

ABRSM

Qualification Specification

Practical Grades

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Republished September 2020 with edits and clarifications following the introduction of our Performance Grades suite of exams (1 July 2020) and changes to our regulated qualification titles (applicable from 1 October 2020). The updated regulated qualification titles are listed on page 6 and further information about the changes is available at www.abrsm.org/regulation. Other changes to the text are to help distinguish between the two suites of graded exam – Practical and Performance – that are now offered.

1. Introduction

About ABRSM

At ABRSM we aim to support learners and teachers in every way we can. One way we do this is through the provision of high quality and respected music qualifications. These exams provide clear goals, reliable and consistent marking, and guidance for future learning. They are a tried and tested way to inspire musical achievement and, with backing from four Royal Schools of Music in the UK, are valued and trusted around the world.

We offer a comprehensive portfolio of qualifications and assessments for a range of instruments (including singing) and genres, as well as for Music Theory and Practical Musicianship. Our syllabuses are based on core musical skills - listening, performing, reading, writing, musical knowledge and understanding, and improvising. Together these skills give learners a good foundation for their musical development and a range of different musical activities.

Taking an exam is an exciting challenge with many benefits for learners. There's the boost to motivation which comes from working towards an exam. There's an opportunity to discover and perform some fantastic music and to build new skills. And there's the sense of achievement which comes from successfully reaching a musical goal.

We do everything we can to make the exam experience positive and rewarding. We work closely with specialists, teachers and examiners to provide syllabuses of the highest quality with a wide variety of pieces and songs to choose from. We train our friendly, expert examiners to ensure that all candidates are rewarded and recognised for their musical achievements during the assessment. Using our clear, easy-to-understand marking criteria examiners can assess all candidates reliably, objectively and consistently. Finally, candidates receive a mark form containing valuable feedback, with a celebratory certificate for everyone who passes.

Whether you're a learner or teacher, we hope our syllabuses inspire and support your music learning or teaching. We wish you every success for your musical journey!

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.

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.

Find out more at www.abrsm.org.

About this qualification specification

What it covers

This specification provides an overview of the relevant requirements and information teachers, candidates, parents and organisations need in order to prepare for the following qualifications in the subjects listed below – ABRSM Entry Level Award in Practical Music (Initial Grade) (Entry 3), ABRSM Level 1 Award in Practical Music (Grades 1, 2 and 3), ABRSM Level 2 Certificate in Practical Music (Grades 4 and 5) and ABRSM Level 3 Certificate in Practical Music (Grades 6, 7 and 8). It also provides information on how the exams will be assessed, their learning outcomes, and regulated qualification details.

Alto Saxophone, Baritone, Baritone Saxophone, Bassoon, Bass Trombone, B♭ Cornet, Cello, Clarinet, Descant Recorder, Double Bass, E♭ Cornet, E♭ 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 (Combined), Piano, Singing, Singing for Musical Theatre, Snare Drum, Soprano Saxophone, Tenor Saxophone, Timpani, Treble Recorder, Trombone, Trumpet, Tuba, Tuned Percussion, Viola and Violin.

Further details, as well as administrative information about the exams, are given in the relevant syllabus (www.abrsm.org/syllabuses) and in ABRSM's Exam Regulations (www.abrsm.org/examregulations) which should be read before making an exam booking.

Validity of this specification

This is valid from 1 October 2020 until further notice.

We may change or add to this specification from time to time, but will not make changes to syllabuses other than in exceptional circumstances. In such cases, advance notice of any changes will be posted on our website, as will advance notice of any planned syllabus refreshes. The latest version of this specification will be available from www.abrsm.org/specifications.

About our Practical Music qualifications

Qualification objectives

Our Practical Music qualifications are designed for learners to demonstrate a combination of performance and other all-round musical skills and knowledge. Each grade is progressive and represents a new challenge for the learner, providing motivation and structure to develop and hone their musical skills.

Exams allow learners to receive formal recognition of the level of mastery they have achieved, and feedback to support their learning journey. Practical Music qualifications further allow learners to be rewarded and recognised for their skills in performing pieces as well as technique, notation, listening and musical perception.

Who the qualifications are for

These qualifications are intended for learners who are interested in developing and demonstrating their all-round musical skills. Candidates may be entered at any age, but those entering for Grades 6–8 must fulfil the prerequisite detailed on page 5.

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 where required.

Structure

Each Practical Music qualification has been carefully designed to assess all-round musical skills – technique, notation reading, listening and musical perception – as well as knowledge, understanding and creativity. At all grades, these creative skills are demonstrated through the playing of repertoire and completing of supporting tests. Collectively, these skills enable candidates to progress to higher grades, further education, employment and other qualifications in the creative arts sector.

Candidates are required to play three pieces from set repertoire lists and a selection of technical work, and to respond to an unseen sight-reading test and a series of aural tests. Marks for each component are differently weighted (the three pieces are the same) and awarded to each component individually.

Progression route

ABRSM Practical Music qualifications are available from Initial Grade to Grade 8. The relevant syllabus details the grades available for individual subjects. The qualifications are progressive in their level of demand from Initial Grade through to Grade 8 (nine grades). It is not a requirement for any candidate to complete one grade before moving on to the next although there is a prerequisite for entering a Grade 6, 7 or 8 exam (see below).

Practical Music qualifications embed from Initial Grade the importance of developing a wide range of musicianship skills, including performing repertoire and technical work, and responding to previously unseen sight-reading and aural tests. The nature of the qualifications makes them an ideal platform from which to progress to ABRSM's diploma offer. The performance-only ARSM gives candidates greater flexibility and responsibility in programme building as well as providing further opportunity to develop performance technique and interpretative skills while extending their repertoire.

Through a combination of live and written components, candidates at DipABRSM (Music Performance), and the higher LRSM and FRSM levels, demonstrate their performance, communication and research skills, as well as their musical knowledge and understanding. DipABRSM progresses to LRSM level and LRSM to FRSM. Further details of these can be found in Section 6 of this specification and at www.abrsm.org/diplomas.

Prerequisite

We believe that a thorough understanding of the elements of music is essential for a full and satisfying performance at the higher grades. Our Music Theory graded exams assess candidates on their ability to identify, use and manipulate musical symbols, to complete extracts and to answer questions about 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 interpretative 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 any Practical Music solo Jazz instrument before learners can enter for a Grade 6, 7 or 8 Practical Music exam.

Regulation and UCAS points (UK)**Our regulators**

ABRSM Practical Music, Music Performance and Music Theory grades, and higher-level qualifications (diplomas) are regulated in the UK by:

- Office of Qualifications and Examinations Regulation (Ofqual)
- Qualifications Wales
- Council for Curriculum, Examinations and Assessment (CCEA Regulation)

For further information, see www.abrsm.org/regulation.

The Regulated Qualifications Framework (RQF)

All our regulated qualifications can be found on the RQF. There are nine qualification levels in the framework, labelled in order of difficulty from Entry Level to Level 8. For further information, visit <http://register.ofqual.gov.uk>.

Entry to higher education

In the UK, ABRSM's Grades 6–8 in Practical Music 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.

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

Regulated qualification details

Qualification titles

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

Qualification Number*	Qualification Title*
603/6405/1	ABRSM Entry Level Award in Practical Music (Initial Grade) (Entry 3)
603/6406/3	ABRSM Level 1 Award in Practical Music (Grade 1)
603/6407/5	ABRSM Level 1 Award in Practical Music (Grade 2)
603/6408/7	ABRSM Level 1 Award in Practical Music (Grade 3)
603/6409/9	ABRSM Level 2 Certificate in Practical Music (Grade 4)
603/6410/5	ABRSM Level 2 Certificate in Practical Music (Grade 5)
603/6411/7	ABRSM Level 3 Certificate in Practical Music (Grade 6)
603/6412/9	ABRSM Level 3 Certificate in Practical Music (Grade 7)
603/6413/0	ABRSM Level 3 Certificate in Practical Music (Grade 8)

**For qualifications taken before 1 October 2020, please see www.abrsm.org/regulation for the relevant regulated qualification numbers and titles.*

Qualification size

The table below describes the size of the Practical Music 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.*

Regulation (Europe)

The European Qualifications Framework (EQF) is an overarching framework that links the qualifications of different countries together and allows for comparison and translation. The EQF has eight levels across which qualifications can be mapped. The levels do not correspond directly with the UK's Regulated Qualifications Framework (RQF), although they are similar.

The following table shows the level of each of ABRSM's Practical Music qualifications on the RQF and the EQF.

Qualification	RQF Level	EQF Level
Initial Grade	Entry Level (Level 3)	Level 1
Grade 1		
Grade 2	Level 1	Level 2
Grade 3		
Grade 4		
Grade 5	Level 2	Level 3
Grade 6		
Grade 7	Level 3	Level 4
Grade 8		

Regulation (Rest of world)

Information on how ABRSM exams are recognised in individual countries can be found at www.abrsm.org/regulation.

Qualification title referencing

The qualifications covered by this specification are 'ABRSM Entry Level Award in Practical Music (Initial Grade) (Entry 3)', 'ABRSM Level 1 Award in Practical Music' (Grades 1, 2 and 3), 'ABRSM Level 2 Certificate in Practical Music' (Grades 4 and 5) and 'ABRSM Level 3 Certificate in Practical Music' (Grades 6, 7 and 8). For ease of reading, 'Practical Grade(s)' is used in place of the full qualification titles throughout the remainder of this document. Similarly, when referring to our other, new, suite of graded performance exams, 'Performance Grade(s)' is used in place of the full qualification titles.

2. Practical Grades

Syllabuses

When preparing for an exam, it is important to read the relevant syllabus. Syllabuses are available at www.abrsm.org/exams.

Syllabus amendments and revisions

Any updates to syllabuses – e.g. changes to publication details or other minor corrections or clarifications – will be posted at www.abrsm.org/syllabuscorrections.

Advance notice of any planned revisions to syllabuses (pieces and/or other requirements) will be posted at www.abrsm.org/syllabusupdates.

Syllabus overlap

In the first year of any revised Practical Grades 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 is given at www.abrsm.org/overlap.

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.

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 that 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 that damages our reputation or credibility as an awarding organisation.
- **Maladministration** is defined as any act that 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 relevant syllabus, 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.

Entry requirements

There are up to nine grades of Practical Grades exams for each subject. Candidates may be entered for any grade at any age. They do not need to have taken any earlier grade(s) in the same subject. To enter for a Grade 6, 7 or 8 exam, candidates must already have passed one of the following:

- ABRSM Grade 5 (or above) in Music Theory
- ABRSM Grade 5 (or above) in Practical Musicianship
- ABRSM Grade 5 in any Practical Grades solo Jazz instrument

For full details, including a list of accepted alternatives, see www.abrsm.org/prerequisite.

Exam booking

Details of exam dates, locations, fees and how to book an exam are available online at 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 for Practical Grades as well as guidelines for candidates with specific needs (see www.abrsm.org/specificneeds). Where a candidate's needs are not covered by the guidelines, each case is considered individually. Further information is available from the Access Co-ordinator (accesscoordinator@abrsm.ac.uk) or from www.abrsm.org/specificneeds.

Exam content

Practical Grades consist of six components – Pieces (or Songs/Tunes), Scales and arpeggios (or Study/Unaccompanied song), Sight-reading (or Quick study) and Aural tests. Information on how marks are allocated is given on page 37.

In the exam

Examiners

Generally, there will be one examiner in the exam room for Practical Grades; 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; a separate copy is not required.

Examiners may also stop the performance of a piece when they have heard enough to make a judgment.

Order of the exam

The individual Practical Grades exam components 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. Candidates, other than pianists, must provide their own instrument (and any other equipment, e.g. footstools). Further details on the instruments that may be used are given in the relevant syllabus.

Tuning

In Grades 1–5, the teacher or accompanist may tune the candidate's instrument to the piano (or advise on tuning) before the exam begins. Grade 6–8 candidates must tune their instrument themselves. Timpani and Percussion (Combined) candidates must tune the timpani themselves at Grades 3–8. Harp candidates must make sure that their instrument is tuned before the exam. Examiners are unable to help with tuning.

Music stands

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.

Exam timings

The timings in the table below show the approximate length of each Practical Grades 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 for selected instruments only

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

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

3. Practical Grades requirements

Pieces (or Songs/Tunes)

For this section of the exam, candidates prepare and present a selection of pieces ('tunes' in Jazz exams) or 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.

Programme planning

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;
- Snare Drum and Timpani candidates choose three pieces from the list given in the syllabus, which must include at least one starred piece at Grades 1-3 and Grades 6-8.
- Tuned Percussion candidates choose three pieces from the list given in the syllabus, which must include at least one starred piece at Grades 1-3 and Grade 8.
- Percussion (Combined) candidates must choose one piece from each of the three lists (A, B and C), which must include at least one starred piece at Grades 1-3.
- 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).

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 for this purpose.

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

Accompaniment

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.

Exam music & editions

Wherever the syllabus includes an arrangement or transcription (appearing as 'arr.' or 'trans.' in the repertoire lists), 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. This includes editions that are downloaded. Information on sourcing exam music is given on page 12.

Interpreting the score

Printed editorial suggestions such as metronome marks, ornament realisations, fingering, pedalling, bowing, sticking, 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. The marks awarded will be determined by how control of pitch, time, tone, shape and performance contributes to the overall musical outcome.

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.

Ossias

Where an ossia (alternative musical line or note) occurs in the music, candidates may play either option unless the syllabus specifies differently.

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.

Page-turns

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

Photocopies

Performing from unauthorised photocopies (or other kinds of copies) or illegal downloads of copyright editions is not allowed. 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. 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.

Sourcing exam music

Exam music is available from music retailers and online, including at the ABRSM music shop: www.abrsm.org/shop. Every effort has been made to make sure that the publications listed will be available for the duration of the syllabus. 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.

Scales and arpeggios (all instruments except singing subjects, Snare Drum and Timpani)*

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 pitch and interval awareness, familiarity with keys and their related patterns, and control of tone. This leads to greater confidence and security when sight-reading, learning new pieces and performing – from a score or from memory, as a solo musician or with others.

Memory

All 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 as a general guide, along with examples of scale patterns.

In the exam

At Grades 1–8, examiners will specify the exact requirement to be played 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.

At Initial Grade, bowed string candidates play all three requirements when asked for their scales (the examiner will prompt the keys/ranges where necessary). Piano candidates will generally be asked to play all five requirements, in listed order; examiners will specify which hand to use for each of the scales and arpeggios.

Supporting publications

Books of the scale requirements are published by ABRSM for the instruments listed below. Initial Grade scale requirements for Violin, Viola, Cello and Double Bass 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), Percussion, 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.

Study (Snare Drum and Timpani only)

About the test

Studies are an important way to develop technical skills such as stick control, balance between hands, fluency and articulation. They also help to develop tone, pulse and dynamic control. 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.

Candidates prepare two studies at each grade, and examiners will request which one is to be played in the exam. Each Snare Drum study is based on a set of rudiments; these are listed on the sheet music.

Memory

There is no requirement to play the Study from memory.

Sticking

Candidates may use any sticking that produces a successful musical outcome.

*Detailed requirements are given in the relevant syllabus.

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>
<i>Grades 1–4</i>	1 minute	2 minutes
<i>Grades 5–8</i>	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.

*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.

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.

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 on page 16 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.

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 for Violin, Viola, Cello and Double Bass 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), Percussion, Piano, Saxophone, Singing, Singing for Musical Theatre, Treble Recorder, Trombone, Trumpet, Tuba, Viola and Violin

Blind or partially-sighted candidates

Blind or partially-sighted candidates may choose an alternative test (Braille memory or Aural repetition) in place of the standard test, if requested at the time of booking the exam. Further information is available at www.abrsm.org/specificneeds.

Aural tests

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

Supporting publications

For practice purposes, sample Aural tests are published by ABRSM. Examples of the tests are given in *Specimen Aural Tests* and *Aural Training in Practice*. Purchasing these books is not a requirement.

Deaf or hearing-impaired candidates

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

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

Sample syllabus

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

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

● Accompaniment printable from companion CD

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

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;
E natural minor		
G major	2 oct.	even notes <i>or</i> long tonic, at 's choice
ARPEGGIOS		
D, A majors <i>starting on open strings</i>	1 oct.	separate bows;
E minor		
G major	2 oct.	even notes

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)
A	1 Mozart	Allegretto (from <i>Clarinet Quintet</i> , K. 581, 4th movt), arr. Scott-Burt	Violin Exam Pieces 2020–2023, Grade 2 (ABRSM)
	2 C. Petzold	Menuet in G, BWV Anh. II 114, arr. Huws Jones	Violin Exam Pieces 2020–2023, Grade 2 (ABRSM)
	3 Purcell	Minuett (No. 7 from <i>The Double Dealer</i> , Z. 592), arr. Blackwell	Violin Exam Pieces 2020–2023, Grade 2 (ABRSM)
	4 J. S. Bach	Musette, arr. Suzuki	Suzuki Violin School, Vol. 2 (Alfred) ©
	5 Boismortier	Rigaudon, arr. Mohrs <i>upper part</i> DUET	Duets for Fun: Violins (Schott)
	6 Finger	Air, arr. Mohrs <i>trill optional</i>	My First Concert for Violin (Schott)
	7 Haydn	Minuet and Trio, arr. Nelson <i>without DC</i>	Piece by Piece 1 for Violin (Boosey & Hawkes)
	8 G. B. Martini	Gavotte, arr. de Keyser & Waterman	The Best of Grade 2 Violin (Faber) <i>or</i> The Young Violinist's Repertoire, Book 1 (Faber)
	9 Trad. Irish	Red-Haired Boy, arr. Huws Jones <i>violin melody</i> PF/VN	The Fiddler Playalong Violin Collection 2 (Boosey & Hawkes) <i>or</i> Jigs, Reels & Hornpipe (Boosey & Hawkes)
	10 Trad. Scottish	Soldier's Joy, arr. Nelson <i>upper part</i> DUET	Tunes You Know 2 for Violin Duet (Boosey & Hawkes)
B	1 Mahler	Theme (from <i>Symphony No. 1</i> , 3rd movt), arr. Gritton	Violin Exam Pieces 2020–2023, Grade 2 (ABRSM)
	2 Trad. Chinese	Bamboo in the Breeze, arr. Huws Jones	Violin Exam Pieces 2020–2023, Grade 2 (ABRSM)
	3 Schönberg, Boubllil, Natel & Kretzmer	Castle on a Cloud (from <i>Les Misérables</i>), arr. Bullard	Violin Exam Pieces 2020–2023, Grade 2 (ABRSM)
	4 Katherine & Hugh Colledge	Weeping Willow (No. 10 from <i>Fast Forward</i>)	Katherine & Hugh Colledge: Fast Forward for Violin (Boosey & Hawkes)
	5 Edward Jones	Glwysen, arr. Huws Jones <i>violin melody</i> PF/VN	The Fiddler Playalong Violin Collection 2 (Boosey & Hawkes) <i>or</i> The Celtic Fiddler (Boosey & Hawkes)
	6 Mozart	Theme (from <i>Sonata in A</i> , K. 331, 1st movt), arr. Gazda & Clark <i>upper part; grace notes optional</i> DUET	Compatible Duets for Strings, Vol. 2: Violin (Carl Fischer)
	7 Offenbach	Barcarolle (from <i>The Tales of Hoffmann</i>), arr. Gregory <i>with repeats</i>	Vamoosh Violin, Book 2 (Vamoosh) ©
	8 Tchaikovsky	Waltz (from <i>The Sleeping Beauty</i>), arr. Cohen	Superpieces (Faber) <i>or</i> The Best of Grade 2 Violin (Faber)
	9 Trad. North American	Simple Gifts, arr. Waterfield & Beach	The Best of Grade 2 Violin (Faber) <i>or</i> O Shenandoah! for Violin (Faber)
10 Trad.	Greensleeves, arr. Nelson <i>upper part</i> DUET	Tunes You Know 1 for Violin Duet (Boosey & Hawkes)	
C	1 Katherine & Hugh Colledge	The Ceilidh (No. 20 from <i>Fast Forward</i>)	Violin Exam Pieces 2020–2023, Grade 2 (ABRSM)
	2 Timothy Kraemer	Angry Tango (from <i>More Mood Swings</i>)	Violin Exam Pieces 2020–2023, Grade 2 (ABRSM)
	3 Trad. Hungarian	Hol háltál az 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 PF/VN	Abacadabra Violin (Third Edition) (Collins Music) ©
	5 Bartók	Play Song (No. 9 from <i>44 Duos</i>) <i>upper part</i> DUET	Bartók: 44 Duos for Two Violins, Vol. 1 (Universal)
	6 Kathy & David Blackwell	Jacob's Dance PF/VN	Fiddle Time Sprinters (OUP) ©
	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
SCALES		
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.	
ARPEGGIOS		
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)
A 1 Handel	La réjouissance (4th movt from <i>Music for the Royal Fireworks</i> , HWV 351), arr. ABRSM	Violin Exam Pieces 2020–2023, Grade 3 (ABRSM)
2 Haydn	Theme and Variation (from <i>Symphony No. 94</i> , Hob. I:94, 2nd movt), arr. Alexander & Carson Turner	Violin Exam Pieces 2020–2023, Grade 3 (ABRSM)
3 attrib. Mozart	Contredanse (No.1 from 12 contredanses, K. 269b), trans. Jones	Violin Exam Pieces 2020–2023, Grade 3 (ABRSM)
4 Boyce	Gavotte (3rd movt from <i>Symphony No. 4 in F</i> , Op. 2 No. 4), arr. Wade	The Young Symphonist, Vol. 2 (Spartan Press)
5 Holmstad	Lett på fot (Light-footed) <i>with 1st repeat</i> SOLO	Holmstad: Gamle danser blir som nye (Norsk Musikforlag)
6 Kling	March, arr. Gazda & Clark <i>upper part</i> DUET	Compatible Duets for Strings, Vol. 2: Violin (Carl Fischer)
7 F. 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 1 Fauré	Theme from Berceuse (from <i>Dolly</i> , Op. 56), arr. Blackwell	Violin Exam Pieces 2020–2023, Grade 3 (ABRSM)
2 Piazzolla & H. Ferrer	Chiquilín de Bachín, arr. Huws Jones	Violin Exam Pieces 2020–2023, Grade 3 (ABRSM)
3 Rieding	Andante (2nd movt from <i>Concerto in B minor</i> , Op. 35)	Violin Exam Pieces 2020–2023, Grade 3 (ABRSM)
4 Bizet	Habanera (from <i>Carmen</i>), arr. K. & D. Blackwell PF/VN	Fiddle Time Sprinters (OUP) ⊗
5 G. Concone	Andante pastorale, arr. Gazda & Clark <i>upper part</i> DUET	Compatible Duets for Strings, Vol. 2: Violin (Carl Fischer)
6 Gebirtig	Moishele Mayn Fraynd, arr. Rowlands	Klezmer Fiddle Tunes (Schott) ●
7 Barbara Heller	Lalai – A Lullaby to Awaken You?, arr. Mohrs	My First Concert for Violin (Schott)
8 Elton John & Tim Rice	Can You Feel the Love Tonight? (from <i>The Lion King</i>), arr. Galliford & Neuburg	Top Hits from TV, Movies & Musicals for Violin (Alfred) ●
9 Papini	Theme <i>and</i> Variations 1 <i>and</i> 2 (from <i>Theme and Variations</i>), trans. Applebaum	Solos for Young Violinists, Vol. 1 (Alfred)
10 Friedrich Seitz	Adagio (2nd movt from <i>Student Concerto No. 2 in G</i> , Op. 13)	Friedrich Seitz: Student Concerto No. 2 in G, Op. 13 (Bärenreiter)
C 1 N. Brown & A. Freed	Singin' in the Rain, arr. Iles	Violin Exam Pieces 2020–2023, Grade 3 (ABRSM)
2 Rachel Stott	Shadow Wizard	Violin Exam Pieces 2020–2023, Grade 3 (ABRSM)
3 Ros Stephen	Relaxing in Rio (No. 3 from <i>Violin Globetrotters</i>)	Violin Exam Pieces 2020–2023, Grade 3 (ABRSM)

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

SCALES AND ARPEGGIOS: from memory.

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

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

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)
A	1 Trad. English	Portsmouth (from <i>The Dancing Master</i>), arr. Huws Jones	Violin Exam Pieces 2020–2023, Grade 4 (ABRSM)
	2 Giuseppe Valentini	Presto (2nd movt from <i>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	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)
C 1 C. Bohm	Petite rhapsodie hongroise (No.12 from <i>Novelletten</i>), adapted K. & D. Blackwell <i>with repeat of bb. 46–49</i>	Violin Exam Pieces 2020–2023, Grade 4 (ABRSM)
2 Farrés	Quizás, quizás, quizás, arr. Huws Jones	Violin Exam Pieces 2020–2023, Grade 4 (ABRSM)
3 Pam Wedgwood	Sometime Maybe (No.8 from <i>Jazzin' About</i>)	Violin Exam Pieces 2020–2023, Grade 4 (ABRSM)
4 Gebirtig	Avreml der Marvikher, arr. Rowlands	Klezmer Fiddle Tunes (Schott) ●
5 Hadjiev	Rondino, arr. de Keyser & Waterman	The Best of Grade 4 Violin (Faber)
6 Kabalevsky	The Clowns, arr. de Keyser & Waterman	The Young Violinist's Repertoire, Book 3 (Faber)
7 D. 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) <i>or</i> 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
SCALES		
A♭, B, C, E majors	2 oct.	separate bows <i>or</i> slurred (2 beats to a bow), at examiner's choice; even notes <i>or</i> long tonic, at 's choice
G, B, C minors (harmonic <i>or</i> melodic, at 's choice)		
ARPEGGIOS		
A♭, B, C, E majors	2 oct.	separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice; even notes
G, B, C minors		
DOMINANT SEVENTHS (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>		
CHROMATIC SCALES		
starting on A <i>bottom A</i>	1 oct.	separate bows <i>or</i> 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)
A 1 Corelli	Folia (Theme and selected variations from <i>Sonata in D minor</i> , Op.5 No.12)	Violin Exam Pieces 2020–2023, Grade 5 (ABRSM)
2 Leclair	Allegro (3rd movt from <i>Sonata in B minor</i> , Op.5 No.5)	Violin Exam Pieces 2020–2023, Grade 5 (ABRSM)
3 Vivaldi	Allegro (1st movt from <i>Concerto in G</i> , Op.3 No.3, RV 310) <i>violin to play in tutti</i>	Violin Exam Pieces 2020–2023, Grade 5 (ABRSM)
4 J. C. Bach	Presto (3rd movt from <i>Symphony No. 4</i>), arr. Wade	The Young Symphonist, Vol. 3 (Spartan Press)
5 Boyce	Allegro (1st movt from <i>Symphony No. 4 in F</i>), arr. Wade	The Young Symphonist, Vol. 3 (Spartan Press)
6 J. S. Bach	Bereite dich, Zion (from <i>Weihnachtsoratorium</i> , BWV 248), arr. K. & D. Blackwell	Bach for Violin (OUP)
7 Gossec	Tambourin, arr. Nelson	Sheila M. Nelson's Classical Violinist (Boosey & Hawkes)
8 Joachim Johow	Café classique (No.5 from <i>Coffee & Violin</i>)	Joachim Johow: Coffee & Violin (Schott)
9 Jean Baptiste Loeillet	Giga (4th movt from <i>Sonata in G minor</i> , Op.5 No.6)	Jean Baptiste Loeillet: Six Sonatas, Vol. 2, Op.5 (European Music Archive)
10 Senaillé	Allegro (spiritoso) (4th movt from <i>Sonata No. 4 in D minor</i>)	Senaillé: Sonata in D minor (OUP <i>or</i> Schott)

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
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)
C	1 Nikki Iles	Hay Barn Blues <i>slides optional</i>	Violin Exam Pieces 2020–2023, Grade 5 (ABRSM)
	2 Britten	Night Song and Pantomime (from <i>The Little Sweep</i> , Op. 45), arr. Blackwell	Violin Exam Pieces 2020–2023, Grade 5 (ABRSM)
	3 Trad. Chinese	Bamboo Stem and Jasmine Flower, arr. Stock SOLO	Violin Exam Pieces 2020–2023, Grade 5 (ABRSM)
	4 Diana Burrell	The Secrets of the Dark Pool in the Pine Forest	Diana Burrell: The Secrets of the Dark Pool in the Pine Forest (UMP)
	5 Kodály	Intermezzo (from <i>Háry János</i>), arr. Kolman	Universal Violin Album, Vol. 3 (Universal)
	6 Timothy & Natasha Kraemer	Cossack Dance	Gypsy Jazz: Intermediate Level (Faber) <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
SCALES		
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.	
ARPEGGIOS		
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	3 oct.	even notes
G, A minors		
DOMINANT SEVENTHS (resolving on tonic)		
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
DIMINISHED SEVENTHS		
starting on G <i>open string</i>		
starting on D <i>open string</i>	1 oct.	separate bows;
		even notes
CHROMATIC SCALES		
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 a Practical Grades solo Jazz instrument. For alternatives, see 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)
A	1 Handel	Allegro (2nd movt from <i>Sonata in D</i> , HWV 371)	Violin Exam Pieces 2020–2023, Grade 6 (ABRSM)
	2 McGibbon	Largo <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonata No. 3 in E minor</i>) <i>semiquaver trills in 2nd movt optional</i>	Violin Exam Pieces 2020–2023, Grade 6 (ABRSM)
	3 Stanley	Siciliana <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Solo in A minor</i> , Op. 4 No.1)	Violin Exam Pieces 2020–2023, Grade 6 (ABRSM)
	4 J. S. Bach	Auch mit gedämpften, schwachen Stimmen (from <i>Cantata</i> , BWV 36), arr. K. & D. Blackwell	Bach for Violin (OUP)
	5 Beethoven	Andante <i>and</i> Variations 1 <i>and</i> 6 (from <i>Andante and Variations</i> , WoO 44b), arr. Isserlis	Beethoven: Andante con variazioni, for Violin (Faber)
	6 Corelli	Allegro (4th movt from <i>Sonata in C</i> , Op. 5 No.3)	Corelli: Violin Sonatas, Op. 5, Vol. 1 (Wiener Urtext) <i>or</i> Corelli: 12 Sonatas, Op. 5, Vol. 1 (Schott)
	7 Geminiani	Affettuoso <i>and</i> Allegro (3rd <i>and</i> 4th movts from <i>Sonata in C</i> , Op. 4 No.3)	Italian Violin Music of the Baroque Period, Vol. 1 (Henle)
	8 J. Stamitz	Minuetto–Minore–Altro (3rd movt from <i>Sonata in D</i> , Op. 6 No. 5)	Bohemian Violin Sonatas, Vol. 1 (Henle)
	9 Telemann	Adagio <i>and</i> Allegro assai (1st <i>and</i> 2nd movts from <i>Sonatina in A</i> , TWV 41:A2)	Telemann: Six Sonatinas (Amadeus) <i>or</i> Violinissimo: Concertino (Schott)
	10 Vivaldi	Preludio <i>and</i> Allemanda (1st <i>and</i> 2nd movts from <i>Sonata in B</i> , Op. 5 No.3, RV 33)	Vivaldi: Four Sonatas, Op. 5 Nos. 1–4 (European Music Archive)
B	1 Cui	Orientale (No. 9 from <i>Kaleidoscope</i> , Op. 50)	Violin Exam Pieces 2020–2023, Grade 6 (ABRSM)
	2 Gluck	Melody (from <i>Orphée et Eurydice</i>), arr. Kreisler	Violin Exam Pieces 2020–2023, Grade 6 (ABRSM)
	3 C. Schumann	Romance (No. 2 from <i>Three Romances</i> , Op. 22)	Violin Exam Pieces 2020–2023, Grade 6 (ABRSM)
	4 L. Boulanger	Nocturne	Encore Violin, Book 3 (ABRSM)
	5 Elgar	Chanson de nuit, Op. 15 No. 1	Elgar: Chanson de nuit & Chanson de matin (Peters <i>or</i> Novello)
	6 C. A. Gibbs	The Silent Pool (No. 3 from <i>Three Pieces for Violin</i>)	C. A. Gibbs: The Silent Pool (Chester)
	7 Nigel Hess	Theme (from <i>Ladies in Lavender</i>)	Nigel Hess: Theme from Ladies in Lavender for Violin (Faber)
	8 Kreisler	Andantino in the Style of Martini	Kreisler: Andantino in the Style of Martini (Schott)
	9 Shostakovich	Romanze in D, arr. Fortunatov	No. 7 from Shostakovich: Albumstücke (Peters <i>or</i> Sikorski)
10 Tacchinardi	Romance (No. 11 from <i>Dodici miniature</i>)	Tacchinardi: Dodici miniature, Book 2 (Dohr)	
C	1 Genzmer	Allegro (4th movt from <i>Sonatine No. 1</i> , GeWV 225) <i>with repeat of bb. 25–29</i>	Violin Exam Pieces 2020–2023, Grade 6 (ABRSM)
	2 Susanne Lundeng	Kela, arr. Bendiksen SOLO	Violin Exam Pieces 2020–2023, Grade 6 (ABRSM)
	3 Villoldo	El Choclo, arr. Birtel	Violin Exam Pieces 2020–2023, Grade 6 (ABRSM)
	4 C. Bohm	Bolero (No. 9 from <i>Albumblätter</i>)	C. Bohm: Bolero (Simrock) <i>or</i> Encore Violin, Book 3 (ABRSM)
	5 Szelényi	Youngsters' Dance (No. 19 from <i>24 Easy Little Concert Pieces</i>)	Encore Violin, Book 3 (ABRSM) <i>or</i> Szelényi: 24 Easy Little Concert Pieces, Vol. 2 (Editio Musica Budapest)
	6 Mistowski	Hornpipe	Mistowski: Hornpipe (Chester)
	7 Nölck	Hungarian Dance, Op. 196 No. 5	Sheila M. Nelson's Romantic Violinist (Boosey & Hawkes)
	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 a Practical Grades solo Jazz instrument. For alternatives, see 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)
A	1 J. S. Bach	Gigue (from <i>Partita No. 3 in E</i> , BWV 1006) <i>with repeats</i> SOLO	Violin Exam Pieces 2020–2023, Grade 7 (ABRSM)
	2 Mangan	Andante grazioso <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\flat</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\flat</i> , TWV 40:14) SOLO	Telemann: <i>12 Fantasias for Violin Solo</i> (Bärenreiter <i>or</i> Wiener Urtext)
	10 Vivaldi	<i>Sonata in G</i> , Op. 2 No. 8, RV 23 complete*	Pp. 13–14 from <i>Violinissimo: La Follia</i> (Schott)
B	1 G. Cassadó	Sérénade	Violin Exam Pieces 2020–2023, Grade 7 (ABRSM)
	2 Rachmaninoff	Vocalise (No. 14 from <i>14 Songs</i> , Op. 34), arr. Birtel	Violin Exam Pieces 2020–2023, Grade 7 (ABRSM)
	3 Hensel	Adagio	Violin Exam Pieces 2020–2023, Grade 7 (ABRSM)
	4 A. Beach	Lento espressivo, Op. 125	A. Beach: <i>Lento espressivo</i> , Op. 125 (Hildegard)
	5 Chaminade	Andantino (No. 1 from <i>Trois morceaux</i> , Op. 31)	Chaminade: <i>Trois morceaux</i> , Op. 31 (Masters Music Publications)
	6 N. Paganini	Cantabile	N. Paganini: <i>Cantabile</i> (Ricordi <i>or</i> Universal UE7014) <i>or</i> Sheila M. Nelson's <i>Romantic Violinist</i> (Boosey & Hawkes)
	7 Sarasate	Playera (No. 1 from <i>Spanish Dances</i> , Op. 23)	Sheila M. Nelson's <i>Romantic Violinist</i> (Boosey & Hawkes) <i>or</i> Sarasate: <i>Playera</i> , Op. 23 No. 1 (IMC)
	8 John Rutter	Lament for the Holy City	John Rutter: <i>Lament for the Holy City</i> (OUP)
	9 Sibelius	Romance (No. 2 from <i>Four Pieces</i> , Op. 78)	Sibelius: <i>Romance</i> , Op. 78 No. 2 (Hansen)
	10 H. Wieniawski	Romance: Andante non troppo (2nd movt from <i>Concerto No. 2 in D minor</i> , Op. 22) <i>octaves in bb. 56–58 optional</i>	H. Wieniawski: <i>Concerto No. 2 in D minor</i> , Op. 22 (PWW <i>or</i> Peters)
C	1 Bridge	Moto Perpetuo (No. 3 from <i>Three Dances</i> , H. 4)	Violin Exam Pieces 2020–2023, Grade 7 (ABRSM)
	2 Musorgsky	Gopak (from <i>Sorochintsi Fair</i>), arr. Carse	Violin Exam Pieces 2020–2023, Grade 7 (ABRSM)
	3 Thea Musgrave	The Egrets have Landed <i>semiquavers in bb. 16, 17 & 29 may be separately bowed</i>	Violin Exam Pieces 2020–2023, Grade 7 (ABRSM)

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
SCALES		
F, F# majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	separate bows <i>or</i> slurred (7 notes to a bow), at examiner's choice;
A, B, D majors and minors (minors harmonic <i>and</i> melodic)	3 oct.	even notes <i>or</i> long tonic, at 's choice
ARPEGGIOS		
F, F# majors and minors	2 oct.	separate bows <i>or</i> slurred (6 notes to a bow), at examiner's choice;
A, B, D majors and minors	3 oct.	even notes
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of G and B \flat	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice;
in the keys of D and E	3 oct.	even notes
DIMINISHED SEVENTHS		
starting on D and F	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice;
starting on A and B	3 oct.	even notes
CHROMATIC SCALES		
starting on D and F	2 oct.	separate bows <i>or</i> slurred (12 notes to a bow), at examiner's choice;
starting on A and B	3 oct.	even notes
DOUBLE-STOP SCALES IN BROKEN STEPS		
in sixths, in G and B \flat majors	1 oct.	see page 14 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 a Practical Grades solo Jazz instrument. For alternatives, see 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)
A 1 Mendelssohn	Allegro (3rd movt from <i>Concerto in D minor</i>)	Violin Exam Pieces 2020–2023, Grade 8 (ABRSM)
2 F. M. Veracini	Allegro (1st movt from <i>Sonata in E minor</i> , Op. 2 No. 8)	Violin Exam Pieces 2020–2023, Grade 8 (ABRSM)
3 Vivaldi	Allegro (1st movt from <i>Concerto in F, 'L'autunno'</i> , Op. 8 No. 3, RV 293) <i>violin to play in tutti</i>	Violin Exam Pieces 2020–2023, Grade 8 (ABRSM)
4 J. S. Bach	Allemanda (1st movt from <i>Partita No. 2 in D minor</i> , BWV 1004) <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 & 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_b</i>)	Schreivogel: Sonata in E- (Edition HH)
B	1 C.-A. de Bériot	Adagio (2nd movt from <i>Concerto No. 9 in A minor</i> , Op.104)	Violin Exam Pieces 2020–2023, Grade 8 (ABRSM)
	2 Bloch	Vidui (No.1 from <i>Baal Shem (Three Pictures of Chassidic Life)</i>)	Violin Exam Pieces 2020–2023, Grade 8 (ABRSM)
	3 Fauré	Andante, Op.75	Violin Exam Pieces 2020–2023, Grade 8 (ABRSM)
	4 Albéniz	Tango, Op.165 No.2, arr. Kreisler	Albéniz: Tango for Violin, arr. Kreisler (Schott) <i>or</i> Fritz Kreisler Repertoire (Schott)
	5 Brahms	Presto agitato (4th movt from <i>Sonata No. 3 in D minor</i> , Op.108)	Brahms: Sonata in D minor, Op.108 (Bärenreiter) <i>or</i> Brahms: Sonata for Piano and Violin, Op.108 (Wiener Urtext)
	6 Lalo	Andante (4th movt from <i>Symphonie espagnole</i> , Op.21)	Lalo: Symphonie espagnole, Op.21 (Peters <i>or</i> Henle)
	7 Florentine Mulsant	Chant (3rd movt from <i>Suite pour violon</i> , Op.50) <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 (Hal Leonard)
C	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 _b /G [#] , C, D _b /C [#] , E _b , 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 _b /G [#] , C, D _b /C [#] , E _b , 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 _b , F, A _b 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 _b and E	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice;
starting on A _b	3 oct.	even notes
CHROMATIC SCALES		
starting on C, E _b and E	2 oct.	separate bows <i>or</i> slurred (12 notes to a bow), at examiner's choice;
starting on A _b	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♭ major	2 oct.	
DOUBLE-STOP SCALE IN BROKEN STEPS		
in thirds, in B♭ 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.

Aural test requirements

Included in all Practical Music graded exams*

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

In the exam

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

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).

The information on pages 30-34 sets out the tasks that candidates will be asked to complete in the exam.

Assessment

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

Marks are not awarded for each individual test or deducted for mistakes; instead they reflect the candidate's overall response in this section. The marking criteria for the Aural tests are given on pages 39-42.

Supporting publications

For practice purposes, sample Aural tests are published by ABRSM. Examples of the tests for Grades Initial-8 are given in *Specimen Aural Tests*. More examples for Grades 1-8 are given in *Aural Training in Practice*. Purchasing these books is not a requirement.

Deaf or hearing-impaired candidates

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

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

INITIAL GRADE

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

GRADE 1

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

GRADE 2

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.
- B To sing as 'echoes' three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–dominant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be two bars long, in a major key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change 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).

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).

GRADE 4

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

GRADE 5

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

GRADE 6

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

GRADE 7

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

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.

4. Assessment and marking

Assessment objectives

The following tables describe the level of knowledge and skills required of candidates taking Practical Grades. They also 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 39–42.

Initial Grade (RQF Entry Level 3)

Assessment objectives	Marking criteria
Learners will:	Learners can:
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"> Reliable pitch and intonation Stable rhythm at a suitable tempo Reliable tonal control and awareness Musical shape and detail Communication of character and style
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"> Correct notes and secure continuity Reliable tonal control
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"> Overall security of notes, rhythm and continuity Respond to simple piano-based musical stimuli with: <ul style="list-style-type: none"> Overall accuracy and reliable musical perception

Grades 1–3 (RQF Level 1)

Assessment objectives	Marking criteria
Learners will:	Learners can:
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"> Reliable pitch and intonation Stable rhythm at a suitable tempo Reliable tonal control and awareness Musical shape and detail Communication of character and style
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"> Correct notes and secure continuity Reliable tonal control
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"> Overall security of notes, rhythm and continuity Respond to straightforward piano-based musical stimuli with: <ul style="list-style-type: none"> Overall accuracy and reliable musical perception

Grades 4–5 (RQF Level 2)

Assessment objectives	Marking criteria
Learners will:	Learners can:
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"> Reliable pitch and intonation Stable rhythm at a suitable tempo Reliable tonal control and awareness Musical shape and detail Communication of character and style
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"> Correct notes and secure continuity Reliable tonal control
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"> Overall security of notes, rhythm and continuity Respond to moderately complex piano-based musical stimuli with: <ul style="list-style-type: none"> Overall accuracy and reliable musical perception

Grades 6–8 (RQF Level 3)

Assessment objectives	Marking criteria
Learners will:	Learners can:
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"> Reliable pitch and intonation Stable rhythm at a suitable tempo Reliable tonal control and awareness Musical shape and detail Communication of character and style
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"> Correct notes and secure continuity Reliable tonal control
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"> Overall security of notes, rhythm and continuity Respond to complex piano-based musical stimuli with: <ul style="list-style-type: none"> Overall accuracy and reliable musical perception

Mark allocation

Marks are allocated for each component of Practical Grades, as shown in the table 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 <i>or</i> Study <i>or</i> Unaccompanied Song	21	14%
Sight-reading* <i>or</i> Quick Study	21	14%
Aural tests	18	12%
Total	150	100%

Result categories

The result categories for Practical Grades are set as follows. A Pass in each component is not required to pass overall.

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

Synoptic assessment

Synoptic assessment is a form of assessment that requires candidates to demonstrate that they can identify and effectively use a selection of skills, techniques, concepts and knowledge to carry out a key task. Practical Grades allow candidates to demonstrate their ability to draw together different skills, knowledge and understanding – theory, notation, instrument control, listening skills, creative interpretation – and apply these across the individual components of the exam.

Awarding

An examiner's assessment of a piece or any other component will be based on the performance given at that time towards the qualification for which the candidate has been entered. Prior performances of the same pieces or other components will not be taken into account for the qualification, nor will marking appeals be accepted on that basis. The transfer of marks, at any grade, between Practical Grades and Performance Grades is not permitted.

Candidates may not perform the same repertoire (in full or individual pieces) for both a Practical Grades and a Performance Grades qualification. If choosing to enter at the same grade for both qualifications, irrespective of when the exams are taken, the pieces presented must be different.

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

Marking criteria

The tables on pages 39–42 show the marking criteria used by examiners for Practical Grades. Examiners mark up or down from the pass mark for each component 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>
Distinction 27-30	<ul style="list-style-type: none"> Highly accurate notes and intonation 	<ul style="list-style-type: none"> Fluent, with flexibility where appropriate Rhythmic character well conveyed 	<ul style="list-style-type: none"> Well projected Sensitive use of tonal qualities 	<ul style="list-style-type: none"> Expressive, idiomatic musical shaping and detail 	<ul style="list-style-type: none"> Assured Fully committed Vivid communication of character and style
Merit 24-26	<ul style="list-style-type: none"> Largely accurate notes and intonation 	<ul style="list-style-type: none"> Sustained, effective tempo Good sense of rhythm 	<ul style="list-style-type: none"> Mainly controlled and consistent Good tonal awareness 	<ul style="list-style-type: none"> Clear musical shaping, well-realised detail 	<ul style="list-style-type: none"> Positive Carrying musical conviction Character and style communicated
Pass 20-23	<ul style="list-style-type: none"> Generally correct notes Sufficiently reliable intonation to maintain tonality 	<ul style="list-style-type: none"> Suitable tempo Generally stable pulse Overall rhythmic accuracy 	<ul style="list-style-type: none"> Generally reliable Adequate tonal awareness 	<ul style="list-style-type: none"> Some realisation of musical shape and/or detail 	<ul style="list-style-type: none"> Generally secure, prompt recovery from slips Some musical involvement
Below Pass 17-19	<ul style="list-style-type: none"> Frequent note errors Insufficiently reliable intonation to maintain tonality 	<ul style="list-style-type: none"> Unsuitable and/or uncontrolled tempo Irregular pulse Inaccurate rhythm 	<ul style="list-style-type: none"> Uneven and/or unreliable Inadequate tonal awareness 	<ul style="list-style-type: none"> Musical shape and detail insufficiently conveyed 	<ul style="list-style-type: none"> Insecure, inadequate recovery from slips Insufficient musical involvement
13-16	<ul style="list-style-type: none"> Largely inaccurate notes and/or intonation 	<ul style="list-style-type: none"> Erratic tempo and/or pulse 	<ul style="list-style-type: none"> Serious lack of tonal control 	<ul style="list-style-type: none"> Musical shape and detail largely unrealised 	<ul style="list-style-type: none"> Lacking continuity No musical involvement
10-12	<ul style="list-style-type: none"> Highly inaccurate notes and/or intonation 	<ul style="list-style-type: none"> Incoherent tempo and/or pulse 	<ul style="list-style-type: none"> No tonal control 	<ul style="list-style-type: none"> No shape or detail 	<ul style="list-style-type: none"> Unable to continue for more than a short section
0	<ul style="list-style-type: none"> No work offered 	<ul style="list-style-type: none"> No work offered 	<ul style="list-style-type: none"> No work offered 	<ul style="list-style-type: none"> No work offered 	<ul style="list-style-type: none"> No work offered

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

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

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

Marking criteria (Jazz)

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

Marking criteria (Jazz cont.)

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

5. After the exam

Results

All candidates receive a copy of their mark form; successful candidates also receive a certificate that shows the qualification title as well as the subject and level that they have been examined in. We aim to release results for Practical Grades in line with the schedules on our website at www.abrsm.org/results; however, some results may take longer. Examiners will not issue or discuss a candidate's result; the mark form (and certificate for successful candidates) will be issued by ABRSM after the exam. Unless otherwise requested at the time of booking, mark forms and certificates are issued to the applicant, whose responsibility it is to pass them on to candidates.

Exam feedback

Specific guidance for questions about the administration of the exam or the results awarded 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. For further information on our processes and deadlines for submitting feedback, please visit www.abrsm.org/send-exam-feedback.

6. Other assessments

ABRSM offer a range of other assessments for instrumentalists, singers and groups. In addition to the assessments described on the following pages, Music Medals, Prep Test, Performance Assessment, Ensemble and Choral Singing exams are available; full information is available at www.abrsm.org/exams.

Performance Grades

ABRSM Performance Grades are our new progressive qualifications that allow learners to focus on and showcase their performance skills. They are available from Grade 1 to Grade 8. Candidates may be entered for any grade at any age and do not need to have taken any earlier grade(s) in the same subject. Full information, including the qualification specification, is available at www.abrsm.org/performancegrades.

About Performance Grades

Each Performance Grade has been carefully designed to assess synoptically the underpinning knowledge and understanding required for music performance. These creative skills are presented through the technical control of an instrument, interpretation of repertoire, and the delivery and successful communication of a selected programme of repertoire. Collectively, these skills enable candidates to progress to higher grades and other qualifications in the creative arts sector.

The exams are made up of five components:

- four Pieces/Songs - three selected by candidates from set lists and one that is their own choice
- an assessment of the performance as a whole

Marks for each component are weighted evenly and are awarded to each component individually.

The exams are currently offered as remote assessments only. Candidates' performances are video recorded in one continuous take and submitted to ABRSM for assessment. The candidate/Applicant is responsible for organising a suitable venue and any equipment needed to run the exam.

Those entering for a Grade 6, 7 or 8 Performance Grades exam must first have passed ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument; for full details, including a list of accepted alternatives, see www.abrsm.org/prerequisite.

Music Theory

ABRSM Music Theory exams are available for Grades 1–8. Candidates may be entered for any grade at any age and do not need to have taken any earlier grade(s). Further information is available at www.abrsm.org/theory and the qualification specification (including the full syllabus) is available at www.abrsm.org/specifications.

About Music Theory

Developing musical literacy forms a key part of a rounded education for performers, composers and listeners of all kinds. Understanding how written symbols relate to the elements of music, and having the skills to interpret and translate them into sounds, empowers us to communicate and experience music in a meaningful way.

ABRSM's Music Theory grades give learners:

- a knowledge of the notation of western music, including commonly used signs and terminology
- an understanding of fundamental musical elements such as intervals, keys, scales and chords
- an ability to apply theoretical knowledge and understanding to score analysis
- skills in harmonic completion of extracts and melody writing (at Grades 6–8).

Candidates are assessed on their ability to identify, use and manipulate musical symbols, to complete extracts and to answer questions relating to the elements of music according to the parameters detailed in the full syllabus at www.abrsm.org/theory.

Grade 5 as a prerequisite

We believe that a thorough understanding of the elements of music is essential for a full and satisfying performance at the higher grades.

It is therefore an ABRSM requirement that candidates must provide evidence of a pass at ABRSM Grade 5 or above in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument before they can enter for a Grade 6, 7 or 8 Practical Grades or Performance Grades exam.

Practical Musicianship

ABRSM Practical Musicianship exams are available for Grades 1–8 and are open to singers and instrumentalists. Candidates may be entered for any grade at any age and do not need to have taken any earlier grade(s). The full syllabus is available at www.abrsm.org/practicalmusicianship.

About Practical Musicianship

Musicianship is a broad concept that covers a complex range of musical abilities. For the purposes of this syllabus, it is loosely defined as the ability to 'think in sound'. This occurs when a musician is able to produce music which they perceive internally and in the imagination, whether through playing by ear, singing, reading from notation, or through improvisation.

ABRSM's Practical Musicianship grades encourage learners to develop their ability to 'think in sound' and perform spontaneously. While Practical Grades and Performance Grades focus on aspects of performance and/or supporting tests that are prepared in detail in advance, here the playing (or singing) is in response to immediate challenges and stimuli, presented both aurally and via notation.

The exams also cover the following key skills:

- the ability to internalise music and to reproduce it
- interpreting written music with a minimum of preparation
- exploring the possibilities inherent in a short motif
- the ability to detect differences between what is heard and what is written.

In developing their musicianship skills, learners will be gaining the understanding as well as the expressive and interpretative skills needed to master the musical language of the repertoire they are learning.

Grade 5 as a prerequisite

We believe that a thorough understanding of the elements of music is essential for a full and satisfying performance at the higher grades.

It is therefore an ABRSM requirement that candidates must provide evidence of a pass at ABRSM Grade 5 or above in Practical Musicianship, Music Theory or a Practical Grades solo Jazz instrument before they can enter for a Grade 6, 7 or 8 Practical Grades or Performance Grades exam.

ARSM

The ARSM diploma is available to instrumentalists and singers of any age. It is the first of our diploma qualifications and provides musicians with an opportunity to develop their performance technique and interpretative skills, while focusing on programme building and extending their repertoire.

Key features

- Candidates present a balanced and varied programme, as follows:
 - the programme lasts 30 minutes
 - at least 20 minutes of the music is chosen from the repertoire list
 - the remaining programme time may be made up of own-choice repertoire, of Grade 8 standard or above
- There are no additional supporting tests or other requirements
- There are two assessment methods available:
 - in person - held at the same venues during the same time periods as ABRSM's Practical Grades
 - remote - a video recorded performance submitted to ABRSM for assessment
- ARSM is a letter-bearing qualification. Candidates awarded the diploma can use the letters ARSM (Associate of the Royal Schools of Music) after their name.

Those entering for an ARSM diploma must first have passed ABRSM Grade 8 (or a listed alternative). Full details of the exam and entry requirements are available in the qualification specification at www.abrsm.org/arsmdiploma.

We update our syllabuses from time to time. Advance notice of any changes will be given at www.abrsm.org/exams. Please refer to the website for the most recent version of the ARSM syllabus.

DipABRSM, LRSM, FRSM (Music Performance)

These diplomas are available to instrumentalists and singers of any age. Through a combination of live and written components, candidates demonstrate their performance, communication and research skills, as well as their musical knowledge and understanding. Each diploma serves as a stepping stone to the next level.

Key features

- Candidates:
 - present a recital programme
 - submit programme notes (DipABRSM & LRSM) or a written submission (FRSM)
 - undertake a viva voce, with questions covering the recital, programme notes/written submission as well as other aspects of performance
 - perform a short piece of unaccompanied and previously unseen music after five minutes' preparation time (quick study)
- These diploma exams take place at specific venues and times of the year
- Each diploma is a letter-bearing qualification. Candidates awarded a diploma can use the letters DipABRSM (Diploma of the Associated Board of the Royal Schools of Music), LRSM (Licentiate of the Royal Schools of Music) or FRSM (Fellowship of the Royal Schools of Music) after their name as appropriate.

Those entering for one of these diplomas must fulfil a specific ABRSM prerequisite (or a listed alternative). Full details of the exam and entry requirements are available at www.abrsm.org/diplomas and the qualifications specification is available at www.abrsm.org/specifications.

We update our syllabuses from time to time. Advance notice of any changes will be given at www.abrsm.org/exams. Please refer to the website for the most recent versions of the diploma syllabuses.

Further diploma exams

DipABRSM, LRSM and FRSM diplomas are also available for Instrumental/Vocal Teaching and Music Direction. Full details are available at www.abrsm.org/diplomas.