

BOWED STRINGS REQUIREMENTS AND INFORMATION

This section provides a summary of the most important points that teachers and candidates need to know when taking ABRSM bowed strings exams. Further details, as well as administrative information relating to the exams, are given in ABRSM's Information & Regulations (available at www.abrsm.org/regulations) which should be read before an exam booking is made.

Entering for an exam

Eligibility: There are eight grades of exam for each subject and candidates may be entered in any grade irrespective of age and without previously having taken any other grade in the same subject. Candidates for a Grade 6, 7 or 8 exam must already have passed ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a solo Jazz subject; for full details, including a list of accepted alternatives, see Regulation 1d at www.abrsm.org/regulations.

Access: ABRSM endeavours to make its exams as accessible as possible to all candidates, regardless of sensory impairments, learning difficulties or particular physical needs. There is a range of alternative tests and formats as well as sets of guidelines for candidates with particular access needs (see www.abrsm.org/specificneeds). Where a candidate's needs are not covered by the guidelines, each case is considered on an individual basis. Further information is available from the Access Co-ordinator (accesscoordinator@abrsm.ac.uk).

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

Instruments

Candidates are required to perform on acoustic instruments (electric instruments are not permitted). Any size of instrument may be used. Examiners apply the marking criteria (which include the assessment of pitch, tone and musical shaping) to assess musical outcomes without reference to the specific attributes of the instrument.

Elements of the exam

All ABRSM graded bowed strings exams comprise the following elements: three Pieces; Scales and arpeggios; Sight-reading; and Aural tests. In all grades, marks are allocated as follows:

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

Marking scheme: 100 marks are required for a Pass, 120 for a Merit and 130 for a Distinction. A Pass in each individual section is not required to pass overall. See pp. 88–89 for the marking criteria used by examiners.

Pieces

Programme planning: Candidates must choose one piece from each of the three lists (A, B and C) in each grade. In the exam, they should inform the examiner which pieces they are performing, and they are welcome to use the form on p. 91 for this purpose.

Accompaniment: A live piano accompaniment is required for all pieces, except those which are published as studies or unaccompanied works and those Double Bass List C pieces marked ‘solo’. Candidates must provide their own accompanist, who may remain in the exam room only while accompanying. The candidate’s teacher may act as accompanist (examiners will not). If necessary, the accompanist may simplify any part of the piano accompaniment, provided the result is musically satisfactory.

Exam music & editions: Wherever the syllabus includes an arrangement or transcription, the edition listed in the syllabus must be used in the exam; in all such cases the abbreviation ‘arr.’ or ‘trans.’ appears in the syllabus entry. For all other pieces, the editions quoted in the syllabus are given for guidance only and candidates may use any edition of their choice (in- or out-of-print or downloadable). Information on obtaining exam music is given on p. 10.

Interpreting the score: Printed editorial suggestions such as fingering, bowing, metronome marks, realization of ornaments etc. need not be strictly observed. Whether the piece contains musical indications or not, candidates are always encouraged to interpret the score in a stylistically appropriate manner. Ultimately, examiners’ marking will be determined by consideration of pitch, time, tone, shape and performance, and how control of these contributes to the overall musical outcome.

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

Repeats: All da capo and dal segno indications should be observed but all other repeats (including first-time bars) should be omitted unless they are very brief (i.e. of a few bars) or unless the syllabus specifies otherwise.

Cadenzas & tuttis: Cadenzas should not be played unless the syllabus specifies otherwise. Lengthy orchestral tutti sections should be cut.

Performing from memory: Candidates are free to perform any of their pieces from memory; in such cases they must ensure that a copy of the music is available for the examiner to refer to if necessary. No additional marks are awarded for playing from memory.

Page-turns: Examiners will be understanding if a page-turn causes a lack of continuity during a piece, and this will not affect the marking. A variety of solutions for awkward page-turns exists, including the use of an additional copy of the music or a photocopy of a section of the piece (but see ‘Photocopies’ below). In cases where candidates believe there is no solution to a particularly awkward page-turn, they may apply to bring a page-turner to the exam. The request must be made to the Syllabus Department (syllabus@abrsm.ac.uk) no later than the closing date for entry, and details of the piece, edition and nature of the difficulty should be given. If permission is granted, a confirmation letter will be issued which must be taken to the exam as verification. Examiners are unable to help with page-turning. In a Grade 8 exam, a candidate’s accompanist is permitted to bring a page-turner to assist with page-turns in the piano part (prior permission is not required).

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

Scales and arpeggios

Examiners will usually ask for at least one of each type of scale/arpeggio etc. required at each grade, as well as aiming to hear a balance of separately-bowed and slurred requirements. When asking for requirements, examiners will specify only:

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

All scales and arpeggios should:

- be played from memory
- be played from the lowest possible tonic/starting note, unless the syllabus indicates otherwise
- ascend and descend according to the specified range (and pattern)

Candidates are free to use any fingering that produces a successful musical outcome.

For major and minor scales (and double-stop scales in parallel sixths/octaves) candidates may choose between two rhythm patterns: even notes *or* long tonic. Arpeggios, dominant and diminished sevenths are required in root position only. All dominant sevenths must finish by resolving on the tonic.

Examples of scale/arpeggio etc. patterns found in this syllabus are given on pp. 12–13.

Books of the scale requirements are published for all bowed strings subjects by ABRSM.

Bowing will generally dictate the tempi of slurred scales and arpeggios. Separately-bowed requirements should be played briskly, using no more than half the bow length. The speeds on pp. 14–15 are given as a general guide.

Sight-reading

Candidates will be asked to play a short unaccompanied piece of music which they have not previously seen. They will be given up to half a minute in which to look through and, if they wish, try out all or any part of the test before they are required to play it for assessment. The main technical parameters are outlined on each grade page of this syllabus; once introduced, these parameters apply for all subsequent grades (albeit with a logical progression of difficulty). For practice purposes, books of specimen sight-reading tests are published for all bowed string subjects by ABRSM.

Aural tests

The requirements are the same for all subjects. Full details of the Aural tests are given on pp. 68–73.

In the exam

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

Tuning: In Grades 1–5, the teacher or accompanist may tune the candidate's instrument (or advise on tuning) before the exam begins. In Grades 6–8, candidates must tune their instrument themselves. Examiners are unable to help with tuning.

Seating: Double bass candidates should provide their own stool if required. A chair/stool will be provided for cello candidates.

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

(continued overleaf)

Assessment

The tables on pp. 88–89 show the marking criteria used by examiners. These criteria (newly revised and amended) have been in use in exams from January 2014. In each element of the exam, ABRSM operates the principle of marking from the required pass mark positively or negatively, rather than awarding marks by deduction from the maximum or addition from zero. In awarding marks, examiners balance the extent to which the qualities and skills listed on pp. 88–89 (broadly categorized by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

Obtaining exam music

Exam music is available from music retailers as well as online, including at the ABRSM music shop: www.abrsm.org/shop. Every effort has been made to ensure that all the publications listed will remain available for the duration of the syllabus. Candidates are advised to obtain their music well in advance of the exam in case of any delays with items not kept in stock by retailers. Apart from queries relating to exams, all enquiries about the music (e.g. editorial, availability) should be addressed to the relevant publisher: contact details are listed at www.abrsm.org/publishers.

SCALE AND ARPEGGIO PATTERNS

The examples below clarify patterns found in this syllabus. Reference should be made to the appropriate syllabus pages for the full requirements for each instrument.

Rhythm patterns for scales

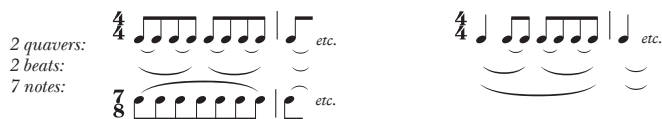
For major and minor scales (all grades) candidates may choose between two rhythm patterns: even notes *or* long tonic. (Chromatic scales should be played with even notes at all grades.)

even notes *or* long tonic

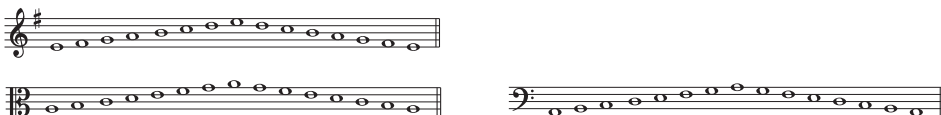


Slurring patterns for scales

even notes *or* long tonic



Natural minor scale



Dominant seventh (*resolving on tonic*)



Double-stop scales

In broken steps





Double-stop scales (cont.)

In parallel



	even notes	<i>or</i>	long tonic
<i>in sixths:</i>			
<i>in octaves:</i>			

Patterns for Double Bass only

Scales to a sixth

even notes	<i>or</i>	long tonic
		

Scales to a twelfth

even notes	<i>or</i>	long tonic
		

Arpeggios to a twelfth















Scale in broken thirds



Scale in running thirds



CELLO	pattern	Grade / Speed							
		1	2	3	4	5	6	7	8
Scales		♩ = 44	♩ = 50	♩ = 54	♩ = 58	♩ = 63	♩ = 72	♩ = 84	♩ = 100
Arpeggios		♩ = 88	♩ = 100	♩ = 104	♩ = 108	♩ = 112	♩ = 116	♩ = 40	♩ = 42
Chromatic scales				♩ = 54	♩ = 58	♩ = 63	♩ = 48	♩ = 84	♩ = 100
Dom. & Dim. 7ths *					♩ = 54	♩ = 56	♩ = 58	♩ = 60	♩ = 63
Double-stop scales (in broken steps)							♩ = 72	♩ = 84	♩ = 100
Double-stop scale (in parallel)									♩ = 60

DOUBLE BASS	pattern	Grade / Speed							
		1	2	3	4	5	6	7	8
Scales		♩ = 40	♩ = 42	♩ = 44	♩ = 46	♩ = 50	♩ = 56	♩ = 63	♩ = 76
Arpeggios		♩ = 40	♩ = 42	♩ = 44	♩ = 92	♩ = 100	♩ = 104	♩ = 108	♩ = 112
Chromatic scales				♩ = 88	♩ = 92	♩ = 100	♩ = 56	♩ = 42	♩ = 50
Dom. & Dim. 7ths *					♩ = 46	♩ = 50	♩ = 52	♩ = 54	♩ = 56
Scale in broken and running thirds †							♩ = 56		♩ = 50
Double-stop scales (in broken steps)								♩ = 84	♩ = 100

* Dim. 7ths from Grade 5

† Scale in broken thirds (Grade 6) and in running thirds (Grade 8)

This syllabus for Cello is valid from 2016. The next edition will be published in July 2019. Advance notice of any planned changes to the Cello requirements from 2020 will be available at www.abrsm.org/cello from January 2019.

Cello GRADE 1

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

LIST A

- 1 **Anon. French** Bourrée. No. 9 from *Violoncello Music for Beginners 1*, arr. Lengyel and Pejtsik (Editio Musica Budapest Z.6312)
- 2 **Arbeau** Branle des Sabots (from *Orchésographie*). *Time Pieces for Cello, Vol. 1*, arr. Black and Harris (ABRSM)
- 3 **Kathy and David Blackwell** Patrick's Reel. No. 43 from *Cello Time Joggers*, arr. Blackwell (OUP: piano accomp. published separately)
- 4 **Haydn** Divertimento (Hob. II:14). P. 2 from *Haydn, Mozart, Beethoven for Cello*, arr. Erhart-Schwertmann (Doblinger DOBL 33756)
- 5 **Haydn** Poco adagio (from String Quartet, Op. 76 No. 3, 'Emperor'). *More Time Pieces for Cello, Vol. 1*, arr. Bruce and Wells (ABRSM)
- 6 **Suzuki** Andantino. No. 12 from *Suzuki Cello School, Vol. 1* (Alfred–Summy-Birchard 0479S: piano accomp. published separately, 0480S)

LIST B

- 1 **T. H. Bayly** Long, Long Ago. No. 10 from *Suzuki Cello School, Vol. 1* (Alfred—Summy-Birchard 0479S: piano accomp. published separately, 0480S)
- 2 **Kathy and David Blackwell** Rocking Horse. No. 42 from *Cello Time Joggers*, arr. Blackwell (OUP: piano accomp. published separately)
- 3 **Katherine and Hugh Colledge** Full Moon: No. 22 from *Waggon Wheels for Cello* (Boosey & Hawkes)
- 4 **Fauré** Berceuse (from *Dolly*, Op. 56). *More Time Pieces for Cello, Vol. 1*, arr. Bruce and Wells (ABRSM)
- 5 **Saint-Saëns** The Elephant (from *The Carnival of the Animals*). *Time Pieces for Cello, Vol. 1*, arr. Black and Harris (ABRSM)
- 6 **Schubert** Waltz. No. 20 from *Violoncello Music for Beginners 1*, arr. Lengyel and Pejtsik (Editio Musica Budapest Z.6312)



LIST C

- 1 **Katherine and Hugh Colledge** Waggon Wheels: No. 23 from *Waggon Wheels for Cello* (Boosey & Hawkes)
- 2 **Sheila Nelson** Mad as a Hatter. No. 10 from *Piece by Piece 1 for Cello*, arr. Nelson (Boosey & Hawkes)
- 3 **Ros Stephen** Stoppin' off in Louisiana (easier version): No. 2 from *Cello Globetrotters* (OUP: piano accomp. printable from companion CD)
- 4 **Trad. Congolese** Banaha. *More Time Pieces for Cello, Vol. 1*, arr. Bruce and Wells (ABRSM)
- 5 **Tim Wells** The Ghost: from *Cello Scenes* (Cramer)
- 6 **Frank Wunsch** Dorian Blue. No. 19 from *My First Concert for Cello*, arr. Deserno (Schott ED 20881)

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 8–9 and 12–15

	range	bowing requirements	rhythm pattern
Scales			
G, D majors†; A natural minor	1 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
C major	2 oct.	(2 quavers to a bow)	at candidate's choice
Arpeggios			
G, D majors†; A minor	1 oct.	separate bows	even notes
C major	2 oct.	"	"

* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests) † Starting on open strings

SIGHT-READING*: a four-bar piece in $\frac{4}{4}$ or $\frac{3}{4}$, or a six-bar piece in $\frac{2}{4}$, in G or D majors, in 1st position (no use of C string). All notes separately bowed. Simple dynamics (*f*, *mf*, *p*), note values () and rests (). See also p. 9.

AURAL TESTS FOR THE GRADE*: see pp. 68 and 69

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

LIST A

- 1 **J. S. Bach** Air (from the *Peasant Cantata*). *More Time Pieces for Cello, Vol. 1, arr. Bruce and Wells (ABRSM)*
- 2 **Handel** Hallelujah (from *Messiah*). *P. 3 from Play Baroque!, arr. East (Stainer & Bell H479)*
- 3 **Haydn** Divertimento (Hob. XIV:3). *P. 4 from Haydn, Mozart, Beethoven for Cello, arr. Erhart-Schwertmann (Doblinger DOBL 33756)*
- 4 **Haydn** Minuet and Trio (omitting DC). *No. 25 from Piece by Piece 1 for Cello, arr. Nelson (Boosey & Hawkes)*
- 5 **Milán** Pavane. *No. 2 from Violoncello Music for Beginners 1, arr. Lengyel and Pejtsik (Editio Musica Budapest Z.6312) or No. 1 from My First Concert for Cello, arr. Deserno (Schott ED 20881)*
- 6 **Trad. German** The Little Fiddle. *Solos for Young Cellists, Vol. 1 (Alfred–Summy-Birchard 20810X)*

LIST B

- 1 **Carse** A Bumpkin’s Dance or At Dawn: from *The Fiddler’s Nursery for Cello (Stainer & Bell H434)*
- 2 **Marie Dare** Serenade (*Schott ED 10738*)
- 3 **Donizetti** Bella siccome un angelo (from *Don Pasquale*) } *More Time Pieces for Cello, Vol. 1, arr. Bruce and Wells*
- 4 **Dvořák** Slavonic Dance, Op. 46 No. 8 } (*ABRSM*)
- 5 **P.-M. Dubois** Tendresse: No. 1 from *En Vitesse (Durand)*
- 6 **Mozart** Papageno’s Song (from *The Magic Flute*). *Time Pieces for Cello, Vol. 2, arr. Black and Harris (ABRSM)*

LIST C

- 1 **M. Hajdu** No. 2 (Allegro): from *Two Pieces for Violoncello. No. 24 from Violoncello Music for Beginners 1, arr. Lengyel and Pejtsik (Editio Musica Budapest Z.6312)*
- 2 **Daniel Kemminer** Shana Tova (Happy New Year) (*observing upper line in ossia*). *No. 25 from My First Concert for Cello, arr. Deserno (Schott ED 20881)*
- 3 **Caroline Lumsden and Ben Attwood** Melted Mouse & Roasted Rat in Choc’late Sauce: from *Wizard’s Potion for Cello (Peters EP 7679A: piano accomp. published separately, EP 7679B)*
- 4 **H. Mancini** The Pink Panther } *More Time Pieces for Cello, Vol. 1, arr. Bruce and Wells (ABRSM)*
- 5 **Tim Wells** Happy Places }
- 6 **Trad. North American** Old Joe Clark. *O Shenandoah! for Cello, arr. Waterfield and Beach (Faber)*

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 8–9 and 12–15

	<i>range</i>	<i>bowing requirements</i>	<i>rhythm pattern</i>
Scales			
F, A, B \flat majors; G, D minors \dagger	1 oct.	separate bows and slurred	even notes or long tonic,
C, G majors <i>(minors natural, harmonic or melodic, at candidate’s choice)</i>	2 oct.	(2 quavers to a bow)	at candidate’s choice
Arpeggios			
F, G, A, B \flat majors; G, D minors \dagger	1 oct.	separate bows	even notes
C major	2 oct.	"	"

SIGHT-READING*: an eight-bar piece, time and key signatures as Grade 1, with the addition of C major and A natural minor. Further use of 1st position. Notes separately bowed or with simple two-note slurs. Addition of *mp*, ‘hairpins’ (*cresc./dim.*), dotted minim, and minim rest. See also p. 9.

AURAL TESTS FOR THE GRADE*: see pp. 68 and 69

* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests) † Starting on open strings

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

LIST A

- Anon. English** Watkins' Ale (*cello melody*). *The Fiddler Playalong Cello Collection*, arr. Huws Jones (Boosey & Hawkes)
- Beethoven** Deutscher Tanz (WoO 8/4). *P. 10 from Haydn, Mozart, Beethoven for Cello*, arr. Erhart-Schwertmann (*Doblinger DOBL 33756*)
- Cirri** Menuetto: 3rd movt from Sonata in C (*Schott CB 192*) or *No. 1 from Cirri Three Sonatas for Cello* (*Heinrichshofen N1283*)
- Corelli** Gavotta (from Violin Sonata, Op. 5 No. 10) (*observing both repeats*). *Play Baroque! arr. East* (Stainer & Bell H479)
- D. Gallo** Moderato (from Trio Sonata No. 1). *More Time Pieces for Cello, Vol. 1*, arr. Bruce and Wells (ABRSM)
- B. Marcello** Largo: 3rd movt from Sonata in E minor, Op. 2 No. 2 (*Stainer & Bell H436*)

LIST B

- Brahms** St Anthony Chorale. *Time Pieces for Cello, Vol. 2*, arr. Black and Harris (ABRSM)
- Alan Gout** Barcarolle. *First Repertoire for Cello, Book 1*, arr. Legg and Gout (Faber)
- Holst** Jupiter (from *The Planets*). *The Classic Experience for Cello*, arr. Lanning (Cramer)
- Edward Jones** Glwysen (The Fairest One) (*cello melody*). *The Fiddler Playalong Cello Collection*, arr. Huws Jones (Boosey & Hawkes)
- Smetana** Vltava (from *Má vlast*). *More Time Pieces for Cello, Vol. 1*, arr. Bruce and Wells (ABRSM)
- Trad. North American** Simple Gifts. *O Shenandoah! for Cello*, arr. Waterfield and Beach (Faber)

LIST C

- Carey Cheney** Budapesto. *Solos for Young Cellists, Vol. 1* (Alfred–Summy–Birchard 20810X)
- M. Simons** The Peanut Vendor. *More Time Pieces for Cello, Vol. 1*, arr. Bruce and Wells (ABRSM)
- Ros Stephen** 'Hole in My Shoe' Blues: No. 10 from *Cello Globetrotters* (OUP: piano accomp. printable from companion CD)
- Trad.** Hungarian Folksong. *First Repertoire for Cello, Book 1*, arr. Legg and Gout (Faber)
- Tim Wells** Melancholy Waltz: from *Cello Scenes* (Cramer)
- John Williams** Hedwig's Theme (from *Harry Potter and the Sorcerer's Stone*). *Classic Movie Instrumental Solos for Cello*, arr. Galliford, Neuburg and Edmondson (Alfred 35131) or *Harry Potter Instrumental Solos for Cello*, arr. Galliford, Neuburg and Edmondson (Alfred 39241)

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 8–9 and 12–15

	range	bowing requirements	rhythm pattern
Scales			
A major; C, A minors	1 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
D, F, G majors; D minor (<i>minors harmonic or melodic,</i> <i>at candidate's choice</i>)	2 oct.	(2 quavers to a bow)	at candidate's choice
Arpeggios			
A major; C, A minors	1 oct.	separate bows <i>and</i> slurred	even notes
D, F, G majors; D minor	2 oct.	(3 notes to a bow)	"
Chromatic scale			
Starting on D †	1 oct.	separate bows	even notes

SIGHT-READING*: an eight-bar piece, time and key signatures as Grade 2, with the addition of A, F, B♭ majors and D, G minors. Further use of 1st position. Occasional accidentals (within minor keys only). Dotted rhythms, semiquavers and ties may be encountered. *Pizzicato* (at end of piece only) and *staccato* may be included. Increasing use of dynamics, rests and slurs. See also p. 9.

AURAL TESTS FOR THE GRADE*: see pp. 68 and 70

* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

† Starting on open string

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

LIST A

- 1 **Beethoven** Come fill, fill, my good fellow } *More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells (ABRSM)*
 2 **attrib. Stradella** Pietà, Signore }
 3 **Boyce** Minuet (from Concerto Grosso in B minor). *Time Pieces for Cello, Vol. 3, arr. Black and Harris (ABRSM)*
 4 **Cirri** Allegro or Adagio: 1st or 2nd movt from Sonata in C (*Schott CB 192*) or *No. 1 from Cirri Three Sonatas for Cello (Heinrichshofen N1283)*
 5 **attrib. Henry VIII** Pastime with good company (*cello melody*) (*incl. second verse*). *The Fiddler Playalong Cello Collection, arr. Huws Jones (Boosey & Hawkes)*
 6 **Telemann** Air Trompette (from *Der getreue Musikmeister*). *Play Baroque! arr. East (Stainer & Bell H479)*

LIST B

- 1 **Järnefelt** Berceuse (*Chester CH00305*)
 2 **O'Carolan** Carolan's Air (*cello melody*). *The Fiddler Playalong Cello Collection, arr. Huws Jones (Boosey & Hawkes)*
 3 **Tchaikovsky** Humoreske. *Time Pieces for Cello, Vol. 3, arr. Black and Harris (ABRSM)*
 4 **Weissenborn** Humoreske: from *Arioso and Humoreske, Op. 9 (ABRSM)*. Also available in: *First Repertoire for Cello, Book 3, arr. Legg and Gout (Faber)*
 5 **Wolf** Wiegenlied (Lullaby). *Concert Pieces for Cello, arr. Sassmannshaus (Bärenreiter BA 9695)*
 6 **Henry Wood** Tom Bowling (from *Fantasia on British Sea Songs*). *More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells (ABRSM)*

LIST C

- 1 **Gershwin** Let's Call the Whole Thing Off. *Play Gershwin for Cello, arr. Gout (Faber)*
 2 **Grainger** Shepherd's Hey. *More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells (ABRSM)*
 3 **John Graves** It is Market Day in the Square: from *Cathedral City (Schott ED 11047)*
 4 **Purcell, arr. Cornick** Fairest Isle. *Blue Baroque for Cello (Universal UE 21381)*
 5 **Squire** Joyeuse (At Morn): No. 2 from *Petits morceaux, Op. 16 (Stainer & Bell H409)*. Also available in: *The Squire Cello Solo Collection (Carl Fischer)*
 6 **Pam Wedgwood** Sometime Maybe: No. 8 from *Jazzin' About for Cello (Faber)*

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 8–9 and 12–15

	range	bowing requirements	rhythm pattern
Scales			
E \flat , F, A, B \flat majors; C, D, G minors (<i>minors harmonic or melodic, at candidate's choice</i>)	2 oct.	separate bows <i>and</i> slurred (2 beats to a bow)	even notes <i>or</i> long tonic, at candidate's choice
Arpeggios			
E \flat , F, A, B \flat majors; C, D, G minors	2 oct.	separate bows <i>and</i> slurred (3 notes to a bow)	even notes
Dominant sevenths (<i>resolving on tonic</i>) In the keys of G and C \sharp	1 oct.	separate bows	even notes
Chromatic scales Starting on D and G \sharp	1 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes

§ Starting on bottom D and on open string G, respectively

* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

SIGHT-READING*: a piece of around eight bars in length, time and key signatures as Grade 3, with the addition of $\frac{6}{8}$, E \flat major and C minor. Shifts between 1st and 4th positions may be encountered. Occasional chromatic notes. Anacrusis, hooked bowing, accents and pause signs may be included. See also p. 9.

AURAL TESTS FOR THE GRADE*: see pp. 68 and 70

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

LIST A

- 1 **Bréal** Allegro: 1st movt from Sonata No. 1 in C, arr. Schroeder (*IMC 1883* or *Stainer & Bell 5502*)
- 2 **Handel** Largo (from *Xerxes*), trans. Palaschko (*Schott EDO 7549*)
- 3 **Gérard Hekking** Menuet pour Casals (*Durand*)
- 4 **Lully** Gavotte. No. 2 from *Suzuki Cello School, Vol. 3* (*Alfred–Summy-Birchard 0483S: piano accomp. published separately, 0484S*)
- 5 **B. Marcello** Allegro: 2nd movt from Sonata in E minor, Op. 2 No. 2 (*Stainer & Bell H436*)
- 6 **Purcell** Music for a while (from *Oedipus*). *More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells (ABRSM)*

LIST B

- 1 **Bazelaire** Bourrée d'Auvergne or Chanson de Bresse: 1st or 3rd movt from *Suite Française*, Op. 114 (*Schott Frères SF 7936*). Also available in: *Solos for Young Cellists, Vol. 4* (*Alfred–Summy-Birchard 21110X*)
- 2 **Brahms** Wie Melodien zieht es mir, Op. 105 No. 1. No. 2 from *Brahms Six Songs, arr. Salter and Geringas* (*Simrock EE 5197*)
- 3 **Gabriel-Marie** La Cinquantaine. No. 9 from *Suzuki Cello School, Vol. 3* (*Alfred–Summy-Birchard 0483S: piano accomp. published separately, 0484S*) or *Concert Pieces for Cello, arr. Sassmannshaus* (*Bärenreiter BA 9695*)
- 4 **Schubert** Ständchen (from *Schwanengesang*). *More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells (ABRSM)*
- 5 **Shostakovich** Romance: from *The Gadfly*, Op. 97, arr. Otty (*SJ Music*)
- 6 **Trowell** Arlequin: No. 12 from *12 Morceaux faciles, Op. 4, Book 4* (*Schott ED 11213*)

LIST C

- 1 **Bridge** Spring Song (*Stainer & Bell 2196*)
- 2 **Debussy** Romance, trans. Gretchaninoff. *Solos for Young Cellists, Vol. 3* (*Alfred–Summy-Birchard 21030X*)
- 3 **Gershwin** Summertime. *Play Gershwin for Cello, arr. Gout* (*Faber*)
- 4 **Jacob** Robots' March } *More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells (ABRSM)*
- 5 **Joplin** Easy Winners }
- 6 **James MacMillan** Sabre Dance: No. 6 from *Northern Skies* (*Boosey & Hawkes*)

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 8–9 and 12–15

	range	bowing requirements	rhythm pattern
Scales			
E \flat , E, A \flat , A majors; E, G, A minors	2 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
C major (minors harmonic <i>or</i> melodic, at candidate's choice)	3 oct.	(2 beats to a bow)	at candidate's choice
Arpeggios			
E \flat , E, A \flat , A majors; E, G, A minors	2 oct.	separate bows <i>and</i> slurred	even notes
C major	3 oct.	(3 notes to a bow)	"
Dominant sevenths (<i>resolving on tonic</i>)			
In the key of B \flat	1 oct.	separate bows <i>and</i> slurred	even notes
In the keys of F and G	2 oct.	(4 notes to a bow)	"
Diminished sevenths			
Starting on C and G \sharp	1 oct.	separate bows	even notes
Chromatic scales			
Starting on C, C \sharp and D	2 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes

* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests) † Starting on open strings

SIGHT-READING*: a piece of around eight to sixteen bars in length, time and key signatures as Grade 4, with the addition of E minor. Highest note A (*a'*): shifts as required to cover this range. Simple chords may be included (at end of piece only). Changes between *arco* and *pizzicato*, simple syncopation and a slowing of tempo at the end may be encountered. See also p. 9.

AURAL TESTS FOR THE GRADE*: see pp. 68 and 71

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

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

LIST A

- 1 **J. S. Bach** Menuets 1 and 2: from Suite No. 1 in G, BWV 1007. *Bach Six Suites for Violoncello Solo (Bärenreiter BA 320 or Peters EP 238 or Peters (Urtext) EP 9054)*
- 2 **B. Marcello** Largo and Allegro: 3rd and 4th movts from Sonata in F, Op. 2 No. 1 (*Peters EP 7393*) or No. 1 from *Marcello Six Sonatas, Op. 2 (Peters EP 4647)*
- 3 **B. Porta** Allegro: 2nd movt from Sonata in B \flat . *Three 18th-Century Sonatas for Cello (Faber)*
- 4 **A. Scarlatti** Largo and Allegretto: 1st and 2nd movts from Sonata No. 1 in D minor. *Scarlatti Three Sonatas for Cello (G. Schirmer GS26226) or The Cello Collection, Intermediate Level (G. Schirmer HL50486141)*
- 5 **Telemann** Largo and Allegro: 3rd and 4th movts from Sonata in D, TWV 41:D6 (from *Der getreue Musikmeister*) (Bärenreiter HM 13). Also available in: *Cello & Piano 1, arr. Pejtsik (Editio Musica Budapest Z.14636)*
- 6 **Vivaldi** Largo and Allegro: 1st and 2nd movts from Sonata in E minor, RV 40. *Vivaldi Two Sonatas for Violoncello (RV 40 & RV 46) (Bärenreiter BA 6995c) or Vivaldi Complete Sonatas for Violoncello (Bärenreiter BA 6995)*

LIST B

- 1 **Glazunov** Mélodie arabe, Op. 4 No. 5, arr. Wells and Moncrieff-Kelly. *Principal Cello (ABRSM)*
- 2 **Goltermann** La Foi (The Faith), Op. 95 No. 1 (*IMC 3056*)
- 3 **Halvorsen** Veslemøy's Song (from *Suite Mosaique*). *More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells (ABRSM)*
- 4 **Rachmaninov** Lied (mute optional). *Steven Issertis's Cello World (Faber)*
- 5 **Romberg** Allegro non troppo: 1st movt from Sonata in E minor, Op. 38 No. 1 (*Dowani or IMC 813*). Also available in: *Solos for Young Cellists, Vol. 3 (cello 1 part: Alfred–Summy-Birchard 21030X)*
- 6 **Verhey** Idylle, Op. 37 (*Broekmans & Van Poppel BRP 1845*)

LIST C


- 1 **F. Austin** Captain Cockchafer (from *The Fairy Ring*). *More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells (ABRSM)*
- 2 **Bartók** Joc cu băta and Buciumeana: No. 1 and No. 4 from *Romanian Folk Dances*, trans. Silva (*Universal UE 13265*)
- 3 **Gavin Bryars** With Miriam by the River. *Spectrum for Cello (ABRSM)*
- 4 **Bunting** Dance Caprice. *Principal Cello (ABRSM)*
- 5 **Carl Davis** Elegy. *Unbeaten Tracks for Cello (Faber)*
- 6 **Squire** Bourrée, Op. 24. *Solos for Young Cellists, Vol. 3 (cello 1 part: Alfred–Summy-Birchard 21030X) or The Squire Cello Solo Collection (Carl Fischer)*

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 8–9 and 12–15

	<i>range</i>	<i>bowing requirements</i>	<i>rhythm pattern</i>
Scales			
F, B majors & minors	2 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
C, D majors & minors (<i>minors harmonic or melodic, as directed by the examiner</i>)	3 oct.	(2 beats to a bow)	at candidate's choice
Scale in thumb position			
D major†	1 oct.	separate bows	even notes <i>or</i> long tonic, at candidate's choice
Arpeggios			
F, B majors & minors	2 oct.	separate bows <i>and</i> slurred	even notes
C, D majors & minors	3 oct.	(3 notes to a bow)	
Dominant sevenths (<i>resolving on tonic</i>)			
In the keys of F, G, B \flat and E	2 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes
Diminished sevenths			
Starting on C, D, F and B	2 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes
Chromatic scales			
Starting on C, D, F and B	2 oct.	separate bows <i>and</i> slurred (6 notes to a bow)	even notes
Double-stop scale (<i>in broken steps</i>)			
In sixths, in C major	1 oct.	see p. 12	see p. 12

SIGHT-READING*: a piece of around twelve to sixteen bars in length, time and key signatures as Grade 5, with the addition of $\frac{9}{8}$, $\frac{5}{4}$ and $\frac{5}{8}$. Highest note A (*a'*): shifts as required to cover this range. Further use of chords. A slowing of tempo within the piece followed by an *a tempo* may be encountered, as may triplet rhythms. See also p. 9.

AURAL TESTS FOR THE GRADE*: see pp. 68 and 71

† Starting with thumb on D string: 

* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

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

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

LIST A

- 1 **J. S. Bach** Bourrées 1 and 2: from Suite No. 3 in C, BWV 1009. *Bach Six Suites for Violoncello Solo (Bärenreiter BA 320 or Peters EP 238 or Peters (Urtext) EP 9054)*
- 2 **Cervetto** Caccia (Vivace) (*upper part*): 2nd movt from Sonata in F, Op. 2 No. 9. *Cervetto Two Sonatas for Cello (Op. 2 Nos 9 & 5) (Bärenreiter BA 6208)*
- 3 **Couperin** Siciliène and Air de diable: 2nd and 5th movts from *Pièces en concert (arr. Bazelaire: Leduc AL16920)*. Also available in: *Solos for Young Cellists, Vol. 5 (arr. Dunford: Alfred–Summy-Birchard 212X0)*
- 4 **Gounod** Ave Maria (*Schott ED0 9674*)
- 5 **Veracini** Largo (*IMC 3176*)
- 6 **Vivaldi** Largo and Allegro: 1st and 2nd movts from Sonata in F, RV 41. *Vivaldi Complete Sonatas for Violoncello (Bärenreiter BA 6995)*

LIST B

- 1 **F. Austin** Titania (No. 1 from *The Fairy Ring*). *Principal Cello (ABRSM)*
- 2 **Borodin** Serenade in G, arr. Stutschewsky and Thaler (*Peters EP 4222*)
- 3 **Fauré** Après un rêve, trans. Casals (*IMC 540 or Hamelle HA09037*). Also available in: *The Casals Legacy (Carl Fischer)*
- 4 **Moeran** Prelude (*Novello NOV120091*)
- 5 **F. Neruda** Slavisches Wiegenlied (Slavonic Cradle Song), Op. 11 (*mute optional*) (*Simrock EE 3493*)
- 6 **Popper** Gavotte No. 2 in D, Op. 23 (*IMC 1607*)

LIST C


- 1 **Goltermann** Etude-Caprice, Op. 54 No. 4 (*IMC 3091*)
- 2 **Walter Ernst Haberl** Latin for Alex (*Universal UE 33349*)
- 3 **Janáček** Allegro: 3rd movt from *Pohádka (A Tale)*. *Principal Cello (ABRSM)*
- 4 **David Matthews** Tango flageoletto. *Unbeaten Tracks for Cello (Faber)*
- 5 **Squire** Tarantella, Op. 23 (*Stainer & Bell 2287*). Also available in: *The Squire Cello Solo Collection (Carl Fischer)*
- 6 **Trad. Irish** Londonderry Air. *More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells (ABRSM)*

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 8–9 and 12–15

	<i>range</i>	<i>bowing requirements</i>	<i>rhythm pattern</i>
Scales			
D \flat , E \flat , E, F majors	3 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
C \sharp , E \flat , E, F minors (<i>minors harmonic or melodic, as directed by the examiner</i>)	3 oct.	(2 beats to a bow)	at candidate's choice
Scales in thumb position			
D major & minor [†] (<i>harmonic or melodic, as directed by the examiner</i>)	1 oct.	separate bows <i>and</i> slurred (2 beats to a bow)	even notes <i>or</i> long tonic, at candidate's choice
Arpeggios			
D \flat , E \flat , E, F majors	3 oct.	separate bows <i>and</i> slurred	even notes
C \sharp , E \flat , E, F minors	3 oct.	(3 notes to a bow)	"
Dominant sevenths (<i>resolving on tonic</i>)			
In the keys of F \sharp , A \flat , A and B \flat	2 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes
Diminished sevenths			
Starting on C \sharp , E \flat , E and F	2 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes
Chromatic scales			
Starting on C \sharp , E \flat , E and F	2 oct.	separate bows <i>and</i> slurred (12 notes to a bow)	even notes
Double-stop scale (<i>in broken steps</i>)			
In sixths, in E \flat major	1 oct.	see p. 12	see p. 12

SIGHT-READING*: a piece of around sixteen to twenty bars in length, time and key signatures as Grade 6, with the addition of $\frac{7}{8}$ and $\frac{7}{4}$, E, A \flat majors and B, F minors. Highest note B \flat (*bb'*): shifts as required to cover this range. Some passages in tenor clef may be included. See also p. 9.

AURAL TESTS FOR THE GRADE*: see pp. 68 and 72

[†] Starting with thumb on D string: 

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

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

LIST A

- 1 **J. S. Bach** Prélude: from Suite No. 3 in C, BWV 1009. *Bach Six Suites for Violoncello Solo (Bärenreiter BA 320 or Peters EP 238 or Peters (Urtext) EP 9054)*
- 2 **J. S. Bach** Adagio from Toccata in C for Organ, trans. Siloti. *The Casals Legacy (Carl Fischer)*
- 3 **Berteau (formerly attrib. Sammartini)** Grave and Allegro: 2nd and 3rd movts from Sonata in G (IMC 2093)
- 4 **Boccherini** Affettuoso: 3rd movt from Sonata in A (G4). *No. 6 from Boccherini Six Sonatas for Cello (Ricordi)*
- 5 **Geminiani** Andante and Presto: 1st and 2nd movts from Sonata in D minor, Op. 5 No. 2 (Peters EP 7296) or *Geminiani Six Sonatas for Cello, Op. 5 (Peters EP 9033)*
- 6 **Telemann** Lento and Allegro: 1st and 2nd movts from Sonata in D, TWV 41:D6 (from *Der getreue Musikmeister*) (Bärenreiter HM 13). *Also available in: Cello & Piano 1, arr. Pejtsik (Editio Musica Budapest Z.14636)*
- 7 **Vivaldi** Largo and Allegro poco: 1st and 2nd movts from Sonata in A minor, RV 44. *Vivaldi Complete Sonatas for Violoncello (Bärenreiter BA 6995)*

LIST B

- 1 **Albéniz** Tango, Op. 165 No. 2, trans. Maréchal (*Eschig*)
- 2 **Borowski** Adoration, arr. Wells. *Principal Cello (ABRSM)*
- 3 **Brahms** Sonata Movement, arr. Forbes (*Stainer & Bell H195c*)
- 4 **Bridge** Scherzo or Mélodie (*Faber: published together*)
- 5 **Debussy** Scherzo, L. 39/ (26) (*Henle HN 945: published with Intermezzo*)
- 6 **Fauré** Romance in A, Op. 69 (*Hamellet HA09168 or IMC 3499*)
- 7 **F. Strauss** Nocturno, Op. 7 (*Universal UE 31455*)

LIST C

- 1 **Bloch** Jewish Song: No. 3 from *From Jewish Life*. *Piece published individually (Carl Fischer) or available in: Bloch Music for Cello and Piano (Carl Fischer)*
- 2 **Britten** Marcia: 4th movt from Sonata in C, Op. 65 (*Boosey & Hawkes*)
- 3 **Cassadó** Sérénade (*Universal UE 8131*)
- 4 **Aaron Minsky** Truckin' through the South or Laid-back Devil: No. 2 or No. 4 from *10 American Cello Etudes (OUP)*
- 5 **Nin** Vieille Castille (*mute optional*) and Murcienne: 1st and 2nd movts from *Suite Espagnole (Eschig)*
- 6 **Squire** Tzig-Tzig (Danse magyare). *Principal Cello (ABRSM)*
- 7 **Mark Summer** Julie-O (*for solo cello*), arr. Cheney. *Solos for Young Cellists, Vol. 5 (Alfred-Summy-Birchard 212X0)*

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 8–9 and 12–15

	<i>range</i>	<i>bowing requirements</i>	<i>rhythm pattern</i>
Scales			
F \sharp , G, A \flat , A, B \flat majors	3 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
F \sharp , G, G \sharp , A, B \flat minors (<i>minors harmonic or melodic,</i> <i>as directed by the examiner</i>)	3 oct.	(7 notes to a bow)	at candidate's choice
Arpeggios			
F \sharp , G, A \flat , A, B \flat majors	3 oct.	separate bows <i>and</i> slurred	even notes
F \sharp , G, G \sharp , A, B \flat minors	3 oct.	(3 notes to a bow)	"
Dominant sevenths (<i>resolving on tonic</i>)			
In the keys of B, C, D \flat , D and E \flat	3 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes
Diminished sevenths			
Starting on F \sharp , G, A \flat , A and B \flat	2 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes
Chromatic scales			
Starting on F \sharp , G, A \flat , A and B \flat	3 oct.	separate bows <i>and</i> slurred (12 notes to a bow)	even notes
Double-stop scale (<i>in parallel</i>)			
In sixths, in C major	1 oct.	separate bows	even notes <i>or</i> long tonic, at candidate's choice
Double-stop scales (<i>in broken steps</i>)			
In thirds, in G major [†]	1 oct.	see p. 12	see p. 12
In octaves, in G major [‡]	1 oct.	"	"

SIGHT-READING*: a piece of around sixteen to twenty-four bars in length, time and key signatures as Grade 7, with the addition of $\frac{12}{8}$ and F \sharp minor. Highest note D (*d''*): shifts as required to cover this range. Passages in tenor clef or treble clef may be included. Acceleration of tempo, simple ornaments and left-hand *pizzicato* may be encountered. See also p. 9.

AURAL TESTS FOR THE GRADE*: see pp. 68 and 73

[†] Starting on bottom G [‡] Starting one octave above bottom G

* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

AURAL TESTS: included in the Practical exams for all subjects

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

In the exam

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

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

Assessment

A number of tests allow for a second attempt or for an additional playing by the examiner, if necessary. Also, where there is hesitation on the part of the candidate, the examiner will be ready to prompt, if necessary. In any such cases, this will affect the assessment.

Marks are not awarded for each individual test nor deducted for mistakes but reflect the candidate’s overall response in this section. The marking criteria for the aural tests are given on p. 89.

Minor modifications (from 2011)

This syllabus includes the minor modifications introduced to some aural tests in 2011.

Specimen tests

Examples of the tests are given in new editions (from 2011) of *Specimen Aural Tests* and *Aural Training in Practice*, available for purchase from music retailers and from www.abrsm.org/shop.

Deaf or hearing-impaired candidates

Deaf or hearing-impaired candidates may opt to respond to alternative tests in place of the standard tests, if requested at the time of entry. The syllabus for these tests is available free on request from ABRSM (E accesscoordinator@abrsm.ac.uk). Examples of the alternative tests are available for purchase from Allegro Music (T +44 (0)1885 490375; E sales@allegro.co.uk). The minor modifications (from 2011) do not affect the alternative aural tests.

Aural Tests GRADE 1

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

Aural Tests GRADE 2

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

Aural Tests GRADE 3

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

Aural Tests GRADE 4

- A To sing or play from memory a melody played twice by the examiner.** The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this will 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 (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

Aural Tests GRADE 5

- A To sing or play from memory a melody played twice by the examiner.** The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this will 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 (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

Aural Tests GRADE 6

- A To sing or play from memory the upper part of a two-part phrase played twice by the examiner.** The upper part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this will 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 will 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 (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

- A To sing or play from memory the lower part of a two-part phrase played twice by the examiner.** The lower part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this will 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 will 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 (unharmonized), 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.

- 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 will 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 will 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.