

# **ABRSM**

# **Qualification Specification**

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**Graded Exams in Music Performance**

# 2019

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# Introduction

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## About ABRSM

### Who we are

We are the Associated Board of the Royal Schools of Music (ABRSM), a company registered in England and Wales (company registration number 1926395) and a registered charity (charity registration number 292182). Our registered office is at 4 London Wall Place, London EC2Y 5AU.

### Our mission

ABRSM's mission is to inspire achievement in music. We do this in partnership with four Royal Schools of Music: Royal Academy of Music, Royal College of Music, Royal Northern College of Music and Royal Conservatoire of Scotland.

We are passionate about music, its value as an art form and the importance of music education. We believe that being involved with music gives people unique, positive experiences with life-long benefits.

Through our world-leading assessments, books and resources we provide people worldwide with the tools they need to teach, learn, make and enjoy music. Our scholarships, donations, sponsorship and partnerships create opportunities for people of all ages to discover music and fulfil their potential. Everything we do is designed to support candidates and teachers on their musical journey. Find out more at [www.abrsm.org](http://www.abrsm.org)

### How we are regulated

ABRSM Graded Exams in Music Performance are regulated in the UK by the Office of Qualifications and Examinations Regulation (Ofqual), Qualifications Wales and CCEA Regulation. They are part of the Regulated Qualifications Framework (RQF) in England and Northern Ireland.

## This qualification specification

### What this specification covers

This qualification specification includes all the information required to deliver a qualification, including regulated qualification details, and assessment and learning outcomes. It is designed to help teachers, candidates, parents and organisations when preparing for Graded Exams in Music Performance in the exam subjects listed below. It should be read in conjunction with the relevant syllabus, which contains details of the exam requirements.

*Alto Saxophone, Baritone, Baritone Saxophone, Bassoon, Bass Trombone, B $\flat$  Cornet, Cello, Clarinet, Descant Recorder, Double Bass, E $\flat$  Cornet, E $\flat$  Horn, Euphonium, Flugelhorn, Flute, Guitar, Harp (Pedal), Harp (Non-pedal), Harpsichord, Horn, Jazz Alto Sax, Jazz Baritone Sax, Jazz Clarinet, Jazz Cornet, Jazz Flugelhorn, Jazz Flute, Jazz Piano, Jazz Soprano Sax, Jazz Tenor Sax, Jazz Trombone, Jazz Trumpet, Oboe, Organ, Percussion, Piano, Singing, Singing for Musical Theatre, Soprano Saxophone, Tenor Saxophone, Treble Recorder, Trombone, Trumpet, Tuba, Viola and Violin.*

### Validity of this specification

This specification is valid from June 2019, and will be reviewed again in October 2019. We may change or add to this specification from time to time. The latest version will be available from [www.abrsm.org](http://www.abrsm.org)

# About these qualifications

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## Overview

### Qualification objectives

Graded Exams in Music Performance are designed as a progression route for learners developing their skills in musical performance. Each grade represents a new challenge for the learner, providing motivation and structure to develop and hone musical skills. Exams allow learners to receive formal recognition of the level of mastery they have achieved, and feedback to support their learning journey. The syllabuses are based on core musical skills – listening, performing, reading, musical knowledge and understanding, and improvising (Jazz exams only). Together these skills give learners a good foundation for their musical development and a range of different musical activities.

### Who the qualifications are for

Candidates may be entered for Graded Exams in Music Performance at any age. Candidates entering for Grades 6–8 must fulfil the prerequisite detailed on page 6 of this specification, in the relevant syllabus and in our Exam Regulations. Every effort has been made to feature a broad range of repertoire to suit and appeal to candidates of different ages, backgrounds and interests. We are committed to providing all candidates with fair access to our assessments by putting in place access arrangements and reasonable adjustments.

### Progression route

We believe that a thorough understanding of the elements of music is essential for a full and satisfying performance at the higher grades. Our Graded Exams in Music Theory assess candidates on their ability to identify, use and manipulate musical symbols, to complete extracts and to answer questions relating to the elements of music. We also offer Practical Musicianship exams where, in developing their musicianship skills, candidates gain the understanding as well as the expressive and interpretive skills needed to master the musical language of the repertoire they are learning. A pass at ABRSM Grade 5 or above is required in either Music Theory, Practical Musicianship or a solo Jazz instrument before learners can enter for Grades 6, 7 and 8 Graded Exams in Music Performance.

Candidates who successfully complete Grade 8 can progress on to one of ABRSM's higher-level qualifications, initially the ARSM and DipABRSM diplomas. The performance-only ARSM diploma bridges the gap between Grade 8 and DipABRSM (Music Performance), providing candidates with an opportunity to develop their performance technique and interpretative skills, while focusing on programme building and extending their repertoire. Through a combination of live and written components, candidates at DipABRSM (Music Performance), and the later LRSM and FRSM levels, demonstrate their performance, communication and research skills, as well as their musical knowledge and understanding. DipABRSM and LRSM serve as a stepping stone to the next level. Further details of these can be found at [www.abrsm.org/diplomas](http://www.abrsm.org/diplomas)

## Regulated qualification details

### Qualification titles

The table below shows the regulated titles and qualification numbers of our Graded Exams in Music Performance. Further information can be found at <https://register.ofqual.gov.uk>

Qualification Number	Qualification Title
603/4690/5	ABRSM Entry Level Award in Graded Examination in Music Performance (Initial Grade) (Entry 3)
501/2150/9	ABRSM Level 1 Award in Graded Examination in Music Performance (Grade 1)
501/2159/5	ABRSM Level 1 Award in Graded Examination in Music Performance (Grade 2)
501/2160/1	ABRSM Level 1 Award in Graded Examination in Music Performance (Grade 3)
501/2151/0	ABRSM Level 2 Certificate in Graded Examination in Music Performance (Grade 4)
501/2152/2	ABRSM Level 2 Certificate in Graded Examination in Music Performance (Grade 5)
501/2162/5	ABRSM Level 3 Certificate in Graded Examination in Music Performance (Grade 6)
501/2166/2	ABRSM Level 3 Certificate in Graded Examination in Music Performance (Grade 7)
501/2163/7	ABRSM Level 3 Certificate in Graded Examination in Music Performance (Grade 8)

### Qualification size

The table below describes the size of the Graded Exams in Music Performance qualifications by showing the amount of time that a candidate would typically need to spend preparing for them:

- Under the guidance of a teacher (Guided Learning Hours);
- Under the guidance of a teacher *and* time spent preparing independently (Total Qualification Time);

and:

- The assigned credit value (which denotes the size of the qualification).

Level	Guided Learning Hours* (GLH)	Total Qualification Time* (TQT)	Credits
Initial Grade	8	40	4
Grade 1	12	60	6
Grade 2	18	90	9
Grade 3	18	120	12
Grade 4	24	150	15
Grade 5	24	180	18
Grade 6	36	220	22
Grade 7	48	270	27
Grade 8	54	320	32

*\*The Guided Learning Hours and Total Qualification Time are estimates of the average amount of time that it might take a candidate to prepare for these qualifications, and should be used as guidance only; it is recognised that there will be variance dependent on each individual's level of experience and ability.*

# Graded Exams in Music Performance

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This section provides a summary of the information that teachers, candidates, parents and organisations need to know when preparing for Graded Exams in Music Performance.

## Syllabuses

### Syllabus availability

When preparing for an exam, it is important to read the relevant syllabus. We update and refresh our syllabuses from time to time. Advance notice of any changes is given at [www.abrsm.org/exams](http://www.abrsm.org/exams). In the first year of any revised Graded Exam in Music Performance syllabus, we offer an overlap period where candidates may play specific requirements from the preceding syllabus. Information on the length of the overlap period and the requirements that it applies to are given at [www.abrsm.org/overlap](http://www.abrsm.org/overlap)

### Syllabus amendments

Any updates to a syllabus – e.g. changes to publication details or other minor corrections or clarifications – will be posted at [www.abrsm.org/syllabuscorrections](http://www.abrsm.org/syllabuscorrections)

## Exam Regulations

When preparing for an exam, it is important to read ABRSM's Exam Regulations, which set out the rules for completing the exams listed in this specification. This information is available at [www.abrsm.org/examregulations](http://www.abrsm.org/examregulations)

## Entry requirements

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

## Making an entry

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

## Access (for candidates with specific needs)

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

## In the exam

### Examiners

Generally, there will be one examiner in the exam room; however a second examiner may be present for training or 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. They may also stop the performance of a piece when they have heard enough to make a judgment.

### 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 (where applicable) to be performed consecutively at the beginning of the exam.

### Instruments

ABRSM public venues provide an upright or grand piano. All other candidates must provide their own instruments (and any other equipment e.g. footstools). Details of the types of instruments required/allowed are given in the relevant syllabus.

### 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. Harp candidates must make sure that their instrument is tuned before the exam; they will be given enough time to make the necessary pedal/lever changes for scale requirements and pieces. Timpanists must tune the timpani themselves from Grade 3 and should provide their own tuning forks or other pitch sources, which may be used only before the beginning of each piece. Examiners are unable to help with tuning.

### 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.

## Elements of the exam

### Structure

Graded Exams in Music Performance consist of Pieces, Scales and arpeggios/Unaccompanied song, Sight-reading/Quick study and Aural tests.

### Exam timings

The timings in the table below show the approximate length of each exam in minutes, including the candidate’s entry and exit, any tuning time and time for the examiner to finish the mark form between exams. Examiners may take more or less time than the given timings.

Grade	Piano & Harpsichord	Singing & Singing for Musical Theatre***	Harp & Organ	All other subjects
Initial*	—	—	—	12
Grade 1**	12	13	17	12
Grades 2 & 3**	12	15	19	14
Grades 4 & 5**	15	15	22	17
Grade 6	20	20	25	20
Grade 7	25	25	30	25
Grade 8	30	30	35	30

\*Initial Grade available from 1 January 2020 for Violin, Viola, Cello and Double Bass only.

\*\* An extra three minutes is applied to Jazz exams at these grades.

\*\*\* Singing for Musical Theatre exams available for Grades 1–3 only.

# Assessment objectives

## About assessment objectives

The Regulated Qualification Framework (RQF) level describes the difficulty level of the qualification. There are nine qualification levels in the framework, labelled in order of difficulty from Entry Level to Level 8. For further information, visit <https://register.ofqual.gov.uk>

The tables below describe the level of knowledge and skills required of candidates taking Graded Exams in Music Performance. Alongside this, they show the assessment objectives and corresponding marking criteria that examiners use to assess the performances at each level. The full marking criteria used by examiners are available on pages 34 to 37 of this specification, and in the relevant syllabus.

### Initial Grade (RQF Entry Level 3)

Assessment objectives	Marking criteria
<b>Learners will:</b>	<b>Learners can:</b>
Demonstrate musical skill, knowledge and understanding through performing repertoire of basic musical and technical demands, demonstrating control across the range of musical ingredients appropriate to simple repertoire and awareness of basic characteristic features and performance conventions.	Perform basic repertoire with: <ul style="list-style-type: none"> <li>Reliable pitch and intonation</li> <li>Stable rhythm at a suitable tempo</li> <li>Reliable tonal control and awareness</li> <li>Musical shape and detail</li> <li>Communication of character and style</li> </ul>
Demonstrate instrumental control and familiarity with prescribed note patterns relevant to the instrument, through playing prescribed technical requirements at basic demand levels.	Perform specified basic technical requirements with: <ul style="list-style-type: none"> <li>Correct notes and secure continuity</li> <li>Reliable tonal control</li> </ul>
Demonstrate notational and listening skills and understanding at basic demand levels through responding to previously unseen music and prescribed aural tests.	Respond to simple musical notation with: <ul style="list-style-type: none"> <li>Overall security of notes, rhythm and continuity</li> </ul>
	Respond to simple piano-based musical stimuli with: <ul style="list-style-type: none"> <li>Overall accuracy and reliable musical perception</li> </ul>

### Grades 1-3 (RQF Level 1)

Assessment objectives	Marking criteria
<b>Learners will:</b>	<b>Learners can:</b>
Demonstrate musical skill, knowledge and understanding through performing repertoire of elementary musical and technical demands, demonstrating control across the range of musical ingredients appropriate to straightforward repertoire and awareness of elementary characteristic features and performance conventions.	Perform elementary repertoire with: <ul style="list-style-type: none"> <li>Reliable pitch and intonation</li> <li>Stable rhythm at a suitable tempo</li> <li>Reliable tonal control and awareness</li> <li>Musical shape and detail</li> <li>Communication of character and style</li> </ul>
Demonstrate instrumental control and familiarity with prescribed note patterns relevant to the instrument, through playing prescribed technical requirements at elementary demand levels.	Perform specified elementary technical requirements with: <ul style="list-style-type: none"> <li>Correct notes and secure continuity</li> <li>Reliable tonal control</li> </ul>
Demonstrate notational and listening skills and understanding at elementary demand levels through responding to previously unseen music and prescribed aural tests.	Respond to straightforward musical notation with: <ul style="list-style-type: none"> <li>Overall security of notes, rhythm and continuity</li> </ul>
	Respond to straightforward piano-based musical stimuli with: <ul style="list-style-type: none"> <li>Overall accuracy and reliable musical perception</li> </ul>



**Grades 4-5 (RQF Level 2)**

Assessment objectives	Marking criteria
<b>Learners will:</b>	<b>Learners can:</b>
Demonstrate musical skill, knowledge and understanding through performing repertoire of intermediate musical and technical demands, demonstrating control across the range of musical ingredients appropriate to moderately complex repertoire and awareness of comprehensive characteristic features and performance conventions.	Perform intermediate repertoire with: <ul style="list-style-type: none"> <li>Reliable pitch and intonation</li> <li>Stable rhythm at a suitable tempo</li> <li>Reliable tonal control and awareness</li> <li>Musical shape and detail</li> <li>Communication of character and style</li> </ul>
Demonstrate instrumental control and familiarity with prescribed note patterns relevant to the instrument, through playing prescribed technical requirements at intermediate demand levels.	Perform specified intermediate technical requirements with: <ul style="list-style-type: none"> <li>Correct notes and secure continuity</li> <li>Reliable tonal control</li> </ul>
Demonstrate notational and listening skills and understanding at intermediate demand levels through responding to previously unseen music and prescribed aural tests.	Respond to moderately complex musical notation with: <ul style="list-style-type: none"> <li>Overall security of notes, rhythm and continuity</li> </ul>
	Respond to moderately complex piano-based musical stimuli with: <ul style="list-style-type: none"> <li>Overall accuracy and reliable musical perception</li> </ul>

**Grades 6-8 (RQF Level 3)**

Assessment objectives	Marking criteria
<b>Learners will:</b>	<b>Learners can:</b>
Demonstrate musical skill, knowledge and understanding through performing repertoire of advanced musical and technical demands, demonstrating control across the range of musical ingredients appropriate to complex repertoire and awareness of sophisticated characteristic features and performance conventions.	Perform advanced repertoire with: <ul style="list-style-type: none"> <li>Reliable pitch and intonation</li> <li>Stable rhythm at a suitable tempo</li> <li>Reliable tonal control and awareness</li> <li>Musical shape and detail</li> <li>Communication of character and style</li> </ul>
Demonstrate instrumental control and familiarity with prescribed note patterns relevant to the instrument, through playing prescribed technical requirements at advanced demand levels.	Perform specified advanced technical requirements with: <ul style="list-style-type: none"> <li>Correct notes and secure continuity</li> <li>Reliable tonal control</li> </ul>
Demonstrate notational and listening skills and understanding at advanced demand levels through responding to previously unseen music and prescribed aural tests.	Respond to complex musical notation with: <ul style="list-style-type: none"> <li>Overall security of notes, rhythm and continuity</li> </ul>
	Respond to complex piano-based musical stimuli with: <ul style="list-style-type: none"> <li>Overall accuracy and reliable musical perception</li> </ul>

# Exam requirements: pieces/songs/tunes

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## Overview

For this section of the exam, candidates prepare and present a selection of pieces ('tunes' in Jazz exams) and songs chosen from the relevant syllabus. Our syllabuses include a wide range of repertoire for candidates to choose from, and we hope that by offering this variety, candidates will find music that inspires them and that they enjoy learning and performing.

## Choosing pieces

Candidates choose one piece from each of the three lists (A, B and C) in each grade, with the following exceptions:

- Harpsichord candidates choose one piece from each of Lists B and C and one from either List A or D;
- Percussion candidates must present two pieces and one study. The first piece (or set combination) must be chosen from the Tuned Percussion list. The second piece and study must be from the set items listed for their other chosen instrument (Timpani or Snare Drum);
- Singing candidates at Grades 1–5 choose one song from each of the three lists (A, B and C). At Grades 6–8, singing candidates choose one song from any three of the five lists (A, B, C, D and E);
- Jazz candidates choose one tune from each of the three lists (Blues & Roots, Standards and Contemporary Jazz).

## Programme list

Singing and Singing for Musical Theatre candidates should give the examiner a list of songs (including the syllabus number of each item – e.g. B3) that they will be performing. All other candidates should tell the examiner which pieces/tunes they will be performing, in the order that they are presenting them. Blank exam programme and running order forms are provided in each syllabus and at [www.abrsm.org](http://www.abrsm.org) for this purpose.

## Scope of the assessment

### Accompaniment

Accompaniments must be live, except in Jazz exams where ABRSM minus-one backing-tracks are allowed. Candidates must provide their own accompanist (or duet partner, where applicable), who may stay in the exam room only while accompanying. The candidate's teacher may accompany, but singers may not accompany themselves and the examiner will not accompany under any circumstances. If necessary, the accompanist may simplify any part of a piano accompaniment, as long as the result is musical.

### Repeats

*All instruments:* 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. of a few bars). In Jazz exams, some repeats are required in 'Solo' sections and are indicated by an instruction in the music specifying the length of the Solo (in number of bars).

*Singing and Singing for Musical Theatre:* Unless the syllabus specifies differently, all da capo and dal segno instructions should be followed and candidates should perform all songs complete, although they may omit repeats of sections where the music and words are unchanged. In verse/chorus songs, the choruses are required.

### Cadenzas and tutti

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

**Interpreting the score**

Printed editorial suggestions such as metronome marks, ornament realisations, fingering, pedalling, bowing etc. do not need to be strictly observed. Whether the score contains musical indications or not, candidates are encouraged to interpret it in a musical and stylistic way. We advise candidates to avoid pieces that rely on a particular technique for the full musical effect (whether marked in the music or not) that can't be managed. Examiners' marking will be determined by how control of pitch, time, tone, shape and performance contributes to the overall musical outcome.

**Performing from memory**

*All instruments:* Candidates are free to 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.

*Singing and Singing for Musical Theatre:* Candidates must perform all songs from memory, except in Singing exams where items from oratorios, cantatas and large-scale sacred works may be sung from score, in accordance with accepted performance practice. A copy of the music must be available for the examiner to refer to, e.g. the accompanist's copy.

**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).

**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 (see 'Photocopies' below) to help with page turns. Candidates at Grades Initial–5 are expected to make any page turns in their music themselves. Candidates and accompanists at Grades 6–8 may bring a page-turner if there is no solution to a particularly awkward page-turn (prior permission is not required; the turner may be the candidate's teacher). Organ candidates at all grades may bring a page-turner (who may also act as registrant). Examiners are unable to help with page-turning.

**Availability**

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

**Photocopies**

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

# Exam requirements: supporting tests

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## Scales and arpeggios (all instruments)

### About the test

Playing scales and arpeggios (and other exercises) is important for building strong technical skills such as reliable finger movement and, co-ordination. 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. All Graded Exam in Music Performance candidates prepare scales and arpeggios, with the exception of Singing and Singing for Musical Theatre candidates, who prepare an unaccompanied song. The scales and arpeggios to be prepared are detailed in the relevant syllabus.

### Requesting requirements

At Initial Grade, candidates play all three requirements when asked for their scales (the examiner will prompt the keys/ranges where necessary). At Grades 1–8, examiners will specify the exact requirement each time. Examiners will usually ask for at least one of each type of scale/arpeggio/broken chord etc. required at each grade. They will also ask to hear a balance of the requirements (e.g. majors and minors, articulations, hand requirements, strokes etc.) where applicable.

### Performing from memory

All scale and arpeggio requirements must be performed from memory. Organ candidates are not required to play Pedal solos and Left Hand & Pedals Studies from memory.

### Scale speeds and patterns

Tables of scale speeds are given in each syllabus and at [www.abrsm.org/scalespeeds](http://www.abrsm.org/scalespeeds) as a general guide, along with examples of scale patterns.

### Supporting publications

Books of the scale requirements are published by ABRSM for the instruments listed below. Initial Grade scale requirements (Violin, Viola, Cello and Double Bass exams only) are published in the *Initial Grade Exam Pack* for these instruments. Purchasing these books is not a requirement.

*Baritone, Bassoon, Bass Trombone, Cello, Clarinet, Cornet, Descant Recorder, Double Bass, E♭ Horn, Euphonium, Flugelhorn, Flute, Guitar, Horn, Jazz Clarinet, Jazz Flute, Jazz Piano, Jazz Sax, Jazz Trombone, Jazz Trumpet (also covering Jazz Cornet and Jazz Flugelhorn), Oboe, Organ (includes Pedal solos and Left Hand & Pedals Studies), Piano, Saxophone, Treble Recorder, Trombone, Trumpet, Tuba, Viola and Violin.*

Books of the scale requirements for pedal and non-pedal harp are published by Alaw.

## Unaccompanied song (Singing and Singing for Musical Theatre only)

### About the test

Singing and Singing for Musical Theatre candidates perform an unaccompanied song of their choice, from memory. This is instead of scales and arpeggios. Learning to sing unaccompanied helps candidates to develop their sense of key and pulse without reference to an accompanying instrument. It also encourages control of tonality and pitch, sense of rhythm, use of tonal colour, musical communication and memory skills.

### Unaccompanied traditional song (Singing)

A traditional song is defined as a folk song originating among the people of a region and forming part of their culture. Folk songs are essentially colloquial and have no traceable composer, and they cover a broad range of topics, such as: the natural world and the cycle of life; love and romance; work and relaxation; historical events; and situations of hardship, suffering, inequality and rebellion.

*Genres:* The following genres are not suitable – hymns, carols, chants, plainsong; nursery rhymes; national anthems; stylised folk song arrangements (i.e. that rely on piano accompaniment for the full musical effect).

*Languages:* The unaccompanied traditional song may be sung in any language. An English translation or short summary should be provided for the examiner when words other than English are used. The song may be sung in any comfortable key, and, if required, the first note or key-chord may be played on the piano to establish the pitch. The unaccompanied traditional song must be a different song to the candidate's accompanied songs.

*Timings:* Candidates must make sure that the unaccompanied traditional song fits the following timings:

	<i>minimum</i>	<i>maximum</i>
Grades 1–4	1 minute	2 minutes
Grades 5–8	1 minute	3 minutes

*Sources:* There are no set songs for the unaccompanied traditional song. Candidates are free to perform a song from any source (aural or written) or publication at any grade. There are many published collections of traditional/folk songs available and a selection are listed in the syllabus for reference.

### **Unaccompanied song (Singing for Musical Theatre)**

Singing for Musical Theatre candidates perform an unaccompanied song chosen from the songs marked with a star in the syllabus (from any list for the grade being taken). The candidate may not perform the same song accompanied and unaccompanied.

### **Sight-reading/Quick Study**

*including Transposition and Figured bass realisation\**

#### **Sight-reading (excluding Jazz exams)**

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.

#### **About the tests**

Candidates will be asked to play or sing 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 or sing it for assessment. In Singing and Singing for Musical Theatre exams, candidates will be accompanied by the examiner at the piano. In addition to Sight-reading, Horn, Trumpet and Organ candidates at Grades 6–8 also take a Transposition test, and Harpsichord candidates take a Figured bass realisation test.

#### **Quick study (Jazz exams only)**

In Jazz exams, candidates will be asked to play an unfamiliar piece of music, and to improvise a continuation based on the scale indicated. Candidates may choose to take the test either at sight or by ear.

#### **Transposition (Grade 6–8 Horn, Trumpet and Organ only)**

Grades 6–8 Horn, Trumpet and Organ candidates will be asked to transpose a piece of music which they have not previously seen. 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 play it for assessment.

#### **Figured bass realisation (Harpsichord only)**

Candidates will be asked to play a short figured bass realisation test which they have not previously seen. 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 play it for assessment.

*\*In these cases, 12 marks are allocated to Sight-reading and 9 marks to Transposition or Figured bass realisation, and one combined mark (out of 21) is recorded.*

### Sight-reading parameters

Tables or descriptions of the elements introduced at each grade for each of these tests are given in the relevant syllabus. Once a parameter is introduced, it applies to all higher grades. The sample parameters below show the requirements for Violin for 2020–2023. Please refer to our website for the full and most recent version of the syllabus. The syllabus for Violin for 2020–2023, as well as syllabuses for other instruments covered by this specification, are available at [www.abrsm.org/syllabuses](http://www.abrsm.org/syllabuses)

	Length (bars)	Time	Keys	Ranges	Other features that may be included
Initial Grade	4	4/4	D, A majors	d'-g', a'-d''	<ul style="list-style-type: none"> <li>1st position</li> <li>♪ and ♪ note values; ♯ rests</li> <li>notes separately bowed</li> <li><i>mf</i></li> </ul>
	6	2/4			
Grade 1	4	3/4	—	d'-a''	<ul style="list-style-type: none"> <li>♪ and ♪ note values</li> <li><i>f</i> and <i>p</i></li> </ul>
Grade 2	8	—	G major e minor	g-a''	<ul style="list-style-type: none"> <li>♪; minim rests</li> <li>simple two-note slurs</li> <li><i>mp</i>; <i>cresc.</i> and <i>dim.</i> hairpins</li> </ul>
Grade 3	—	—	C, F, B♭ majors a, d, g minors	g-b''	<ul style="list-style-type: none"> <li>accidentals (within minor keys)</li> <li>♪, ♪ and ♪ note values; simple semiquaver patterns; ♯ rests</li> <li>tied notes</li> <li>staccato; <i>pizzicato</i> (at end)</li> </ul>
Grade 4	c. 8	6/8	E♭ major	g-d'''	<ul style="list-style-type: none"> <li>shifts between 1st and 3rd positions</li> <li>chromatic notes</li> <li>anacrusis</li> <li>hooked bowing</li> <li>tenuto, accents</li> <li>pause sign</li> <li><i>pp</i> and <i>ff</i></li> </ul>
Grade 5	c. 8–16	—	E, A♭ majors b, c minors	g-e'''	<ul style="list-style-type: none"> <li>shifts as required to cover range</li> <li>simple syncopation</li> <li>changes between <i>arco</i> and <i>pizzicato</i></li> <li>slowing of tempo (at end)</li> <li>simple chords (at end)</li> </ul>
Grade 6	c. 12–16	9/8 5/8 5/4	c# minor	g-e'''	<ul style="list-style-type: none"> <li>triplet rhythms</li> <li>slowing of tempo followed by a <i>tempo</i></li> </ul>
Grade 7	c. 16–20	7/8 7/4	f# minor	g-g'''	<ul style="list-style-type: none"> <li>left-hand <i>pizzicato</i></li> </ul>
Grade 8	c. 16–24	12/8	B, D♭ majors f minor	g-a'''	<ul style="list-style-type: none"> <li>acceleration of tempo</li> <li>simple ornaments</li> <li>8va sign</li> </ul>

### Supporting publications

For practice purposes, sample Sight-reading or Quick study tests are published by ABRSM for the instruments listed below. Initial Grade sample tests (Violin, Viola, Cello and Double Bass exams only) are published in the *Initial Grade Exam Pack* for each instrument. Purchasing these books is not a requirement.

*Baritone, Bassoon, Bass Trombone, Cello, Clarinet, Cornet, Descant Recorder, Double Bass, E♭ Horn, Euphonium, Flugelhorn, Flute, Guitar, Harp (Pedal and Non-pedal), Harpsichord, Horn, Jazz Clarinet, Jazz Flute, Jazz Piano, Jazz Sax, Jazz Trombone, Jazz Trumpet (also covering Jazz Cornet and Jazz Flugelhorn), Oboe, Organ (includes sample Transposition tests), Piano, Saxophone, Singing, Singing for Musical Theatre, Treble Recorder, Trombone, Trumpet, Tuba, Viola and Violin*

## Aural tests

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.

Aural tests are an integral part of all Graded Exams in Music Performance. The tests are given 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).

### Deaf or hearing-impaired candidates

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

### Scope of the 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. One mark is awarded for the candidate's overall response in this section.

### Supporting publications

Examples of the tests for Initial Grade are given in *Specimen Aural Tests Initial Grade* (from 2019) and for Grades 1–8 in *Specimen Aural Tests* and *Aural Training in Practice* (from 2011), all published by ABRSM. Purchasing these books is not a requirement.

The information below sets out the tasks that candidates will be asked to complete in the exam.

## Aural Tests 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 examine.** 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).



**Aural Tests 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).

**Aural Tests 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 in the second playing 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).



**Aural Tests GRADE 3**

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

**Aural Tests GRADE 4**

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

**Aural Tests GRADE 5**

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

**Aural Tests GRADE 6**

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

**Aural Tests GRADE 7**

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

**Aural Tests 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.

# Exam syllabuses

The sample Graded Exam in Music Performance syllabus below shows the requirements for Violin for 2020–2023. Please refer to our website for the full and most recent version of the syllabus, which must be read in conjunction with this specification and the Exam Regulations when preparing for an exam. The syllabus for Violin for 2020–2023, as well as syllabuses for other instruments covered by this specification, are available at [www.abrsm.org/syllabuses](http://www.abrsm.org/syllabuses)

## INITIAL GRADE

**THREE PIECES:** one chosen by the from each of the three Lists, **A, B and C.**

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

© Accompaniment(s) published separately, see [www.abrsm.org/syllabusclarifications](http://www.abrsm.org/syllabusclarifications)

● Accompaniment printable from companion CD

\* For further information, see [www.abrsm.org/syllabusclarifications](http://www.abrsm.org/syllabusclarifications)

## SCALES: from memory

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

**SIGHT-READING:** a short piece of previously unseen music.

**AURAL TESTS:** administered by the examiner from the piano.

## GRADE 1

**THREE PIECES:** one chosen by the from each of the three Lists, A, B and C.

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

## SCALES AND ARPEGGIOS: from memory

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

**SIGHT-READING:** a short piece of previously unseen music.

**AURAL TESTS:** administered by the examiner from the piano.

## GRADE 2

**THREE PIECES:** one chosen by the from each of the three Lists, **A, B and C.**

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



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

**SCALES AND ARPEGGIOS:** from memory.

	RANGE	REQUIREMENTS
<b>SCALES</b>		
C, F majors		
G, D minors <i>starting on open strings</i> (natural <i>or</i> harmonic <i>or</i> melodic, at '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 's choice
G, A, B $\flat$ majors	2 oct.	
<b>ARPEGGIOS</b>		
C, F majors		
G, D minors <i>starting on open strings</i>	1 oct.	separate bows; even notes
G, A, B $\flat$ majors	2 oct.	

**SIGHT-READING:** a short piece of previously unseen music.

**AURAL TESTS:** administered by the examiner from the piano.

## GRADE 3

**THREE PIECES:** one chosen by the from each of the three Lists, **A, B** and **C**.

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



COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
4 Bartók	Pillow Dance (No.14 from <i>44 Duos</i> ) <i>upper part</i> <i>DUET</i>	Bartók: 44 Duos for Two Violins, Vol. 1 (Universal)
5 L. Bernstein	I feel pretty (from <i>West Side Story</i> ), arr. Wastall <i>solo part</i>	Session Time for Strings: Violin (Boosey & Hawkes) ©
6 Katherine & Hugh Colledge	Stiffkey Blues (No.21 from <i>Shooting Stars</i> )	Katherine & Hugh Colledge: Shooting Stars for Violin (Boosey & Hawkes)
7 C. Dancla	Chasse du jeune Henry (No.17 from <i>36 études mélodiques et faciles</i> , Op.84) <i>SOLO</i>	C. Dancla: 36 Melodious and Easy Studies, Op.84 (Schott)
8 Grechaninov	The Joker (No.3 from <i>Early Morning</i> , Op.126a)	The Young Violinist's Repertoire, Book 3 (Faber)
9 Thomas Gregory	Vamoose	Vamoosh Violin, Book 2 (Vamoosh) ©
10 Sheila Nelson	Toad in the Hole <i>upper part; without improvisation</i> <i>PF/VN</i>	Technitunes for Violin (Boosey & Hawkes) ©

**SCALES AND ARPEGGIOS:** from memory.

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

**SIGHT-READING:** a short piece of previously unseen music.

**AURAL TESTS:** administered by the examiner from the piano.

## GRADE 4

**THREE PIECES:** one chosen by the from each of the three Lists, **A**, **B** and **C**.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Trad. English	Portsmouth (from <i>The Dancing Master</i> ), arr. Huws Jones	Violin Exam Pieces 2020–2023, Grade 4 (ABRSM)
	2 Giuseppe Valentini	Presto (2nd movt from <i>Allegamenti per camera</i> , Op.8 No.12), arr. Jones	Violin Exam Pieces 2020–2023, Grade 4 (ABRSM)
	3 G. Saint-George	Giga (6th movt from <i>L'ancien régime, Deuxième petite suite</i> , Op.60)	Violin Exam Pieces 2020–2023, Grade 4 (ABRSM)
	4 Anon. Italian	Trotto, arr. Huws Jones	The Young Violinist's Early Music Collection (Faber)
	5 Beethoven	Menuetto (from <i>Serenade No.1 in D</i> , Op.8), arr. Nagy	Introduction to the Great Composers (Bärenreiter)
	6 Weber	Allegramente (from <i>Rondo</i> , Op.3 No.6), arr. Nagy	Introduction to the Great Composers (Bärenreiter)
	7 Handel	Rondeau (from <i>Sonata in E minor</i> , Op.5 No.3), arr. Forbes	First Violin, Book 3 (ABRSM)
	8 L. Mozart	Presto (3rd movt from <i>Symphony in G</i> ), arr. Wade	The Young Symphonist, Vol. 2 (Spartan Press)
	9 Purcell	Rondeau (from <i>Abdelazar</i> ), arr. Cohen	Encore Violin, Book 2 (ABRSM) <i>or</i> The Best of Grade 4 Violin (Faber)
	10 N. Sokolovsky	Menuett	Small Concert Pieces, Vol. 1 (Editio Musica Budapest)
<b>B</b>	1 Bart	Where is love? (from <i>Oliver!</i> ), arr. Iles	Violin Exam Pieces 2020–2023, Grade 4 (ABRSM)
	2 C. Dancla	Romance (No.8 from <i>Petite école de la mélodie</i> , Op.123, Book 2)	Violin Exam Pieces 2020–2023, Grade 4 (ABRSM)
	3 Grieg	Solveigs sang (from <i>Peer Gynt, Suite No.2</i> , Op.55), arr. Blackwell	Violin Exam Pieces 2020–2023, Grade 4 (ABRSM)
	4 Y. Bowen	Melody	First Violin, Book 3 (ABRSM)
	5 Bridge	Spring Song (No.2 from <i>Four Short Pieces</i> , H.104)	Bridge: Spring Song and Lullaby (Stainer & Bell)
	6 Carse	Chant de l'escarpolette	Classic Carse, Book 2 (Stainer & Bell)
	7 J. P. E. Martini	Plaisir d'amour, arr. Danbé	J. P. E. Martini: Plaisir d'amour (Schott)
	8 Martinů	Andante (No.3 from <i>Four Intermezzos</i> , H.261)	Martinů: Intermezzo (Bärenreiter Praha)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Mendelssohn	Andante con moto (2nd movt from <i>Symphony No. 4, 'The Italian'</i> , Op.90), arr. Wade	The Young Symphonist, Vol. 2 (Spartan Press)
10 Trad. Breton	Lament, arr. Huws Jones <i>violin melody</i>	The French Fiddler (Boosey & Hawkes)
<b>C</b> 1 C. Bohm	Petite rhapsodie hongroise (No.12 from <i>Novelletten</i> ), adapted K. & D. Blackwell with repeat of bb. 46–49	Violin Exam Pieces 2020–2023, Grade 4 (ABRSM)
2 Farrés	Quizás, quizás, quizás, arr. Huws Jones	Violin Exam Pieces 2020–2023, Grade 4 (ABRSM)
3 Pam Wedgwood	Sometime Maybe (No.8 from <i>Jazzin' About</i> )	Violin Exam Pieces 2020–2023, Grade 4 (ABRSM)
4 Gebirtig	Avreml der Marvikher, arr. Rowlands	Klezmer Fiddle Tunes (Schott) ●
5 Hadjiev	Rondino, arr. de Keyser & Waterman	The Best of Grade 4 Violin (Faber)
6 Kabalevsky	The Clowns, arr. de Keyser & Waterman	The Young Violinist's Repertoire, Book 3 (Faber)
7 D. Obijalska & M. Wawruk	Gadabout Cat (from <i>Fiddling Notes</i> )	Obijalska & Wawruk: Fiddling Notes (PWM)
8 G. M. Rodríguez	La cumparsita, arr. Huws Jones <i>violin melody</i>	The Fiddler Playalong Violin Collection 2 (Boosey & Hawkes) or The Tango Fiddler (Boosey & Hawkes)
9 J. S. Skinner	MacPherson's Blade	Alastair Hardie's Compliments to 'The King' (Hardie Press)
10 Trad. Russian	Chubchik, arr. Stephen <i>with final repeat</i> SOLO	Russian Fiddle Tunes (Schott)

**SCALES AND ARPEGGIOS:** from memory.

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

**SIGHT-READING:** a short piece of previously unseen music.

**AURAL TESTS:** administered by the examiner from the piano.

## GRADE 5

**THREE PIECES:** one chosen by the from each of the three Lists, **A**, **B** and **C**.

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b> 1 Corelli	Folia (Theme and selected variations from <i>Sonata in D minor</i> , Op.5 No.12)	Violin Exam Pieces 2020–2023, Grade 5 (ABRSM)
2 Leclair	Allegro (3rd movt from <i>Sonata in B minor</i> , Op.5 No.5)	Violin Exam Pieces 2020–2023, Grade 5 (ABRSM)
3 Vivaldi	Allegro (1st movt from <i>Concerto in G</i> , Op.3 No.3, RV 310) <i>violin to play in tutti</i>	Violin Exam Pieces 2020–2023, Grade 5 (ABRSM)
4 J. C. Bach	Presto (3rd movt from <i>Symphony No. 4</i> ), arr. Wade	The Young Symphonist, Vol. 3 (Spartan Press)
5 Boyce	Allegro (1st movt from <i>Symphony No. 4 in F</i> ), arr. Wade	The Young Symphonist, Vol. 3 (Spartan Press)
6 J. S. Bach	Bereite dich, Zion (from <i>Weihnachtsoratorium</i> , BWV 248), arr. K. & D. Blackwell	Bach for Violin (OUP)
7 Gossec	Tambourin, arr. Nelson	Sheila M. Nelson's Classical Violinist (Boosey & Hawkes)
8 Joachim Johow	Café classique (No.5 from <i>Coffee &amp; Violin</i> )	Joachim Johow: Coffee & Violin (Schott)
9 Jean Baptiste Loeillet	Giga (4th movt from <i>Sonata in G minor</i> , Op.5 No.6)	Jean Baptiste Loeillet: Six Sonatas, Vol. 2, Op.5 (European Music Archive)
10 Senaillé	Allegro (spiritoso) (4th movt from <i>Sonata No. 4 in D minor</i> )	Senaillé: Sonata in D minor (OUP or Schott)

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>B</b>	1 Jacob	Elegy	Violin Exam Pieces 2020–2023, Grade 5 (ABRSM)
	2 C.-A. de Bériot	Romance (No. 12 from <i>Premier guide du violoniste</i> , Op. 75), arr. Salter	Violin Exam Pieces 2020–2023, Grade 5 (ABRSM)
	3 Tchaikovsky	Chanson triste (No. 2 from <i>12 morceaux</i> , Op. 40), arr. Bullard	Violin Exam Pieces 2020–2023, Grade 5 (ABRSM)
	4 Bridge	Cradle Song, H. 96	Bridge: Three Pieces for Violin (Faber) <i>or</i> The Best of Grade 5 Violin (Faber)
	5 Ireland	Berceuse	Ireland: Berceuse for Violin (Stainer & Bell)
	6 attrib. Paradis	Sicilienne, arr. Dushkin	Paradis: Sicilienne for Violin or Cello (Schott) <i>or</i> Encore Violin, Book 3 (ABRSM)
	7 Pergolesi	Siciliano	Small Concert Pieces, Vol. 1 (Editio Musica Budapest)
	8 Rieding	Andante sostenuto (2nd movt from <i>Concertino in G</i> , Op. 24)	Rieding: Concertino in G, Op. 24 (Bosworth)
	9 Shostakovich	Elegie, arr. Fortunatov	Shostakovich: Albumstücke (Peters <i>or</i> Sikorski)
	10 Tchaikovsky	Waltz (from <i>Serenade for Strings</i> ), arr. Huws Jones	Going Solo for Violin (Faber)
<b>C</b>	1 Nikki Iles	Hay Barn Blues <i>slides optional</i>	Violin Exam Pieces 2020–2023, Grade 5 (ABRSM)
	2 Britten	Night Song and Pantomime (from <i>The Little Sweep</i> , Op. 45), arr. Blackwell	Violin Exam Pieces 2020–2023, Grade 5 (ABRSM)
	3 Trad. Chinese	Bamboo Stem and Jasmine Flower, arr. Stock SOLO	Violin Exam Pieces 2020–2023, Grade 5 (ABRSM)
	4 Diana Burrell	The Secrets of the Dark Pool in the Pine Forest	Diana Burrell: The Secrets of the Dark Pool in the Pine Forest (UMP)
	5 Kodály	Intermezzo (from <i>Háry János</i> ), arr. Kolman	Universal Violin Album, Vol. 3 (Universal)
	6 Timothy & Natasha Kraemer	Cossack Dance	Gypsy Jazz: Intermediate Level (Faber) <i>or</i> The Best of Grade 5 Violin (Faber)
	7 Lavildevan	Sugar with Cinnamon, arr. K. & D. Blackwell	Solo Time for Violin, Book 2 (OUP)
	8 Tailleferre	Moderato (1st movt from <i>Sonatine for Violin</i> )	Tailleferre: Sonatine for Violin (Billaudot)
	9 Trad. Klezmer	Hava Nagila, arr. Stephen & Rowlands	Klezmer Fiddle Tunes (Schott) ●
	10 Richard Wade	Barn Dance (from <i>Way Out West</i> )	Richard Wade: Way Out West (Queen's Temple Publications)

**SCALES AND ARPEGGIOS:** from memory.

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

**AURAL TESTS:** administered by the examiner from the piano.

## GRADE 6

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

**THREE PIECES:** one chosen by the from each of the three Lists, A, B and C.

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

**SCALES AND ARPEGGIOS:** from memory.

	RANGE	REQUIREMENTS
SCALES		
C, E, F# majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	separate bows <i>or</i> slurred (7 notes to a bow), at examiner's choice; even notes <i>or</i> long tonic, at 's choice
G, B, majors and minors (minors harmonic <i>and</i> melodic)	3 oct.	
ARPEGGIOS		
C, E, F# majors and minors	2 oct.	separate bows <i>or</i> slurred (6 notes to a bow), at examiner's choice; even notes

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

**SIGHT-READING:** a short piece of previously unseen music.

**AURAL TESTS:** administered by the examiner from the piano.

## GRADE 7

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

**THREE PIECES:** one chosen by the from each of the three Lists, **A**, **B** and **C**.

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

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
4 Gardel	Por una cabeza, arr. Birtel	Gardel: Por una cabeza, for Violin (Dohr)
5 Glazunov	Sérénade espagnole, arr. Kreisler	Glazunov: Sérénade espagnole, for Violin (Schott)
6 Grainger	Molly on the Shore, arr. Kreisler	Grainger: Molly on the Shore for Violin (Schott)
7 Stephen Hough	The Mad Tea Party	Stephen Hough: The Mad Tea Party (Weinberger)
8 Hubay	Bolero (No. 3 from <i>Cinq morceaux caractéristiques</i> , Op. 51)	Hubay: Bolero, Op. 51 No. 3 (Bosworth)
9 Joplin	The Chrysanthemum, arr. Förster	Joplin: Six Ragtimes for Violin, Vol. 1 (Kunzelmann)
10 Lutoslawski	Recitativo e arioso	Lutoslawski: Recitativo e arioso (Chester)

**SCALES AND ARPEGGIOS:** from memory.

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

**SIGHT-READING:** a short piece of previously unseen music.

**AURAL TESTS:** administered by the examiner from the piano.

**GRADE 8**

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

**THREE PIECES:** one chosen by the from each of the three Lists, **A, B and C.**  
s must choose at least one accompanied piece.

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b> 1 Mendelssohn	Allegro (3rd movt from <i>Concerto in D minor</i> )	Violin Exam Pieces 2020–2023, Grade 8 (ABRSM)
2 F. M. Veracini	Allegro (1st movt from <i>Sonata in E minor</i> , Op. 2 No. 8)	Violin Exam Pieces 2020–2023, Grade 8 (ABRSM)
3 Vivaldi	Allegro (1st movt from <i>Concerto in F, 'L'autunno'</i> , Op. 8 No. 3, RV 293) <i>violin to play in tutti</i>	Violin Exam Pieces 2020–2023, Grade 8 (ABRSM)
4 J. S. Bach	Allemanda (1st movt from <i>Partita No. 2 in D minor</i> , BWV 1004) <small>SOLO</small>	J. S. Bach: Three Sonatas and Three Partitas, BWV 1001–1006 (Bärenreiter)
5 J. S. Bach	1st movt (from <i>Concerto in A minor</i> , BWV 1041) <i>violin to play in tutti</i>	J. S. Bach: Concerto in A minor, BWV 1041 (Henle <i>or</i> Bärenreiter)
6 Beethoven	Allegro vivace (3rd movt from <i>Sonata in G</i> , Op. 30 No. 3)	Beethoven: Sonatas for Piano and Violin, Vol. 2 (Henle)
7 Corelli	Vivace, Adagio <i>and</i> Allegro (3rd, 4th <i>and</i> 5th movts from <i>Sonata in F</i> , Op. 5 No. 4) <i>ornamentation in 4th movt optional</i>	Corelli: Violin Sonatas, Op. 5, Vol. 1 (Wiener Urtext) <i>or</i> Corelli: 12 Sonatas, Op. 5, Vol. 1 (Schott)

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
	8 Kammell	Tempo giusto (3rd movt from <i>Sonata in A</i> , Op.10 No.2) <i>bb. 44–45, 102–3 &amp; 110–111 maybe separately bowed</i>	Bohemian Violin Sonatas, Vol. 1 (Henle)
	9 Mozart	Largo-Allegro (1st movt from <i>Sonata in B-</i> , K. 454)	Mozart: Sonatas for Piano and Violin, Vol. 3 (Henle) <i>or</i> Mozart: Complete Works for Piano and Violin, Vol. 2 (Bärenreiter)
	10 Schreivogel	Larghetto <i>and</i> Vivace (2nd <i>and</i> 1st movts from <i>Sonata in E<sub>b</sub></i> )	Schreivogel: Sonata in E- (Edition HH)
<b>B</b>	1 C.-A. de Bériot	Adagio (2nd movt from <i>Concerto No. 9 in A minor</i> , Op.104)	Violin Exam Pieces 2020–2023, Grade 8 (ABRSM)
	2 Bloch	Vidui (No.1 from <i>Baal Shem (Three Pictures of Chassidic Life)</i> )	Violin Exam Pieces 2020–2023, Grade 8 (ABRSM)
	3 Fauré	Andante, Op.75	Violin Exam Pieces 2020–2023, Grade 8 (ABRSM)
	4 Albéniz	Tango, Op.165 No.2, arr. Kreisler	Albéniz: Tango for Violin, arr. Kreisler (Schott) <i>or</i> Fritz Kreisler Repertoire (Schott)
	5 Brahms	Presto agitato (4th movt from <i>Sonata No. 3 in D minor</i> , Op.108)	Brahms: Sonata in D minor, Op.108 (Bärenreiter) <i>or</i> Brahms: Sonata for Piano and Violin, Op.108 (Wiener Urtext)
	6 Lalo	Andante (4th movt from <i>Symphonie espagnole</i> , Op.21)	Lalo: Symphonie espagnole, Op.21 (Peters <i>or</i> Henle)
	7 Florentine Mulsant	Chant (3rd movt from <i>Suite pour violon</i> , Op.50) <small>SOLO</small>	Florentine Mulsant: Suite pour violon, Op.50 (Furore Verlag)
	8 Saint-Saëns	Élégie, Op.143	Saint-Saëns: Élégie, Op.143 (Durand)
	9 Tchaikovsky	Canzonetta: Andante (2nd movt from <i>Concerto in D</i> , Op.35)	Tchaikovsky: Violin Concerto in D, Op.35 (Peters) <i>or</i> Three Romantic Violin Concertos (G. Schirmer)
	10 Trad. Hebrew	Hatikvah, arr. Andrew	Hatikvah (Queen's Temple Publications)
<b>C</b>	1 Chaminade	Capriccio, Op.18	Violin Exam Pieces 2020–2023, Grade 8 (ABRSM)
	2 Trad. Japanese	Sakura, arr. Kaneko Millar <small>SOLO</small>	Violin Exam Pieces 2020–2023, Grade 8 (ABRSM)
	3 C. C. White	Levee Dance <i>with printed cadenza</i>	Violin Exam Pieces 2020–2023, Grade 8 (ABRSM)
	4 Bartók	Buciumeana, Poargă românească <i>and</i> Măruntel (Nos. 4, 5 <i>and</i> 6 from <i>Romanian Folk Dances</i> ), trans. Székely	Bartók: Romanian Folk Dances for Violin (Boosey & Hawkes <i>or</i> Universal)
	5 L. Boulanger	D'un matin de printemps	L. Boulanger: D'un matin de printemps (Faber <i>or</i> Hildegard)
	6 Chen Yi	Fisherman's Song	Chen Yi: Fisherman's Song (Presser)
	7 Finzi	Hornpipe rondo (3rd movt from <i>Concerto for Violin</i> )	Finzi: Violin Concerto (Boosey & Hawkes) <i>or</i> The Boosey and Hawkes Violin Anthology (Boosey & Hawkes)
	8 G. & I. Gershwin & Heyward	It ain't necessarily so (from <i>Porgy and Bess</i> ), trans. Heifetz	Porgy and Bess Selections for Violin (Faber)
	9 ten Have	Allegro brillante, Op.19	ten Have: Allegro brillante, Op.19 (Bosworth) <i>or</i> Solos for Young Violinists, Vol. 4 (Alfred)
	10 Joby Talbot	November: Eleven (from <i>Once Around the Sun</i> ) <i>with repeat</i> <small>SOLO</small>	Joby Talbot: November: Eleven for Violin (Chester)

#### SCALES AND ARPEGGIOS: from memory.

	RANGE	REQUIREMENTS
SCALES		
A <sub>b</sub> /G <sup>♯</sup> , C, D <sub>b</sub> /C <sup>♯</sup> , E <sub>b</sub> , E majors and minors (minors harmonic <i>and</i> melodic)	3 oct.	separate bows <i>or</i> slurred (7 notes to a bow), at examiner's choice; even notes <i>or</i> long tonic, at 's choice
ARPEGGIOS		
A <sub>b</sub> /G <sup>♯</sup> , C, D <sub>b</sub> /C <sup>♯</sup> , E <sub>b</sub> , E majors and minors	3 oct.	separate bows <i>or</i> slurred (9 notes to a bow), at examiner's choice; even notes
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of D <sub>b</sub> , F, A <sub>b</sub> and A	3 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice; even notes
DIMINISHED SEVENTHS		
starting on C, E <sub>b</sub> and E	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice;
starting on A <sub>b</sub>	3 oct.	even notes
CHROMATIC SCALES		
starting on C, E <sub>b</sub> and E	2 oct.	separate bows <i>or</i> slurred (12 notes to a bow), at examiner's choice;
starting on A <sub>b</sub>	3 oct.	even notes

	RANGE	REQUIREMENTS
DOUBLE-STOP SCALES IN PARALLEL		
in octaves, in D major	1 oct.	separate bows; even notes <i>or</i> long tonic, at 's choice
in octaves, in G minor (harmonic <i>and</i> melodic)		
in sixths, in E $\flat$ major	2 oct.	
DOUBLE-STOP SCALE IN BROKEN STEPS		
in thirds, in B $\flat$ major	2 oct.	see page 14 of syllabus for example

**SIGHT-READING:** a short piece of previously unseen music.

**AURAL TESTS:** administered by the examiner from the piano.



# Assessment

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## Mark allocation

Marks are allocated for each section of the exam, as shown in the tables below:

Exam section	Maximum marks	% of total mark
Piece/Song/Tune 1	30	20%
Piece/Song/Tune 2	30	20%
Piece/Song/Tune 3	30	20%
Scales and arpeggios or Unaccompanied Song (Singing and Singing for Musical Theatre only)	21	14%
Sight-reading* or Quick Study (Jazz only)	21	14%
Aural tests	18	12%
<b>Total</b>	<b>150</b>	<b>100%</b>

\* This section includes a Transposition test for Horn, Trumpet and Organ at Grades 6–8 and a Figured bass realisation test for Harpsichord.

## Result categories

The result categories for Graded Exams in Music Performance are set as follows. A Pass in each section is not required to pass overall.

Result category	Mark band
Distinction	130–150
Merit	120–129
Pass	100–119
Below Pass	50–99

## Marking criteria

The tables on pages 34 to 37 of this specification 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 in the marking criteria (broadly categorised by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

## MARKING CRITERIA (all instruments, except Singing, Singing for Musical Theatre and Jazz)

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

Grades Initial-8	Scales and arpeggios	Sight-reading*	Grades 1-8	Aural tests
<b>Distinction</b> 19-21	<ul style="list-style-type: none"> <li>Highly accurate notes/pitch</li> <li>Fluent and rhythmic</li> <li>Musically shaped</li> <li>Confident response</li> </ul>	<ul style="list-style-type: none"> <li>Fluent, rhythmically accurate</li> <li>Accurate notes/pitch/key</li> <li>Musical detail realised</li> <li>Confident presentation</li> </ul>	<b>Distinction</b> 17-18	<ul style="list-style-type: none"> <li>Accurate throughout</li> <li>Musically perceptive</li> <li>Confident response</li> </ul>
<b>Merit</b> 17-18	<ul style="list-style-type: none"> <li>Largely accurate notes/pitch</li> <li>Mostly regular flow</li> <li>Mainly even tone</li> <li>Secure response</li> </ul>	<ul style="list-style-type: none"> <li>Adequate tempo, usually steady pulse</li> <li>Mainly correct rhythm</li> <li>Largely correct notes/pitch/key</li> <li>Largely secure presentation</li> </ul>	<b>Merit</b> 15-16	<ul style="list-style-type: none"> <li>Strengths significantly outweigh weaknesses</li> <li>Musically aware</li> <li>Secure response</li> </ul>
<b>Pass</b> 14-16	<ul style="list-style-type: none"> <li>Generally correct notes/pitch, despite errors</li> <li>Continuity generally maintained</li> <li>Generally reliable tone</li> <li>Cautious response</li> </ul>	<ul style="list-style-type: none"> <li>Continuity generally maintained</li> <li>Note values mostly realised</li> <li>Pitch outlines in place, despite errors</li> <li>Cautious presentation</li> </ul>	<b>Pass</b> 12-14	<ul style="list-style-type: none"> <li>Strengths just outweigh weaknesses</li> <li>Cautious response</li> </ul>
<b>Below Pass</b> 11-13	<ul style="list-style-type: none"> <li>Frequent errors in notes and/or pitch</li> <li>Lacking continuity and/or some items incomplete</li> <li>Unreliable tone</li> <li>Uncertain response and/or some items not attempted</li> </ul>	<ul style="list-style-type: none"> <li>Lacking overall continuity</li> <li>Incorrect note values</li> <li>Very approximate notes/pitch/key</li> <li>Insecure presentation</li> </ul>	<b>Below Pass</b> 9-11	<ul style="list-style-type: none"> <li>Weaknesses outweigh strengths</li> <li>Uncertain response</li> </ul>
<b>7-10</b>	<ul style="list-style-type: none"> <li>Very approximate notes and/or pitch</li> <li>Sporadic and/or frequently incomplete</li> <li>Serious lack of tonal control</li> <li>Very uncertain response and/or several items not attempted</li> </ul>	<ul style="list-style-type: none"> <li>No continuity or incomplete</li> <li>Note values unrealised</li> <li>Pitch outlines absent</li> <li>Very uncertain presentation</li> </ul>	<b>6-8</b>	<ul style="list-style-type: none"> <li>Inaccuracy throughout</li> <li>Vague response</li> </ul>
<b>0</b>	<ul style="list-style-type: none"> <li>No work offered</li> </ul>	<ul style="list-style-type: none"> <li>No work offered</li> </ul>	<b>0</b>	<ul style="list-style-type: none"> <li>No work offered</li> </ul>

\*Includes Transposition for Horn, Trumpet and Organ (Grades 6-8) and Figured bass realisation for Harpsichord (Grades 4-8).

In these cases, 12 marks are allocated to Sight-reading and 9 to Transposition or Figured bass realisation, and one combined mark (out of 21) is recorded.

## MARKING CRITERIA (Singing and Singing for Musical Theatre)

Grades 1-8	Songs <i>Pitch</i>	<i>Time</i>	<i>Tone</i>	<i>Shape</i>	<i>Performance</i>
<b>Distinction 27-30</b>	<ul style="list-style-type: none"> <li>Highly accurate notes and intonation</li> </ul>	<ul style="list-style-type: none"> <li>Fluent, with flexibility where appropriate</li> <li>Rhythmic character well conveyed</li> </ul>	<ul style="list-style-type: none"> <li>Well projected</li> <li>Sensitive use of tonal qualities</li> </ul>	<ul style="list-style-type: none"> <li>Expressive, idiomatic musical shaping and detail</li> </ul>	<ul style="list-style-type: none"> <li>Assured</li> <li>Fully committed</li> <li>Vivid communication of character and style</li> </ul>
<b>Merit 24-26</b>	<ul style="list-style-type: none"> <li>Largely accurate notes and intonation</li> </ul>	<ul style="list-style-type: none"> <li>Sustained, effective tempo</li> <li>Good sense of rhythm</li> </ul>	<ul style="list-style-type: none"> <li>Mainly controlled and consistent</li> <li>Good tonal awareness</li> </ul>	<ul style="list-style-type: none"> <li>Clear musical shaping, well-realised detail</li> </ul>	<ul style="list-style-type: none"> <li>Positive</li> <li>Carrying musical conviction</li> <li>Character and style communicated</li> </ul>
<b>Pass 20-23</b>	<ul style="list-style-type: none"> <li>Generally correct notes</li> <li>Sufficiently reliable intonation to maintain tonality</li> </ul>	<ul style="list-style-type: none"> <li>Suitable tempo</li> <li>Generally stable pulse</li> <li>Overall rhythmic accuracy</li> </ul>	<ul style="list-style-type: none"> <li>Generally reliable</li> <li>Adequate tonal awareness</li> </ul>	<ul style="list-style-type: none"> <li>Some realisation of musical shape and/or detail</li> </ul>	<ul style="list-style-type: none"> <li>Generally secure, prompt recovery from slips</li> <li>Some musical involvement</li> </ul>
<b>Below Pass 17-19</b>	<ul style="list-style-type: none"> <li>Frequent note errors</li> <li>Insufficiently reliable intonation to maintain tonality</li> </ul>	<ul style="list-style-type: none"> <li>Unsuitable and/or uncontrolled tempo</li> <li>Irregular pulse</li> <li>Inaccurate rhythm</li> </ul>	<ul style="list-style-type: none"> <li>Uneven and/or unreliable</li> <li>Inadequate tonal awareness</li> </ul>	<ul style="list-style-type: none"> <li>Musical shape and detail insufficiently conveyed</li> </ul>	<ul style="list-style-type: none"> <li>Insecure, inadequate recovery from slips</li> <li>Insufficient musical involvement</li> </ul>
<b>13-16</b>	<ul style="list-style-type: none"> <li>Largely inaccurate notes and/or intonation</li> </ul>	<ul style="list-style-type: none"> <li>Erratic tempo and/or pulse</li> </ul>	<ul style="list-style-type: none"> <li>Serious lack of tonal control</li> </ul>	<ul style="list-style-type: none"> <li>Musical shape and detail largely unrealised</li> </ul>	<ul style="list-style-type: none"> <li>Lacking continuity</li> <li>No musical involvement</li> </ul>
<b>10-12</b>	<ul style="list-style-type: none"> <li>Highly inaccurate notes and/or intonation</li> </ul>	<ul style="list-style-type: none"> <li>Incoherent tempo and/or pulse</li> </ul>	<ul style="list-style-type: none"> <li>No tonal control</li> </ul>	<ul style="list-style-type: none"> <li>No shape or detail</li> </ul>	<ul style="list-style-type: none"> <li>Unable to continue for more than a short section</li> </ul>
<b>0</b>	<ul style="list-style-type: none"> <li>No work offered</li> </ul>	<ul style="list-style-type: none"> <li>No work offered</li> </ul>	<ul style="list-style-type: none"> <li>No work offered</li> </ul>	<ul style="list-style-type: none"> <li>No work offered</li> </ul>	<ul style="list-style-type: none"> <li>No work offered</li> </ul>

Grades 1-8	Unaccompanied song	Sight-singing	Grades 1-8	Aural tests
<b>Distinction 19-21</b>	<ul style="list-style-type: none"> <li>Excellent control of pitch and intonation</li> <li>Rhythmic character well conveyed</li> <li>Sensitive use of vocal qualities</li> <li>Expressive, idiomatic musical shaping</li> <li>Fully committed communication, vivid story-telling</li> </ul>	<ul style="list-style-type: none"> <li>Fluent, rhythmically accurate</li> <li>Accurate notes/pitch/key</li> <li>Musical detail realised</li> <li>Confident presentation</li> </ul>	<b>Distinction 17-18</b>	<ul style="list-style-type: none"> <li>Accurate throughout</li> <li>Musically perceptive</li> <li>Confident response</li> </ul>
<b>Merit 17-18</b>	<ul style="list-style-type: none"> <li>Good control of pitch and intonation</li> <li>Rhythmic character conveyed</li> <li>Good use of vocal qualities</li> <li>Clear musical shaping</li> <li>Good musical involvement and story-telling</li> </ul>	<ul style="list-style-type: none"> <li>Adequate tempo, usually steady pulse</li> <li>Mainly correct rhythm</li> <li>Largely correct notes/pitch/key</li> <li>Largely secure presentation</li> </ul>	<b>Merit 15-16</b>	<ul style="list-style-type: none"> <li>Strengths significantly outweigh weaknesses</li> <li>Musically aware</li> <li>Secure response</li> </ul>
<b>Pass 14-16</b>	<ul style="list-style-type: none"> <li>Generally reliable control of pitch and intonation</li> <li>Adequate sense of rhythmic character</li> <li>Sufficient use of vocal qualities</li> <li>Some musical shaping</li> <li>Some musical involvement and story-telling</li> </ul>	<ul style="list-style-type: none"> <li>Continuity generally maintained</li> <li>Note values mostly realised</li> <li>Pitch outlines in place, despite errors</li> <li>Cautious presentation</li> </ul>	<b>Pass 12-14</b>	<ul style="list-style-type: none"> <li>Strengths just outweigh weaknesses</li> <li>Cautious response</li> </ul>
<b>Below Pass 11-13</b>	<ul style="list-style-type: none"> <li>Unreliable control of pitch and/or intonation</li> <li>Inadequate sense of rhythmic character</li> <li>Insufficient use of vocal qualities</li> <li>Lack of musical shaping</li> <li>Insufficient musical involvement and/or story-telling</li> </ul>	<ul style="list-style-type: none"> <li>Lacking overall continuity</li> <li>Incorrect note values</li> <li>Very approximate notes/pitch/key</li> <li>Insecure presentation</li> </ul>	<b>Below Pass 9-11</b>	<ul style="list-style-type: none"> <li>Weaknesses outweigh strengths</li> <li>Uncertain response</li> </ul>
<b>7-10</b>	<ul style="list-style-type: none"> <li>Very unreliable control of pitch and/or intonation</li> <li>Lacking rhythmic character</li> <li>No use of vocal qualities</li> <li>No musical shaping</li> <li>Lacking musical involvement and/or story-telling</li> </ul>	<ul style="list-style-type: none"> <li>No continuity or incomplete</li> <li>Note values unrealised</li> <li>Pitch outlines absent</li> <li>Very uncertain presentation</li> </ul>	<b>6-8</b>	<ul style="list-style-type: none"> <li>Inaccuracy throughout</li> <li>Vague response</li> </ul>
<b>0</b>	<ul style="list-style-type: none"> <li>No work offered</li> </ul>	<ul style="list-style-type: none"> <li>No work offered</li> </ul>		<ul style="list-style-type: none"> <li>No work offered</li> </ul>

## MARKING CRITERIA (Jazz)

Grades 1-5	Tunes <i>Pitch</i>	<i>Time</i>	<i>Tone</i>	<i>Shape</i>	<i>Performance</i>
<b>Distinction 27-30</b>	<ul style="list-style-type: none"> <li>Highly accurate notes and intonation</li> <li>Solo has stylish and inventive note choices</li> <li>Improvisation shows harmonic awareness</li> </ul>	<ul style="list-style-type: none"> <li>Fluent, with flexibility where appropriate</li> <li>Rhythmic character and feel well conveyed throughout</li> <li>Convincing groove in the improvisation</li> </ul>	<ul style="list-style-type: none"> <li>Well projected</li> <li>Confident use of jazz tonal qualities</li> </ul>	<ul style="list-style-type: none"> <li>Expressive, idiomatic musical shaping in the Head</li> <li>Solo has authentic detail</li> </ul>	<ul style="list-style-type: none"> <li>Assured</li> <li>Fully committed</li> <li>Vivid communication of character and style</li> <li>Idiomatic embellishment</li> </ul>
<b>Merit 24-26</b>	<ul style="list-style-type: none"> <li>Largely accurate notes and intonation</li> <li>Solo has controlled note choices</li> <li>Coherent improvisation</li> </ul>	<ul style="list-style-type: none"> <li>Sustained, effective tempo and groove</li> <li>Good sense of rhythm and feel throughout</li> <li>Controlled rhythmic placement in the improvisation</li> </ul>	<ul style="list-style-type: none"> <li>Mainly controlled and consistent</li> <li>Good jazz tonal awareness</li> </ul>	<ul style="list-style-type: none"> <li>Clear musical shaping in the Head</li> <li>Solo has some expressive variety</li> </ul>	<ul style="list-style-type: none"> <li>Positive</li> <li>Carrying musical conviction</li> <li>Character and style communicated</li> <li>Effective embellishment</li> </ul>
<b>Pass 20-23</b>	<ul style="list-style-type: none"> <li>Generally correct notes and intonation</li> <li>Solo has some contour</li> </ul>	<ul style="list-style-type: none"> <li>Suitable tempo</li> <li>Overall rhythmic accuracy and correct feel</li> <li>Generally stable placement in the Solo</li> </ul>	<ul style="list-style-type: none"> <li>Generally reliable</li> <li>Adequate jazz tonal awareness</li> </ul>	<ul style="list-style-type: none"> <li>Some realisation of musical shape and/or detail</li> </ul>	<ul style="list-style-type: none"> <li>Generally secure, prompt recovery from any slips</li> <li>Some musical involvement</li> <li>Embellishment attempted</li> </ul>
<b>Below Pass 17-19</b>	<ul style="list-style-type: none"> <li>Frequent note errors and/or unreliable intonation</li> <li>Solo lacks contour</li> </ul>	<ul style="list-style-type: none"> <li>Unsuitable and/or uncontrolled tempo</li> <li>Irregular pulse and groove</li> <li>Inaccurate rhythm and/or incorrect feel</li> </ul>	<ul style="list-style-type: none"> <li>Uneven and/or unreliable</li> <li>Inadequate jazz tonal awareness</li> </ul>	<ul style="list-style-type: none"> <li>Insufficient musical shaping</li> </ul>	<ul style="list-style-type: none"> <li>Insecure, inadequate recovery from slips</li> <li>Insufficient musical involvement</li> <li>Ineffective or no embellishment</li> </ul>
<b>13-16</b>	<ul style="list-style-type: none"> <li>Largely inaccurate notes and/or intonation</li> <li>Solo lacks coherence</li> </ul>	<ul style="list-style-type: none"> <li>Erratic tempo and/or rhythm</li> <li>Groove and feel not established</li> </ul>	<ul style="list-style-type: none"> <li>Serious lack of tonal control</li> </ul>	<ul style="list-style-type: none"> <li>Musical shaping largely unrealised</li> </ul>	<ul style="list-style-type: none"> <li>Lacking continuity</li> <li>No musical involvement</li> </ul>
<b>10-12</b>	<ul style="list-style-type: none"> <li>Highly inaccurate notes and/or intonation</li> <li>Solo very incoherent or absent</li> </ul>	<ul style="list-style-type: none"> <li>Incoherent tempo and/or pulse</li> <li>Groove and feel absent</li> </ul>	<ul style="list-style-type: none"> <li>No tonal control</li> </ul>	<ul style="list-style-type: none"> <li>No shape or detail</li> </ul>	<ul style="list-style-type: none"> <li>Unable to continue for more than a short section</li> </ul>
<b>0</b>	<ul style="list-style-type: none"> <li>No work offered</li> </ul>	<ul style="list-style-type: none"> <li>No work offered</li> </ul>	<ul style="list-style-type: none"> <li>No work offered</li> </ul>	<ul style="list-style-type: none"> <li>No work offered</li> </ul>	<ul style="list-style-type: none"> <li>No work offered</li> </ul>

## MARKING CRITERIA (Jazz cont.)

Grades 1-5	Scales and arpeggios	Quick Study	Grades 1-8	Aural tests
<b>Distinction 19-21</b>	<ul style="list-style-type: none"> <li>Highly accurate notes/pitch</li> <li>Fluent and rhythmic</li> <li>Straight/swing feel consistently realised</li> <li>Musically shaped</li> <li>Confident response</li> </ul>	<ul style="list-style-type: none"> <li>Highly accurate given material</li> <li>Improvised answer in keeping with style</li> <li>Well-balanced and confident presentation</li> </ul>	<b>Distinction 17-18</b>	<ul style="list-style-type: none"> <li>Accurate throughout</li> <li>Musically perceptive</li> <li>Confident response</li> </ul>
<b>Merit 17-18</b>	<ul style="list-style-type: none"> <li>Largely accurate notes</li> <li>Mostly regular flow</li> <li>Straight/swing feel realised</li> <li>Mainly even tone</li> <li>Secure response</li> </ul>	<ul style="list-style-type: none"> <li>Broadly accurate given material</li> <li>Controlled improvised answer</li> <li>Largely secure presentation</li> </ul>	<b>Merit 15-16</b>	<ul style="list-style-type: none"> <li>Strengths significantly outweigh weaknesses</li> <li>Musically aware</li> <li>Secure response</li> </ul>
<b>Pass 14-16</b>	<ul style="list-style-type: none"> <li>Generally correct notes/pitch, despite errors</li> <li>Continuity generally maintained</li> <li>Straight/swing feel attempted</li> <li>Generally reliable tone</li> <li>Cautious response</li> </ul>	<ul style="list-style-type: none"> <li>Outline of given material in place</li> <li>Improvised answer has basic contour</li> <li>Cautious presentation</li> </ul>	<b>Pass 12-14</b>	<ul style="list-style-type: none"> <li>Strengths just outweigh weaknesses</li> <li>Cautious response</li> </ul>
<b>Below Pass 11-13</b>	<ul style="list-style-type: none"> <li>Frequent errors in notes and/or pitch</li> <li>Lacking continuity and/or some items incomplete</li> <li>Straight/swing feel not realised</li> <li>Unreliable tone</li> <li>Uncertain response and/or some items not attempted</li> </ul>	<ul style="list-style-type: none"> <li>Given material not sufficiently realised</li> <li>Improvised answer lacking coherence</li> <li>Insecure presentation</li> </ul>	<b>Below Pass 9-11</b>	<ul style="list-style-type: none"> <li>Weaknesses outweigh strengths</li> <li>Uncertain response</li> </ul>
<b>7-10</b>	<ul style="list-style-type: none"> <li>Very approximate notes and/or pitch</li> <li>Sporadic and/or frequently incomplete</li> <li>Serious lack of tonal control</li> <li>Very uncertain response and/or several items not attempted</li> </ul>	<ul style="list-style-type: none"> <li>Very approximate given material</li> <li>Improvised answer incoherent or absent</li> <li>Very uncertain presentation</li> </ul>	<b>6-8</b>	<ul style="list-style-type: none"> <li>Inaccuracy throughout</li> <li>Vague response</li> </ul>
<b>0</b>	<ul style="list-style-type: none"> <li>No work offered</li> </ul>	<ul style="list-style-type: none"> <li>No work offered</li> </ul>		<ul style="list-style-type: none"> <li>No work offered</li> </ul>

# Results

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## Results, mark forms and certificates

### Issuing results

All successful candidates receive a copy of the mark form and a certificate that shows the subject and level that they have been examined in. We aim to release results approximately one month after the exam date; however, some results may take longer. Examiners will not issue or discuss a candidate's result; instead, the mark form and certificate for successful candidates will be issued by ABRSM after the exam. Unless otherwise requested during entry, mark forms and certificates are posted to the applicant named on the entry form, whose responsibility it is to pass them on to candidates.

### Concerns on the day of the exam

If the candidate has any concerns about the way the exam was conducted, the applicant has seven days from the date of the exam to let us know by phone or email, or by using the online form at [www.abrsm.org/examconcerns](http://www.abrsm.org/examconcerns). This will enable us to investigate the matter before the results are issued.

### Appeals and feedback

Specific guidance for questions about results and appeals is available on our website. We also welcome feedback about other matters. All feedback is logged and plays a valuable part in our quality assurance procedures. Specific guidance, and Appeal and Feedback forms, can be found at [www.abrsm.org/examconcerns](http://www.abrsm.org/examconcerns)

### Entry to higher education

In the UK, ABRSM's Grade 6–8 Graded Exams in Music Performance can contribute towards entry into higher education through the allocation of UCAS points; the table below shows the UCAS Tariff value of these grades. For further information visit [www.ucas.com](http://www.ucas.com)

Qualification/Level	Pass	Merit	Distinction
Grade 6	8	10	12
Grade 7	12	14	16
Grade 8	18	24	30

## Malpractice and maladministration

We are committed to inspiring achievement in music. Our qualifications are used by thousands of people to support their music learning or teaching. Many people also use them when applying to study at further and higher education institutions. It is therefore vital that our qualifications remain a valuable and reliable measure of a candidate's skills and knowledge. We therefore take any form of malpractice or maladministration very seriously.

- **Malpractice** is defined as any act which compromises or is an attempt to compromise the assessment process, the integrity of any qualification or the validity of a result or certificate. This also includes any act which damages our reputation or credibility as an awarding organisation.
- **Maladministration** is defined as any act which breaches the regulations through a mismanagement of administrative processes, particularly where such a breach could compromise the integrity of a qualification or assessment.

Applicants and candidates must follow the requirements set out in the Exam Regulations and all other ABRSM policies about the delivery of our exams. In cases where applicants or candidates have committed malpractice, a sanction or penalty may be given. Further information about our Malpractice and Maladministration Policy can be found at [www.abrsm.org/policies](http://www.abrsm.org/policies)