Sonata in C</em>)</td>
</tr>
<tr>
<td>9</td>
<td>Mozart</td>
<td>Contretanz in D, arr. Baechi</td>
</tr>
<tr>
<td>10</td>
<td>Trad. Scottish</td>
<td>De’il Among the Tailors, arr. Huws Jones <em>SOLO OR PF.ACCOMP.</em></td>
</tr>
<tr>
<td><strong>B</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Arlen &amp; Harburg</td>
<td>Over the Rainbow (from <em>The Wizard of Oz</em>), arr. Galliford &amp; Neuburg</td>
</tr>
<tr>
<td>2</td>
<td>Rainer Mohrs</td>
<td>Arietta 2015</td>
</tr>
<tr>
<td>3</td>
<td>Tchaikovsky</td>
<td>Mélodie antique française (No.16 from <em>Album pour enfants</em>, Op.39), arr. Blackwell</td>
</tr>
<tr>
<td>4</td>
<td>Carse</td>
<td>Afloat (from <em>The Fiddler’s Nursery</em>), trans. Max</td>
</tr>
<tr>
<td>5</td>
<td>Katherine &amp; Hugh Colledge</td>
<td>Miles Away (No.17 from <em>Shooting Stars</em>)</td>
</tr>
<tr>
<td>6</td>
<td>Grechaninov</td>
<td>On Winter’s Eve, Op.126b No. 6</td>
</tr>
<tr>
<td>7</td>
<td>Holst</td>
<td>Jupiter (No.4 from <em>The Planets</em>, Op.32), arr. Lanning</td>
</tr>
<tr>
<td>8</td>
<td>Edward Jones</td>
<td>Glwysen, arr. Huws Jones <em>cello melody</em> <em>PF/VC</em></td>
</tr>
<tr>
<td>9</td>
<td>Schumann</td>
<td>The Two Grenadiers, arr. Suzuki &amp; Mooney <em>PF/VC</em></td>
</tr>
<tr>
<td><strong>C</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Kathy &amp; David Blackwell</td>
<td>Wild West</td>
</tr>
<tr>
<td>2</td>
<td>Pam Wedgwood</td>
<td>Hungarian Stomp (No.2 from <em>Jazzin’ About</em>)</td>
</tr>
<tr>
<td>3</td>
<td>Monty Norman</td>
<td>The James Bond Theme, arr. Iles</td>
</tr>
<tr>
<td>4</td>
<td>Katherine &amp; Hugh Colledge</td>
<td>Stiffkey Blues (No.15 from <em>Shooting Stars</em>)</td>
</tr>
<tr>
<td>5</td>
<td>Thomas Gregory</td>
<td>Vamoose</td>
</tr>
<tr>
<td>6</td>
<td>Roy McCormack</td>
<td>Take It Easy (No.4 from <em>Let’s Swing</em>)</td>
</tr>
<tr>
<td>7</td>
<td>Sheila Nelson</td>
<td>Toad in the Hole <em>upper part: without improvisation</em> <em>PF/VC</em></td>
</tr>
<tr>
<td>8</td>
<td>Satie</td>
<td>Chez le docteur, arr. Black &amp; Harris</td>
</tr>
</tbody>
</table>

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● Accompaniment printable from companion CD
<table>
<thead>
<tr>
<th>COMPOSER</th>
<th>PIECE / WORK / ARRANGER</th>
<th>PUBLICATION (PUBLISHER)</th>
</tr>
</thead>
<tbody>
<tr>
<td>9 Ros Stephen</td>
<td>Transylvanian Stick Dance (No.11 from <em>Cello Globetrotters</em>) <strong>PF/VC</strong></td>
<td>Ros Stephen: <em>Cello Globetrotters</em> (OUP)</td>
</tr>
<tr>
<td>10 J. Strauss II</td>
<td>Russian March, arr. Huws Jones <em>cello melody; with grace notes in b. 40</em>* <strong>PF/VC</strong></td>
<td>The Fiddler Playalong Cello Collection (Boosey &amp; Hawkes)</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>RANGE</th>
<th>REQUIREMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SCALES</strong></td>
<td></td>
</tr>
<tr>
<td>A major</td>
<td></td>
</tr>
<tr>
<td>C, A minors (harmonic or melodic, at candidate's choice)</td>
<td>1 oct.</td>
</tr>
<tr>
<td>D, F, G majors</td>
<td>2 oct.</td>
</tr>
<tr>
<td>D minor (harmonic or melodic, at candidate's choice)</td>
<td>1 oct.</td>
</tr>
</tbody>
</table>

| **ARPEGGIOS** |                                                                                     |
| C, A minors | 1 oct. | separate bows or slurred (3 notes to a bow), at examiner’s choice; even notes |
| D, F, G majors | 2 oct. |                                                                                     |
| D minor | 1 oct. |                                                                                     |

| **CHROMATIC SCALE** |                                                                                     |
| starting on D **open string** | 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
### THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C; for further details see pages 9–11

<table>
<thead>
<tr>
<th>COMPOSER</th>
<th>PIECE / WORK / ARRANGER</th>
<th>PUBLICATION (PUBLISHER)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Anon. Hungarian</td>
<td>Saltus hungaricus, arr. Pejtsik</td>
</tr>
<tr>
<td>2</td>
<td>B. Marcello</td>
<td>Allegro (4th movt from <em>Sonata in G</em>, Op. 2 No.6)</td>
</tr>
<tr>
<td>3</td>
<td>Giuseppe Chinzer</td>
<td>Allegro (3rd movt from <em>Sonata in G minor</em>, Op. 1 No.6)</td>
</tr>
<tr>
<td>4</td>
<td>J. S. Bach</td>
<td>Menuett in D minor, arr. Pejtsik</td>
</tr>
<tr>
<td>5</td>
<td>Diabelli</td>
<td>Polonaise, arr. Pejtsik</td>
</tr>
<tr>
<td>6</td>
<td>Cirri</td>
<td>Allegro (1st movt from <em>Sonata in C</em>)</td>
</tr>
<tr>
<td>7</td>
<td>attrib. Henry VIII</td>
<td>Pastime with good company, arr. Huws Jones <em>cello melody: incl. 2nd verse</em></td>
</tr>
<tr>
<td>8</td>
<td>Rameau</td>
<td>Rigaudon (from <em>Pièces de clavecin</em>), arr. East</td>
</tr>
<tr>
<td>9</td>
<td>Telemann</td>
<td>Air Trompette (from <em>Der getreue Musikmeister</em>), arr. East</td>
</tr>
<tr>
<td>10</td>
<td>Ticciati</td>
<td>Les hirondelles de Couperin (No.6 from <em>Studies in Style and Technique, Book 1</em>)</td>
</tr>
<tr>
<td><strong>B</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Hubicki*</td>
<td>Summer Song (No.3 from <em>Three Summer Sketches</em>)</td>
</tr>
<tr>
<td>2</td>
<td>Gluck</td>
<td>Dance of the Blessed Spirits (from <em>Orfeo ed Euridice</em>), arr. Black &amp; Harris</td>
</tr>
<tr>
<td>4</td>
<td>Kathy &amp; David Blackwell</td>
<td>Some Day</td>
</tr>
<tr>
<td>5</td>
<td>Elgar</td>
<td>Chanson de matin, arr. Lanning</td>
</tr>
<tr>
<td>6</td>
<td>Järnefelt</td>
<td>Berceuse</td>
</tr>
<tr>
<td>7</td>
<td>Nölck</td>
<td>Herbstblume</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>mute optional</em></td>
</tr>
<tr>
<td>8</td>
<td>Squire</td>
<td>Romance, Op.5 No.1</td>
</tr>
<tr>
<td>9</td>
<td>Trowell</td>
<td>Arioso (No.7 from <em>12 morceaux faciles</em>, Op.4)</td>
</tr>
<tr>
<td>10</td>
<td>Henry Wood</td>
<td>Tom Bowling (from <em>Fantasia on British Sea Songs</em>), arr. Bruce &amp; Wells</td>
</tr>
<tr>
<td><strong>C</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Howard Blake</td>
<td>Dance of the Snowmen (No.3 from <em>The Snowman Suite</em>), arr. Legg &amp; Gout</td>
</tr>
<tr>
<td>2</td>
<td>C. Collins &amp; F. W. Leigh</td>
<td>My Old Man, arr. Legg &amp; Gout</td>
</tr>
<tr>
<td>4</td>
<td>Kathy &amp; David Blackwell</td>
<td>Russian Wedding</td>
</tr>
<tr>
<td>5</td>
<td>Bock</td>
<td>If I Were a Rich Man (from <em>Fiddler on the Roof</em>), arr. Legg &amp; Gout</td>
</tr>
<tr>
<td>6</td>
<td>Gershwin</td>
<td>Let's Call the Whole Thing Off, arr. Gout</td>
</tr>
<tr>
<td>7</td>
<td>Grainger</td>
<td>Shepherd's Hey, arr. Bruce &amp; Wells</td>
</tr>
</tbody>
</table>

* Originally published under the name of Lovell
### SCALES AND ARPEGGIOS

**SCALES**

<table>
<thead>
<tr>
<th>COMPOSER</th>
<th>PIECE / WORK / ARRANGER</th>
<th>PUBLICATION (PUBLISHER)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 G. M. Rodríguez</td>
<td>La cumparsita, arr. Huws Jones</td>
<td>The Fiddler Playalong Cello Collection (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>9 Ros Stephen</td>
<td>Dancing in Odessa (No. 4 from <em>Cello Globetrotters</em>)</td>
<td>Ros Stephen: Cello Globetrotters (OUP)</td>
</tr>
<tr>
<td>10 C. Webster</td>
<td>Scherzo, arr. Suzuki</td>
<td>Suzuki Cello School, Vol. 3 (Alfred)</td>
</tr>
</tbody>
</table>

**ARPEGGIOS**

<table>
<thead>
<tr>
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<th>PIECE / WORK / ARRANGER</th>
<th>PUBLICATION (PUBLISHER)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 G. M. Rodríguez</td>
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<tr>
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<td>Ros Stephen: Cello Globetrotters (OUP)</td>
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<tr>
<td>10 C. Webster</td>
<td>Scherzo, arr. Suzuki</td>
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</tr>
</tbody>
</table>

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

#### RANGE REQUIREMENTS

**SCALES**

<table>
<thead>
<tr>
<th>Scale</th>
<th>Range</th>
<th>Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eb, F, A, B♭ majors</td>
<td>2 oct.</td>
<td>separate bows or slurred (2 beats to a bow), at examiner’s choice; even notes or long tonic, at candidate’s choice</td>
</tr>
<tr>
<td>C, D, G minors (harmonic or melodic, at candidate’s choice)</td>
<td>2 oct.</td>
<td>separate bows or slurred (2 beats to a bow), at examiner’s choice; even notes or long tonic, at candidate’s choice</td>
</tr>
</tbody>
</table>

**ARPEGGIOS**

<table>
<thead>
<tr>
<th>Scale</th>
<th>Range</th>
<th>Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eb, F, A, B♭ majors</td>
<td>2 oct.</td>
<td>separate bows or slurred (3 notes to a bow), at examiner’s choice; even notes</td>
</tr>
<tr>
<td>C, D, G minors</td>
<td>2 oct.</td>
<td>separate bows or slurred (3 notes to a bow), at examiner’s choice; even notes</td>
</tr>
</tbody>
</table>

**DOMINANT SEVENTHS** (resolving on tonic)

- in the key of G
  - starting on bottom D
  - 1 oct. | separate bows; even notes |
- in the key of C
  - starting on open string G
  - 1 oct. | separate bows; even notes |

**CHROMATIC SCALES**

<table>
<thead>
<tr>
<th>Scale</th>
<th>Range</th>
<th>Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td>starting on D bottom D</td>
<td>1 oct.</td>
<td>separate bows or slurred (4 notes to a bow), at examiner’s choice; even notes</td>
</tr>
<tr>
<td>starting on G open string</td>
<td>1 oct.</td>
<td>separate bows or slurred (4 notes to a bow), at examiner’s choice; even notes</td>
</tr>
</tbody>
</table>

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

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<th>PUBLICATION (PUBLISHER)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Passionei</td>
<td>Allegro (2nd movt from <em>Sonata in C</em>, Op.1 No.8)</td>
</tr>
<tr>
<td>2</td>
<td>Boismortier</td>
<td>Aria (2nd movt from <em>Sonata in G minor</em>, Op. 26 No.5)</td>
</tr>
<tr>
<td>3</td>
<td>Vivaldi</td>
<td>Allegro (4th movt from <em>Sonata in E minor</em>, RV 40)</td>
</tr>
<tr>
<td>4</td>
<td>B. Bernardi</td>
<td>Sonata in G minor  <em>upper part; complete</em></td>
</tr>
<tr>
<td>5</td>
<td>Bočcherini</td>
<td>Minituet, arr. Suzuki  <em>without DC</em></td>
</tr>
<tr>
<td>6</td>
<td>Bréval</td>
<td>Allegro (1st movt from <em>Sonata No.1 in C</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Caldara</td>
<td>Presto (4th movt from <em>Sonata in D</em>)</td>
</tr>
<tr>
<td>8</td>
<td>Haydn</td>
<td>Scherzando (1st movt from <em>Trio in G</em>, Hob. XI:70), arr. Pejtsik</td>
</tr>
<tr>
<td>9</td>
<td>B. Marcello</td>
<td>Allegro (2nd movt from <em>Sonata in E minor</em>, Op. 2 No.2)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>S. Paxton</td>
<td>Allegro moderato (1st movt from <em>Sonata in G</em>, Op. 3 No.1), arr. Buschmann</td>
</tr>
<tr>
<td><strong>B</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Bridge</td>
<td>Spring Song</td>
</tr>
<tr>
<td>2</td>
<td>Nölck</td>
<td>Legende (No. 4 from <em>Zehn Originalstücke</em>, Op.116)</td>
</tr>
<tr>
<td>3</td>
<td>Trowell</td>
<td>Chanson villageoise (No.11 from <em>12 morceaux faciles</em>, Op. 4)</td>
</tr>
<tr>
<td>4</td>
<td>Borodin</td>
<td>Nocturne (from <em>String Quartet No. 2</em>), arr. Lanning</td>
</tr>
<tr>
<td>5</td>
<td>Flotow</td>
<td>M’appari (from <em>Martha</em>), arr. B. &amp; R. De Smet</td>
</tr>
<tr>
<td>6</td>
<td>Goltermann</td>
<td>Marche funèbre (No.2 from <em>Sechs tonbilder</em>, Op.97)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Mendelssohn</td>
<td>Consolation, arr. Amsco</td>
</tr>
<tr>
<td>8</td>
<td>Pergolesi</td>
<td>Nina, arr. Pejtsik</td>
</tr>
<tr>
<td>9</td>
<td>Schubert</td>
<td>Ständchen (from <em>Schwanengesang</em>), arr. Bruce &amp; Wells</td>
</tr>
<tr>
<td>10</td>
<td>Tchaikovsky</td>
<td>Chanson triste (No.2 from <em>12 morceaux</em>, Op. 40), arr. Legg &amp; Gout</td>
</tr>
<tr>
<td><strong>C</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Marie Dare</td>
<td>Echoes  <em>mordent optional in b. 32</em></td>
</tr>
<tr>
<td>2</td>
<td>Janáček</td>
<td>Three Moravian Folk Songs, arr. Harrison  <em>complete</em></td>
</tr>
<tr>
<td>3</td>
<td>E. Pütz</td>
<td>Stomping Boys (No.8 from <em>Short Stories</em>)</td>
</tr>
<tr>
<td>4</td>
<td>Jonathan Cole</td>
<td>Elegy</td>
</tr>
<tr>
<td>5</td>
<td>Gershwin</td>
<td>Summertime (from <em>Porgy and Bess</em>), arr. Gout</td>
</tr>
<tr>
<td>6</td>
<td>Jacob</td>
<td>Robots’ March</td>
</tr>
<tr>
<td>7</td>
<td>James MacMillan</td>
<td>Sabre Dance (No. 6 from <em>Northern Skies</em>)</td>
</tr>
<tr>
<td>8</td>
<td>Trad. Irish</td>
<td>The Frieze Breeches, arr. Davis  <em>solo</em></td>
</tr>
<tr>
<td>9</td>
<td>Villoldo</td>
<td>El Chocolo, arr. Speckert</td>
</tr>
<tr>
<td>10</td>
<td>Pam Wedgwood</td>
<td>Survivor (from <em>After Hours</em>)</td>
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SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 18

<table>
<thead>
<tr>
<th>SCALES</th>
<th>RANGE</th>
<th>REQUIREMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eb, E, A♭, A majors</td>
<td>2 oct.</td>
<td>separate bows or slurred (2 beats to a bow), at examiner’s choice; even notes or long tonic, at candidate’s choice</td>
</tr>
<tr>
<td>E, G, A minors (harmonic or melodic, at candidate’s choice)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C major</td>
<td>3 oct.</td>
<td></td>
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ARPEGGIOS

<table>
<thead>
<tr>
<th>ARPEGGIOS</th>
<th>RANGE</th>
<th>REQUIREMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eb, E, A♭, A majors</td>
<td>2 oct.</td>
<td>separate bows or slurred (3 notes to a bow), at examiner’s choice; even notes</td>
</tr>
<tr>
<td>E, G, A minors</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C major</td>
<td>3 oct.</td>
<td></td>
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</table>

DOMINANT SEVENTHS (resolving on tonic)

<table>
<thead>
<tr>
<th>DOMINANT SEVENTHS (resolving on tonic)</th>
<th>RANGE</th>
<th>REQUIREMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>in the key of B♭</td>
<td>1 oct.</td>
<td>separate bows or slurred (4 notes to a bow), at examiner’s choice; even notes</td>
</tr>
<tr>
<td>in the keys of F and G</td>
<td>2 oct.</td>
<td></td>
</tr>
</tbody>
</table>

DIMINISHED SEVENTHS

<table>
<thead>
<tr>
<th>DIMINISHED SEVENTHS</th>
<th>RANGE</th>
<th>REQUIREMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>starting on C open string</td>
<td>1 oct.</td>
<td>separate bows; even notes</td>
</tr>
<tr>
<td>starting on G open string</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

CHROMATIC SCALES

<table>
<thead>
<tr>
<th>CHROMATIC SCALES</th>
<th>RANGE</th>
<th>REQUIREMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>starting on C, C♯ and D</td>
<td>2 oct.</td>
<td>separate bows or slurred (4 notes to a bow), at examiner’s choice; even notes</td>
</tr>
</tbody>
</table>

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

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<tbody>
<tr>
<td><strong>A</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>J. S. Bach</td>
<td>Menuet 1 and Menuet 2 (from <em>Suite No. 1 in G</em>, BWV 1007)</td>
</tr>
<tr>
<td>2</td>
<td>Boismortier</td>
<td>Allemanda (1st movt from <em>Sonata in G minor, Op. 26 No. 5</em>)&lt;sup&gt;upper part in single edn&lt;/sup&gt;</td>
</tr>
<tr>
<td>3</td>
<td>B. Marcello</td>
<td>Allegro (4th movt from <em>Sonata in C</em>, Op. 2 No. 5)</td>
</tr>
<tr>
<td>4</td>
<td>Boni</td>
<td>Allegro (1st movt from <em>Sonata in F</em>, Op. 1 No. 5) <em>ornamentation optional</em></td>
</tr>
<tr>
<td>5</td>
<td>De Fesch</td>
<td>Siciliano and Allemanda (1st and 2nd movts from <em>Sonata in D minor</em>, Op. 8 No. 3)</td>
</tr>
<tr>
<td>6</td>
<td>D. Gabrielli</td>
<td>Grave and Allegro (1st and 2nd movts from <em>Sonata in A</em>)</td>
</tr>
<tr>
<td>7</td>
<td>Jean Baptiste Loeillet</td>
<td>Gavotte und Musette, arr. Rapp</td>
</tr>
<tr>
<td>8</td>
<td>Pergolesi</td>
<td>Allegro (2nd movt from <em>Sinfonia in F</em>)</td>
</tr>
<tr>
<td>9</td>
<td>A. Scarlatti</td>
<td>Allegretto (2nd movt from <em>Sonata No. 2 in C minor</em>)</td>
</tr>
<tr>
<td>10</td>
<td>Telemann</td>
<td>Largo and Allegro (3rd and 4th movts from <em>Sonata in D</em>, TWV 41:D6)</td>
</tr>
<tr>
<td><strong>B</strong></td>
<td></td>
<td></td>
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<tr>
<td>1</td>
<td>Cui</td>
<td>Orientale (No. 9 from <em>Kaleidoscope</em>, Op. 50)</td>
</tr>
<tr>
<td>2</td>
<td>Davidoff</td>
<td>Romance sans paroles, Op. 23</td>
</tr>
<tr>
<td>3</td>
<td>Goltermann</td>
<td>Notturno (No. 3 from <em>Quatre morceaux caractéristiques</em>, Op. 43)</td>
</tr>
<tr>
<td>4</td>
<td>Grieg</td>
<td>Intermezzo, EG 115</td>
</tr>
<tr>
<td>5</td>
<td>attrib. Paradis</td>
<td>Sicilienne, arr. Gout &amp; Legg or arr. Dushkin</td>
</tr>
<tr>
<td>6</td>
<td>Romberg</td>
<td>Allegro non troppo (1st movt from <em>Sonata in E minor</em>, Op. 38 No. 1), arr. Jansen <em>cello 1 part in Alfred edn</em></td>
</tr>
<tr>
<td>7</td>
<td>Saint-Saëns</td>
<td>Romance in F, Op. 36</td>
</tr>
<tr>
<td>8</td>
<td>Sibelius</td>
<td>Romance (No. 2 from <em>Four Pieces</em>, Op. 78)</td>
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<tr>
<td>9</td>
<td>Tchaikovsky</td>
<td>Valse sentimentale, Op. 51 No. 6, arr. Rose</td>
</tr>
<tr>
<td>10</td>
<td>Villa-Lobos</td>
<td>Song of the Black Swan</td>
</tr>
<tr>
<td><strong>C</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Adorian</td>
<td>Spanish Dance (No. 1 from <em>Serenade Basque</em>)</td>
</tr>
<tr>
<td>2</td>
<td>Bartók</td>
<td>Joc cu bătă and Buciumeanu (Nos. 1 and 4 from <em>Romanian Folk Dances</em>), trans. Silva</td>
</tr>
<tr>
<td>3</td>
<td>Bunting</td>
<td>Dance Caprice</td>
</tr>
<tr>
<td>4</td>
<td>Adriana Figueroa Mañas</td>
<td>Pieza No. 1 (from <em>Tres piezas en clave de tango</em>)</td>
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</table>
## Scales and Arpeggios

### Scales

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

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

<table>
<thead>
<tr>
<th>RANGE</th>
<th>REQUIREMENTS</th>
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</thead>
<tbody>
<tr>
<td><strong>SCALES</strong></td>
<td></td>
</tr>
<tr>
<td>F, B majors and minors (minors harmonic and melodic)</td>
<td>2 oct.</td>
</tr>
<tr>
<td>C, D majors and minors (minors harmonic and melodic)</td>
<td>3 oct.</td>
</tr>
</tbody>
</table>

| **SCALE IN THUMB POSITION** | |
| D major starting with thumb on D string: | 1 oct. | separate bows; even notes or long tonic, at candidate’s choice |

| **ARPEGGIOS** | |
| F, B majors and minors | 2 oct. | separate bows or slurred (3 notes to a bow), at examiner’s choice; even notes |
| C, D majors and minors | 3 oct. | separate bows or slurred (3 notes to a bow), at examiner’s choice; even notes |

| **DOMINANT SEVENTHS** (resolving on tonic) | |
| in the keys of F, G, B♭ and E | 2 oct. | separate bows or 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 or 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 or 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

<table>
<thead>
<tr>
<th>COMPOSER</th>
<th>PIECE / WORK / ARRANGER</th>
<th>PUBLICATION (PUBLISHER)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alborea</td>
<td>Adagio and Vivace (3rd and 4th movts from Sonata in C)</td>
<td>Alborea: Sonata C-Dur (Doblinger)</td>
</tr>
<tr>
<td>J. C. F. Bach</td>
<td>Rondeaux (2nd movt from Sonata in G)</td>
<td>J. C. F. Bach: Sonata in G for Violoncello (Bärenreiter)</td>
</tr>
<tr>
<td>J. S. Bach</td>
<td>Bourrée 1 and Bourrée 2 (from Suite No. 3 in C, BWV 1009)</td>
<td>J. S. Bach: Six Suites for Violoncello Solo (Bärenreiter or Peters or Peters Urtext)</td>
</tr>
<tr>
<td>Cervetto</td>
<td>Allo moderato (2nd movt from Sonata in A minor, Op. 2 No. 5) upper part</td>
<td>Cervetto: Two Sonatas, Op. 2 Nos. 9 &amp; 5 (Bärenreiter)</td>
</tr>
<tr>
<td>F. Couperin</td>
<td>Siciliène and Air de diable (2nd and 5th movts from Pièces en concert)</td>
<td>F. Couperin: Pièces en concert (Leduc) or Solos for Young Cellists, Vol. 5 (Alfred)</td>
</tr>
<tr>
<td>Platti</td>
<td>Adagio and Presto (3rd and 4th movts from Sonata quarta)</td>
<td>Ten Italian Sonatas for Cello and Continuo (Ricordi)</td>
</tr>
<tr>
<td>Telemann</td>
<td>Scherzo, arr. Rapp</td>
<td>Melodies by Old Masters for Young Cellists, Vol. 2 (Schott)</td>
</tr>
<tr>
<td>Ticciati</td>
<td>Toccata (No. 5 from Studies in Style and Technique, Book 3)</td>
<td>Ticciati: Studies in Style and Technique, Book 3 (OUP)</td>
</tr>
<tr>
<td>Vivaldi</td>
<td>Allegro (2nd movt from Sonata in B, RV 46)</td>
<td>Vivaldi: Two Sonatas, RV 40 &amp; RV 46 (Bärenreiter) or Vivaldi: Complete Sonatas for Violoncello (Bärenreiter)</td>
</tr>
<tr>
<td><strong>B</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Borodin</td>
<td>Serenade in G, arr. Stutschewsky &amp; Thaler</td>
<td>Borodin: Serenade in G (Peters)</td>
</tr>
<tr>
<td>Fauré</td>
<td>Sicilienne, Op. 78</td>
<td>Fauré: Sicilienne, Op. 78 (Cramer) or Cellissimo: Appassionato (Schott)</td>
</tr>
<tr>
<td>Mendelssohn</td>
<td>Lied ohne Worte, Op. 109</td>
<td>Mendelssohn: Song without Words, Op. 109 (Schott or Bärenreiter) or Cellissimo: Appassionato (Schott)</td>
</tr>
<tr>
<td>Saint-Saëns</td>
<td>Le cygne (from The Carnival of the Animals)</td>
<td>Cellissimo: Appassionato (Schott) or Saint-Saëns: Le cygne, for Cello (Durand) or Saint-Saëns: The Complete Shorter Works (Faber)</td>
</tr>
<tr>
<td>Lisznyai-Szabó</td>
<td>Ósz (Autumn)</td>
<td>Lisznyai-Szabó: Ósz (Autumn) (Editio Musica Budapest)</td>
</tr>
<tr>
<td>Moeran</td>
<td>Prelude</td>
<td>Moeran: Prelude for Cello (Novello)</td>
</tr>
<tr>
<td>Pachulski</td>
<td>Chanson triste (No. 3 from Trois morceaux, Op. 4)</td>
<td>Principal Cello (ABRSM)</td>
</tr>
<tr>
<td><strong>C</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adorian</td>
<td>Poème (No. 2 from Serenade Basque)</td>
<td>Arensky: Petite ballade &amp; Danse capricieuse, Op. 12 (Fountayne Editions)</td>
</tr>
<tr>
<td>Arensky</td>
<td>Petite ballade, Op. 12 No. 1</td>
<td>Arensky: Petite ballade &amp; Danse capricieuse, Op. 12 (Fountayne Editions)</td>
</tr>
<tr>
<td>A. Beach</td>
<td>Berceuse, Op. 40 No. 2</td>
<td>A. Beach: Five Pieces for Cello and Piano (Hildegard)</td>
</tr>
<tr>
<td>Granados</td>
<td>Andaluza (No. 5 from 12 Danzas Españolas) following main line</td>
<td>Granados: Danza Española No. 5, Andaluza for Cello (Unión Musical Ediciones)</td>
</tr>
<tr>
<td>Járdányi</td>
<td>Sonatina complete</td>
<td>Járdányi: Sonatina for Cello (Editio Musica Budapest)</td>
</tr>
<tr>
<td>Nicola LeFanu</td>
<td>Prelude</td>
<td>Spectrum for Cello (ABRSM)</td>
</tr>
<tr>
<td>Douglas Mason</td>
<td>Freefall</td>
<td>Douglas Mason: Freefall for Violoncello (Recital Music)</td>
</tr>
<tr>
<td>COMPOSER</td>
<td>PIECE / WORK / ARRANGER</td>
<td>PUBLICATION (PUBLISHER)</td>
</tr>
<tr>
<td>----------</td>
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</tr>
<tr>
<td>8</td>
<td>Aaron Minsky</td>
<td>The Train Whistle (No.1 from Ten American Cello Etudes) <strong>Solo</strong></td>
</tr>
<tr>
<td>9</td>
<td>Musorgsky, arr. Rachmaninoff</td>
<td>Gopak (from Sorochintsy Fair), arr. Rémy with ossia in b. 43</td>
</tr>
<tr>
<td>10</td>
<td>Squire</td>
<td>Gavotte humoristique, Op.6</td>
</tr>
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</table>

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

<table>
<thead>
<tr>
<th>RANGE</th>
<th>REQUIREMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scales</strong></td>
<td>3 oct.</td>
</tr>
<tr>
<td><strong>Scales in Thumb Position</strong></td>
<td>1 oct.</td>
</tr>
<tr>
<td><strong>Arpeggios</strong></td>
<td>3 oct.</td>
</tr>
<tr>
<td><strong>Dominant Sevenths</strong> (resolving on tonic)</td>
<td>2 oct.</td>
</tr>
<tr>
<td><strong>Diminished Sevenths</strong></td>
<td>2 oct.</td>
</tr>
<tr>
<td><strong>Chromatic Scales</strong></td>
<td>2 oct.</td>
</tr>
<tr>
<td><strong>Double-Stop Scale in Broken Steps</strong></td>
<td>1 oct.</td>
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**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

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

**Scales**

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<thead>
<tr>
<th>COMPOSER</th>
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<th>PUBLICATION (PUBLISHER)</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>Saint-Saëns</td>
<td>Allegro appassionato, Op. 43</td>
</tr>
<tr>
<td>10</td>
<td>Mark Summer</td>
<td>Julie-O, arr. Cheney solo</td>
</tr>
</tbody>
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**Ranges and Requirements**

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<thead>
<tr>
<th>SCALES</th>
<th>RANGE</th>
<th>REQUIREMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>F♯, G, Ab/G♯, A, B♭ majors and minors (minors harmonic and melodic)</td>
<td>3 oct.</td>
<td>separate bows or slurred (7 notes to a bow), at examiner’s choice; even notes or long tonic, at candidate’s choice</td>
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**Arpeggios**

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<thead>
<tr>
<th>ARPEGGIOS</th>
<th>RANGE</th>
<th>REQUIREMENTS</th>
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</thead>
<tbody>
<tr>
<td>F♯, G, Ab/G♯, A, B♭ majors and minors</td>
<td>3 oct.</td>
<td>separate bows or slurred (3 notes to a bow), at examiner’s choice; even notes</td>
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**Dominant Sevenths** (resolving on tonic)

<table>
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<th>DOMINANT SEVENTHS</th>
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<th>REQUIREMENTS</th>
</tr>
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<tbody>
<tr>
<td>in the keys of B, C, D♭, D and E♭</td>
<td>3 oct.</td>
<td>separate bows or slurred (4 notes to a bow), at examiner’s choice; even notes</td>
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**Diminished Sevenths**

<table>
<thead>
<tr>
<th>DIMINISHED SEVENTHS</th>
<th>RANGE</th>
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</tr>
</thead>
<tbody>
<tr>
<td>starting on F♯, G, Ab, A and B♭</td>
<td>2 oct.</td>
<td>separate bows or slurred (4 notes to a bow), at examiner’s choice; even notes</td>
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**Chromatic Scales**

<table>
<thead>
<tr>
<th>CHROMATIC SCALES</th>
<th>RANGE</th>
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</tr>
</thead>
<tbody>
<tr>
<td>starting on F♯, G, Ab, A and B♭</td>
<td>3 oct.</td>
<td>separate bows or slurred (12 notes to a bow), at examiner’s choice; even notes</td>
</tr>
</tbody>
</table>

**Double-Stop Scale in Parallel**

<table>
<thead>
<tr>
<th>DOUBLE-STOP SCALE IN PARALLEL</th>
<th>RANGE</th>
<th>REQUIREMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>in sixths, in C major</td>
<td>1 oct.</td>
<td>separate bows; even notes or long tonic, at candidate’s choice</td>
</tr>
</tbody>
</table>

**Double-Stop Scales in Broken Steps**

<table>
<thead>
<tr>
<th>DOUBLE-STOP SCALES IN BROKEN STEPS</th>
<th>RANGE</th>
<th>REQUIREMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>starting on bottom G</td>
<td>1 oct.</td>
<td>see page 14</td>
</tr>
</tbody>
</table>

**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/specificneeds.

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

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**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.
Aural tests

GRADE 5

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

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

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

(ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time. The examiner will play the extract twice (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.
Aural tests

**GRADE 7**

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

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

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

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

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

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

(ii) **To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time, four time or 6/8 time.** The examiner will play the extract twice (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.
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.
## MARKING CRITERIA

<table>
<thead>
<tr>
<th>Grades</th>
<th>Pieces</th>
<th>Time</th>
<th>Tone</th>
<th>Shape</th>
<th>Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initial-8</td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td><strong>Distinction</strong> 27-30</td>
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<tr>
<td>• Highly accurate notes and intonation</td>
<td>• Fluent, with flexibility where appropriate</td>
<td>• Well projected</td>
<td>• Expressive, idiomatric musical shaping and detail</td>
<td>• Assured</td>
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<tr>
<td></td>
<td>• Rhythmic character well conveyed</td>
<td>• Sensitive use of tonal qualities</td>
<td></td>
<td>• Fully committed</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>• Vivid communication of character and style</td>
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<tr>
<td><strong>Merit</strong> 24-26</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>• Largely accurate notes and intonation</td>
<td>• Sustained, effective tempo</td>
<td>• Mainly controlled and consistent</td>
<td>• Clear musical shaping, well-realised detail</td>
<td>• Positive</td>
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<tr>
<td></td>
<td>• Good sense of rhythm</td>
<td>• Good tonal awareness</td>
<td></td>
<td>• Carrying musical conviction</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>• Character and style communicated</td>
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<tr>
<td><strong>Pass</strong> 20-23</td>
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<td></td>
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<tr>
<td>• Generally correct notes</td>
<td>• Suitable tempo</td>
<td>• Generally reliable</td>
<td>• Some realisation of musical shape and/or detail</td>
<td>• Generally secure, prompt recovery from slips</td>
<td></td>
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<tr>
<td>• Sufficiently reliable intonation to maintain tonality</td>
<td>• Generally stable pulse</td>
<td>• Adequate tonal awareness</td>
<td></td>
<td>• Some musical involvement</td>
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<tr>
<td></td>
<td>• Overall rhythmic accuracy</td>
<td></td>
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<tr>
<td><strong>Below Pass</strong> 17-19</td>
<td></td>
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<tr>
<td>• Frequent note errors</td>
<td>• Unsuitable and/or uncontrolled tempo</td>
<td>• Uneven and/or unreliable</td>
<td>• Musical shape and detail insufficiently conveyed</td>
<td>• Insecure, inadequate recovery from slips</td>
<td></td>
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<tr>
<td>• Insufficiently reliable intonation to maintain tonality</td>
<td>• Irregular pulse</td>
<td>• Inadequate tonal awareness</td>
<td></td>
<td>• Insufficient musical involvement</td>
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<tr>
<td></td>
<td>• Inaccurate rhythm</td>
<td></td>
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<tr>
<td><strong>13-16</strong></td>
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<tr>
<td>• Largely inaccurate notes and/or intonation</td>
<td>• Erratic tempo and/or pulse</td>
<td>• Serious lack of tonal control</td>
<td>• Musical shape and detail largely unrealised</td>
<td>• Lacking continuity</td>
<td></td>
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<td></td>
<td></td>
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<td></td>
<td>• No musical involvement</td>
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<td><strong>10-12</strong></td>
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<tr>
<td>• Highly inaccurate notes and/or intonation</td>
<td>• Incoherent tempo and/or pulse</td>
<td>• No tonal control</td>
<td>• No shape or detail</td>
<td>• Unable to continue for more than a short section</td>
<td></td>
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<tr>
<td><strong>0</strong></td>
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<tr>
<td>• No work offered</td>
<td>• No work offered</td>
<td>• No work offered</td>
<td>• No work offered</td>
<td>• No work offered</td>
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<tr>
<td>Grades</td>
<td>Scales and arpeggios</td>
<td>Sight-reading</td>
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<tr>
<td>Distinction</td>
<td>19–21</td>
<td>• Highly accurate notes/pitch&lt;br&gt; • Fluent and rhythmic&lt;br&gt; • Musically shaped&lt;br&gt; • Confident response</td>
<td>• Fluent, rhythmically accurate&lt;br&gt; • Accurate notes/pitch/key&lt;br&gt; • Musical detail realised&lt;br&gt; • Confident presentation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Merit</td>
<td>17–18</td>
<td>• Largely accurate notes/pitch&lt;br&gt; • Mostly regular flow&lt;br&gt; • Mainly even tone&lt;br&gt; • Secure response</td>
<td>• Adequate tempo, usually steady pulse&lt;br&gt; • Mainly correct rhythm&lt;br&gt; • Largely correct notes/pitch/key&lt;br&gt; • Largely secure presentation</td>
<td></td>
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<tr>
<td>Pass</td>
<td>14–16</td>
<td>• Generally correct notes/pitch, despite errors&lt;br&gt; • Continuity generally maintained&lt;br&gt; • Generally reliable tone&lt;br&gt; • Cautious response</td>
<td>• Continuity generally maintained&lt;br&gt; • Note values mostly realised&lt;br&gt; • Pitch outlines in place, despite errors&lt;br&gt; • Cautious presentation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Below Pass</td>
<td>11–13</td>
<td>• Frequent errors in notes and/or pitch&lt;br&gt; • Lacking continuity and/or some items incomplete&lt;br&gt; • Unreliable tone&lt;br&gt; • Uncertain response and/or some items not attempted</td>
<td>• Lacking overall continuity&lt;br&gt; • Incorrect note values&lt;br&gt; • Very approximate notes/pitch/key&lt;br&gt; • Insecure presentation</td>
<td></td>
<td></td>
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<tr>
<td>7–10</td>
<td>• Very approximate notes and/or pitch&lt;br&gt; • Sporadic and/or frequently incomplete&lt;br&gt; • Serious lack of tonal control&lt;br&gt; • Very uncertain response and/or several items not attempted</td>
<td>• No continuity or incomplete&lt;br&gt; • Note values unrealised&lt;br&gt; • Pitch outlines absent&lt;br&gt; • Very uncertain presentation</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>0</td>
<td>• No work offered</td>
<td>• No work offered</td>
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</table>

<table>
<thead>
<tr>
<th>Grades</th>
<th>Aural tests</th>
</tr>
</thead>
<tbody>
<tr>
<td>Distinction</td>
<td>17–18</td>
</tr>
<tr>
<td>Merit</td>
<td>15–16</td>
</tr>
<tr>
<td>Pass</td>
<td>12–14</td>
</tr>
<tr>
<td>Below Pass</td>
<td>9–11</td>
</tr>
<tr>
<td>6–8</td>
<td>• Inaccuracy throughout&lt;br&gt; • Vague response</td>
</tr>
<tr>
<td>0</td>
<td>• No work offered</td>
</tr>
</tbody>
</table>
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

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<th>List</th>
<th>Number</th>
<th>Composer</th>
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Singers only: unaccompanied traditional song:  

(may be photocopied or detached for exams)
A number of pieces that have been included in past and current ABRSM syllabuses are now recognised as being problematic for a range of reasons. The most prominent of these are songs with links to slavery, minstrel shows, or that come from other forms of entertainment that include racial prejudices and inappropriate stereotypes prevalent at the time they originated. Many of these pieces have become part of the musical canon and global public consciousness without any real understanding or knowledge of their problematic history. As a result, they have been widely used in teaching, in publications and on exam syllabuses. These pieces are offensive and inappropriate, both when they originated and now, and are not a reflection of ABRSM’s values.

There are also instances in ‘western’ music where composers have written pieces drawing on influences or elements from musical cultures outside their own in ways that may be considered demeaning or inappropriate.

As we all continue to educate ourselves in this area, we at ABRSM are becoming more aware and sensitive to these problematic associations and are committed to promoting music that reflects the values of a modern, fair and diverse society as we move forward.

In the meantime, we have chosen to flag any problematic pieces that we are aware of rather than remove them from any current syllabus entirely (they are marked ▲ in the repertoire lists). This approach is primarily so as not to disadvantage learners and their teachers who have put work into preparing them for exams in good faith. Instead, we are highlighting that certain pieces have a problematic history, the fact that racial prejudices exist and are harmful, and that we must all recognise and learn from history in order to achieve a more inclusive future. In doing so, we hope that the information may be used as another facet of the learning experience, beyond the music itself. Teachers and parents/carers may wish to avoid these pieces entirely or exercise caution in allowing children to research their history, and any lyrics, in more detail.

ABRSM is committed to creating greater diversity, equality and inclusion in the field of music and we are actively working to achieve this across key areas of our operations. Our Diversity Statement, and regular updates on progress, can be accessed at www.abrsm.org/diversity-statement.