

BOWED STRING PRACTICAL GRADES: requirements and information

This syllabus is valid for 2020–2023.

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

Changes in the 2020–2023 syllabus

There are two main changes in this syllabus:

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

Entering for an exam

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

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

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

Instruments

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

Elements of the exam

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

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

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

Pieces

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

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

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

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

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

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

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

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

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

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

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

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

Exam music & editions: Wherever the syllabus includes an arrangement or transcription (appearing as 'arr.' or 'trans.' in the syllabus list), the edition listed in the syllabus must be used in the exam. For all other pieces, editions are listed for guidance only and candidates may use any edition of their choice (in- or out-of-print or downloadable). Information on sourcing exam music is given on p. 13.

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

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

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

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

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

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

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

Scales and arpeggios

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

Memory: All requirements should be played from memory.

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

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

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

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

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

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

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

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

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

Sight-reading

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

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

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

Aural tests

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

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

In the exam

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

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

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

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

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

Assessment

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

Sourcing exam music

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

SCALE AND ARPEGGIO PATTERNS

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

RHYTHM PATTERNS FOR SCALES

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

even notes

or

long tonic



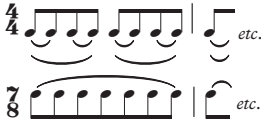
SLURRING PATTERNS FOR SCALES

even notes

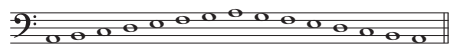
or

long tonic

2 quavers:
2 beats:
7 notes:



NATURAL MINOR SCALE



SCALE to a fifth



DOMINANT SEVENTH (resolving on tonic)



DOUBLE-STOP SCALES

In broken steps



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

in sixths:



in octaves:

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

SCALE AND ARPEGGIO SPEEDS

The following speeds are given as a general guide:

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

* Dim. 7ths from Grade 5

SIGHT-READING PARAMETERS

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

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

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

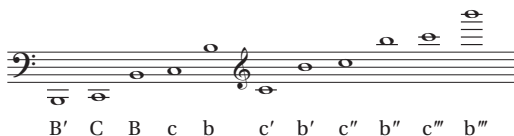
RANGES §	Violin	Viola	Cello	Double Bass
Initial Grade	d'-g', a'-d''	g-c', d'-g'	G-c, d-g	g-b, d-f♯
Grade 1	d'-a''	g-d''	G-d'	d-b <i>or</i> F-f ◊
Grade 2	g-a''	c-d''	C-d'	E-b
Grade 3	g-b''	c-e''	C-d'	E-b
Grade 4	g-d'''	c-g''	C-g'	E-d'
Grade 5	g-e'''	c-a''	C-a'	E-e'
Grade 6	g-e'''	c-a''	C-a'	E-g'
Grade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

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

♦ Keys cumulative from Grade 2

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

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



INITIAL GRADE

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

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

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

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

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

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

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

GRADE 1

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

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

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

● Accompaniment printable from companion CD

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

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

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

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

GRADE 2

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

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

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

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

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

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

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

GRADE 3

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

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

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

● Accompaniment printable from companion CD

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

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

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

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

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

GRADE 4

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

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

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

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

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

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

GRADE 5

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

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

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

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

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

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

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

GRADE 6

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

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

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

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

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

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

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

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

GRADE 7

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

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

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

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

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

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

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

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

GRADE 8

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

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

Candidates must choose at least one accompanied piece.

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

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

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

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

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

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

AURAL TESTS: included in all Practical Music graded exams*

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

In the exam

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

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

Assessment

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

Marks are not awarded for each individual test or deducted for mistakes; instead they reflect the candidate’s overall response in this section. The marking criteria for the aural tests are given on p. 107.

Sample tests

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

Deaf or hearing-impaired candidates

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

INITIAL GRADE

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

GRADE 1

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

GRADE 2

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

GRADE 3

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

Grade 3 cont.

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

GRADE 4

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

GRADE 5

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

GRADE 6

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

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

GRADE 8

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

MARKING CRITERIA

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

Grades Initial-8	Scales and arpeggios	Sight-reading	Grades Initial-8	Aural tests
Distinction 19-21	<ul style="list-style-type: none"> ● Highly accurate notes/pitch ● Fluent and rhythmic ● Musically shaped ● Confident response 	<ul style="list-style-type: none"> ● Fluent, rhythmically accurate ● Accurate notes/pitch/key ● Musical detail realised ● Confident presentation 	Distinction 17-18	<ul style="list-style-type: none"> ● Accurate throughout ● Musically perceptive ● Confident response
Merit 17-18	<ul style="list-style-type: none"> ● Largely accurate notes/pitch ● Mostly regular flow ● Mainly even tone ● Secure response 	<ul style="list-style-type: none"> ● Adequate tempo, usually steady pulse ● Mainly correct rhythm ● Largely correct notes/pitch/key ● Largely secure presentation 	Merit 15-16	<ul style="list-style-type: none"> ● Strengths significantly outweigh weaknesses ● Musically aware ● Secure response
Pass 14-16	<ul style="list-style-type: none"> ● Generally correct notes/pitch, despite errors ● Continuity generally maintained ● Generally reliable tone ● Cautious response 	<ul style="list-style-type: none"> ● Continuity generally maintained ● Note values mostly realised ● Pitch outlines in place, despite errors ● Cautious presentation 	Pass 12-14	<ul style="list-style-type: none"> ● Strengths just outweigh weaknesses ● Cautious response
Below Pass 11-13	<ul style="list-style-type: none"> ● Frequent errors in notes and/or pitch ● Lacking continuity and/or some items incomplete ● Unreliable tone ● Uncertain response and/or some items not attempted 	<ul style="list-style-type: none"> ● Lacking overall continuity ● Incorrect note values ● Very approximate notes/pitch/key ● Insecure presentation 	Below Pass 9-11	<ul style="list-style-type: none"> ● Weaknesses outweigh strengths ● Uncertain response
7-10	<ul style="list-style-type: none"> ● Very approximate notes and/or pitch ● Sporadic and/or frequently incomplete ● Serious lack of tonal control ● Very uncertain response and/or several items not attempted 	<ul style="list-style-type: none"> ● No continuity or incomplete ● Note values unrealised ● Pitch outlines absent ● Very uncertain presentation 	6-8	<ul style="list-style-type: none"> ● Inaccuracy throughout ● Vague response
0	<ul style="list-style-type: none"> ● No work offered 	<ul style="list-style-type: none"> ● No work offered 	0	<ul style="list-style-type: none"> ● No work offered

(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.