

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

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

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

#### **Instruments**

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

## Elements of the exam

All ABRSM Practical bowed string exams consist of: three Pieces; Scales and arpeggios; Sight-reading; and Aural tests. In all grades, marks are allocated as follows:

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

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

## Pieces

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

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

- List A pieces are generally faster moving and require technical agility
- List B pieces are more lyrical and invite expressive playing
- List C pieces reflect a wide variety of musical traditions, styles and characters.

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

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

**Programme planning:** Candidates must choose one piece from each of the three lists (A, B and C)\*. In the exam, candidates should tell the examiner which pieces they are performing, and they are welcome to use the form on p. 108 for this.

Every effort has been made to feature a broad range of repertoire to suit and appeal to candidates of different ages, backgrounds and interests. Certain pieces may not be suitable for every candidate for technical reasons or because of wider context (historical, cultural, subject matter of the larger work from which it is drawn, lyrics if an arrangement of a song etc.). Pieces should be carefully considered for their appropriateness to each individual, which may need consultation between teachers and parents/guardians. Teachers and parents/guardians should also exercise caution when allowing younger candidates to research pieces online: [www.nspcc.org.uk/onlinesafety](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 & tuttis:** Cadenzas should not be played unless the syllabus specifies differently. Accompanists should cut lengthy orchestral tutti sections.

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

**Page-turns:** Examiners will be understanding if a page-turn causes a lack of continuity during a piece, and this will not affect the marking. Candidates (and accompanists) may use an extra copy of the music or a photocopy of a section of the piece (but see 'Photocopies' on p. 11) to help with page-turns. Candidates and accompanists at Grades 6–8 may bring a page-turner to the exam if there is no solution to a particularly awkward page-turn (prior permission is not required; the turner may be the candidate's teacher). Examiners are unable to help with page-turning.

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

## Scales and arpeggios

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

**Memory:** All requirements should be played from memory.

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

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

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

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

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

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

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

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

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

## Sight-reading

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

Candidates will be asked to play a short unaccompanied piece of music which they have not seen before. They will be given half a minute to look through and, if they wish, try out all or any part of the test before they are asked to play it for assessment. The tables on pp.20–21 show the elements that are introduced at each grade.

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

## Aural tests

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

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

## In the exam

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

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

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

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

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

## **Assessment**

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

## **Sourcing exam music**

Exam music is available from music retailers and online, including at the ABRSM music shop: [www.abrsm.org/shop](http://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](http://www.abrsm.org/publishers).

# SCALE AND ARPEGGIO PATTERNS

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

## RHYTHM PATTERNS FOR SCALES

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

even notes

*or*

long tonic



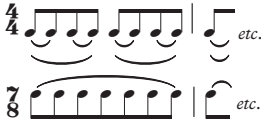
## SLURRING PATTERNS FOR SCALES

even notes

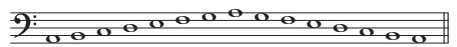
*or*

long tonic

2 quavers:  
2 beats:  
7 notes:



## NATURAL MINOR SCALE



## SCALE to a fifth



## DOMINANT SEVENTH (resolving on tonic)



## DOUBLE-STOP SCALES

### In broken steps



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

in sixths:









in octaves:

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



The following speeds are given as a general guide:

		Grade/Speed							
		1	2	3	4	5	6	7	8
<b>Scales</b>	pattern								
		♩ = 48	♩ = 54	♩ = 58	♩ = 63	♩ = 72	♩ = 84	♩ = 96	♩ = 112
<b>Arpeggios</b>		♩ = 96	♩ = 108	♩ = 112	♩ = 116	♩ = 40	♩ = 42	♩ = 44	
<b>Chromatic scales</b>				♩ = 58	♩ = 63	♩ = 72	♩ = 56	♩ = 96	
<b>Dom. &amp; Dim. 7ths *</b>					♩ = 58	♩ = 60	♩ = 63	♩ = 66	
<b>Double-stop scales</b> (in broken steps)							♩ = 84	♩ = 96	
<b>Double-stop scales</b> (in parallel)								♩ = 66	

\* Dim. 7ths from Grade 5

## SIGHT-READING PARAMETERS

The tables on pp. 20–21 show the elements that are introduced at each grade. These parameters are presented cumulatively, i.e. once introduced they apply for all later grades (gradually progressing in difficulty). See also p.12.

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

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

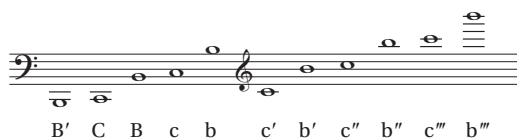
RANGES §	Violin	Viola	Cello	Double Bass
<b>Initial Grade</b>	d'-g', a'-d''	g-c', d'-g'	G-c, d-g	g-b, d-f♯
<b>Grade 1</b>	d'-a''	g-d''	G-d'	d-b <i>or</i> F-f ◊
<b>Grade 2</b>	g-a''	c-d''	C-d'	E-b
<b>Grade 3</b>	g-b''	c-e''	C-d'	E-b
<b>Grade 4</b>	g-d'''	c-g''	C-g'	E-d'
<b>Grade 5</b>	g-e'''	c-a''	C-a'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

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

♦ Keys cumulative from Grade 2

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

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



## INITIAL GRADE

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

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

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

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

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

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

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

## GRADE 1

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

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

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

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

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

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

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

## GRADE 2

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

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



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

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

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

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

## GRADE 3

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

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

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

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

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

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

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

## GRADE 4

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

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

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

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

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

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

## GRADE 5

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

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

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

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

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

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

## GRADE 6

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

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

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



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

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

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

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

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

## GRADE 7

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

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

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

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

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

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

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

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

## GRADE 8

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

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

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

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

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

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

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

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

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

### **Deaf or hearing-impaired candidates**

Deaf or hearing-impaired candidates may choose alternative tests in place of the standard tests, if requested at the time of entry. Further information, including the syllabus for the alternative tests, is available at [www.abrsm.org/specifneeds](http://www.abrsm.org/specifneeds).

## INITIAL GRADE

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

## GRADE 1

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

## GRADE 2

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

## GRADE 3

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



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Grade 3 cont.

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

#### GRADE 4

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

## GRADE 5

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

## GRADE 6

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

- A To sing or play from memory the *lower* part of a two-part phrase played twice by the examiner.** The lower part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this may affect the assessment).
- B To sing the *upper* part of a two-part phrase from score, with the lower part played by the examiner.** The candidate may choose to sing from treble or bass clef. The upper part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this may affect the assessment).
- C (i) To identify the cadence at the end of a phrase as perfect, imperfect or interrupted.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.
- (ii) To identify the two chords forming the above cadence.** The chords will be limited to the tonic, subdominant, dominant, dominant seventh or submediant (all in root position). First the examiner will name and play the key-chord, then play the two chords as a pair. The candidate may answer using technical names (tonic, dominant, etc.), chord numbers (I, V, etc.) or letter names (C major, G major, etc.).
- (iii) To identify whether the modulation at the end of a different passage is to the dominant, subdominant or relative minor.** The passage, played once by the examiner, will begin in a major key. First the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant, subdominant, relative minor) or the letter name of the new key.
- D (i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two of the following features the questions will be about: dynamics, articulation, tempo, tonality, character, style and period, texture, structure.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time, four time or 6/8 time.** The examiner will play the extract twice (unharmonised), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time, four time or 6/8 time.

## GRADE 8

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

# MARKING CRITERIA

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

Grades Initial-8	Scales and arpeggios	Sight-reading	Grades Initial-8	Aural tests
<b>Distinction</b> 19-21 <ul style="list-style-type: none"> <li>● Highly accurate notes/pitch</li> <li>● Fluent and rhythmic</li> <li>● Musically shaped</li> <li>● Confident response</li> </ul>	<ul style="list-style-type: none"> <li>● Largely accurate notes/pitch</li> <li>● Mostly regular flow</li> <li>● Mainly even tone</li> <li>● Secure response</li> </ul>	<ul style="list-style-type: none"> <li>● Fluent, rhythmically accurate</li> <li>● Accurate notes/pitch/key</li> <li>● Musical detail realised</li> <li>● Confident presentation</li> </ul>	<b>Distinction</b> 17-18 <ul style="list-style-type: none"> <li>● Accurate throughout</li> <li>● Musically perceptive</li> <li>● Confident response</li> </ul>	
<b>Merit</b> 17-18 <ul style="list-style-type: none"> <li>● Generally correct notes/pitch, despite errors</li> <li>● Continuity generally maintained</li> <li>● Generally reliable tone</li> <li>● Cautious response</li> </ul>	<ul style="list-style-type: none"> <li>● Adequate tempo, usually steady pulse</li> <li>● Mainly correct rhythm</li> <li>● Largely correct notes/pitch/key</li> <li>● Largely secure presentation</li> </ul>	<ul style="list-style-type: none"> <li>● Continuity generally maintained</li> <li>● Note values mostly realised</li> <li>● Pitch outlines in place, despite errors</li> <li>● Cautious presentation</li> </ul>	<b>Merit</b> 15-16 <ul style="list-style-type: none"> <li>● Strengths significantly outweigh weaknesses</li> <li>● Musically aware</li> <li>● Secure response</li> </ul>	
<b>Pass</b> 14-16 <ul style="list-style-type: none"> <li>● Frequent errors in notes and/or pitch</li> <li>● Lacking continuity and/or some items incomplete</li> <li>● Unreliable tone</li> <li>● Uncertain response and/or some items not attempted</li> </ul>	<ul style="list-style-type: none"> <li>● Continuity just outweigh weaknesses</li> <li>● Cautious response</li> </ul>	<ul style="list-style-type: none"> <li>● Lacking overall continuity</li> <li>● Incorrect note values</li> <li>● Very approximate notes/pitch/key</li> <li>● Insecure presentation</li> </ul>	<b>Pass</b> 12-14 <ul style="list-style-type: none"> <li>● Weaknesses outweigh strengths</li> <li>● Uncertain response</li> </ul>	
<b>Below Pass</b> 11-13 <ul style="list-style-type: none"> <li>● Very approximate notes and/or pitch</li> <li>● Sporadic and/or frequently incomplete</li> <li>● Serious lack of tonal control</li> <li>● Very uncertain response and/or several items not attempted</li> </ul>	<ul style="list-style-type: none"> <li>● No continuity or incomplete</li> <li>● Note values unrealised</li> <li>● Pitch outlines absent</li> <li>● Very uncertain presentation</li> </ul>	<ul style="list-style-type: none"> <li>● No continuity or incomplete</li> <li>● Note values unrealised</li> <li>● Pitch outlines absent</li> <li>● Very uncertain presentation</li> </ul>	<b>Below Pass</b> 9-11 <ul style="list-style-type: none"> <li>● Weaknesses outweigh strengths</li> <li>● Uncertain response</li> </ul>	
<b>0</b> <ul style="list-style-type: none"> <li>● No work offered</li> </ul>	<ul style="list-style-type: none"> <li>● No work offered</li> </ul>	<ul style="list-style-type: none"> <li>● No work offered</li> </ul>	<b>6-8</b> <ul style="list-style-type: none"> <li>● Inaccuracy throughout</li> <li>● Vague response</li> </ul>	<b>0</b> <ul style="list-style-type: none"> <li>● No work offered</li> </ul>

(may be photocopied or detached for exams)



# Exam programme & running order

Name \_\_\_\_\_

Subject \_\_\_\_\_ Grade \_\_\_\_\_

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

**Year of syllabus** \_\_\_\_\_

List	Number	Composer	Title

**Singers only:** unaccompanied traditional song: \_\_\_\_\_




## DIVERSITY

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](http://www.abrsm.org/diversity-statement).