

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



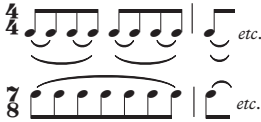
SLURRING PATTERNS FOR SCALES

even notes

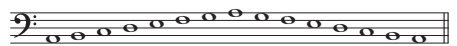
or

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

in sixths:



in octaves:



in thirds:



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






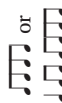
in sixths:



in octaves:

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

The following speeds are given as a general guide:

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

* Dim. 7ths from Grade 5

SIGHT-READING PARAMETERS

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

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

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

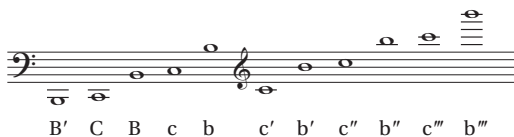
| RANGES § | Violin | Viola | Cello | Double Bass |
|----------------------|---------------|-------------|----------|---------------------|
| Initial Grade | d'-g', a'-d'' | g-c', d'-g' | G-c, d-g | g-b, d-f♯ |
| Grade 1 | d'-a'' | g-d'' | G-d' | d-b <i>or</i> F-f ◊ |
| Grade 2 | g-a'' | c-d'' | C-d'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

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

♦ Keys cumulative from Grade 2

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

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



INITIAL GRADE

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

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

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

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

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

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

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

GRADE 1

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

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

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

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

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

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

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

GRADE 2

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

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

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

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

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

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

GRADE 3

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

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

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

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

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

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

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

GRADE 4

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

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

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

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

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

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

GRADE 5

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

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

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

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

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

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

GRADE 6

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

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

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

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

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

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

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

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

GRADE 7

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

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

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

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

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

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

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

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

GRADE 8

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

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

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

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

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

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

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

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

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: _____