

PRACTICAL MUSIC GRADES



BOWED STRINGS

Double Bass Syllabus

from 2024



Qualification Specification: Practical Music Bowed Strings (Double Bass) from 2024

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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 and, with backing from four Royal Schools of Music in the UK, are valued and trusted around the world.

We offer 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 and we do everything we can to make the 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 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.

We hope our syllabuses inspire and support your music learning or teaching and wish you every success for your musical journey!

Our mission

Our mission is to enrich lives by inspiring musical achievement around the world. 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.

We offer face-to-face and digital exams, sheet music, recordings, apps and courses for students and teachers across the world. As a charity our donations encompass a range of grants, scholarships, awards, prizes and bursaries for organisations and individuals. All promote music education and support achievement, progression, creativity, diversity, inclusion, sustainability and leadership in music education.

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 all the relevant requirements and information teachers, candidates, parents and organisations need in order to prepare for the following qualifications in the subjects and grades covered in Section 3:

- 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)
- 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.

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

Validity of this specification

This specification is valid from 1 January 2024 until further notice.

We may update this specification from time to time, but will not make changes to the syllabus (Section 3) 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/exams.

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. Learners may be entered at any age, but those entering for a Grade 6, 7 or 8 must fulfil the prerequisite detailed on page 10.

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 fair access to our assessments by putting in place access arrangements and reasonable adjustments for candidates with specific needs.

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 playing of repertoire and by completing the 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 are awarded to each component individually.

Progression route

ABRSM Practical Music qualifications are available from Grade 1 to Grade 8, and in some subjects from Initial Grade. Each grade progresses from the previous in their level of demand. The syllabus in Section 3 of this specification details the grades available for individual subjects. 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 the earliest grades 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.

Practical Music candidates may, during their learning journey, wish to focus on their performance skills and progress across to our Music Performance suite of qualifications. These qualifications are designed for learners to demonstrate a combination of key performance-related skills such as instrumental technique and control, musical interpretation, communication, and delivery. Each grade is progressive and represents a new challenge for the learner, providing motivation and structure to hone and refine their performance skills. Music Performance qualifications further allow learners to be rewarded and recognised for their skills in delivering a whole performance, communicating musically over a sustained programme.

The nature of both sets of qualifications makes them an ideal platform from which to progress to ABRSM's diploma offer, beginning with the performance-only ARSM. 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 study 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 or Music Performance 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 <https://register.ofqual.gov.uk>.

Entry to higher education

In the UK, ABRSM's Grades 6 to 8 in Practical Music and Music Performance can contribute towards entry into higher education through the allocation of UCAS points; the table below shows the UCAS Tariff value of these grades. For further information visit www.ucas.com.

| 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) |

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 | Level 1 | Level 2 |
| Grade 2 | | |
| Grade 3 | | |
| Grade 4 | Level 2 | Level 3 |
| Grade 5 | | |
| 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)
- 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 suite of graded performance exams, 'Performance Grade(s)' is used in place of the full qualification titles.

2. Practical Grades

Syllabuses

Syllabus validity

The Bowed Strings Practical Grades Syllabus is valid for exams from 1 January 2024 until further notice.

Syllabus amendments

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

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.

Bowed Strings candidates worldwide may play their three pieces from the 2020–2023 Bowed Strings Syllabus until 31 December 2024. All pieces must be from the same syllabus – candidates may not present a mixture from old and new syllabuses.

The next syllabus

At the time of publication of this document, the next revision of the Bowed Strings Practical Grades Syllabus has not been scheduled. Advance notice of any planned changes will be posted at www.abrsm.org/syllabusupdates.

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 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 specification, 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 nine grades of Practical Grades exams for each bowed strings instrument. Candidates may be entered for any grade at any age. They do not need to have taken any earlier grade(s) in the same instrument. 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 fair access to our assessments for candidates with specific needs by putting in place access arrangements and reasonable adjustments. There are a range of alternative tests and formats for Practical Grades. The Fair Access Guidelines are available at 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.

Diversity

A number of pieces that have been included in some ABRSM syllabuses are now recognised as being problematic for a range of reasons. The most prominent of these are pieces with links to slavery, minstrel shows, or that come from other forms of entertainment that include racial prejudices and inappropriate stereotypes prevalent at that time. Many of these pieces have become part of the musical canon and global public consciousness without any real understanding or knowledge of their problematic history. As a result, they have been widely used in teaching, in publications and on exam syllabuses. These pieces are offensive and inappropriate, both when they originated and now, and are not a reflection of ABRSM's values.

As we all continue to educate ourselves in this area, we at ABRSM are becoming more aware and sensitive to these problematic associations and are committed to promoting music that reflects the values of a modern, fair and diverse society as we move forward.

ABRSM is committed to creating greater diversity, equality and inclusion in the field of music and we are actively working to achieve this across the organisation. Our Diversity Statement, and regular updates on progress, can be accessed at www.abrsm.org/diversity-statement.

Exam content

Practical Grades for Bowed Strings consist of six components – three Pieces, Scales and arpeggios, Sight-reading and Aural tests. Information on how marks are allocated is given on page 55.

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 (where applicable) copy of the music before or after the performance of a piece; a separate copy is not required.

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

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

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

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

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

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 detail on instruments is given in Section 3 of this specification.

Exam timings

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

| Grade | Initial Grade | Grade 1 | Grades 2 & 3 | Grades 4 & 5 | Grade 6 | Grade 7 | Grade 8 |
|----------------|---------------|---------|--------------|--------------|---------|---------|---------|
| Time (in mins) | 12 | 12 | 14 | 17 | 20 | 25 | 30 |

Special consideration

Special consideration is given to candidates who suffer temporary illness, injury or indisposition, or adverse circumstances at or near the time of the assessment that are beyond the candidate's control. This will not result in an adjustment to marks and will not change the assessment criteria applied by the examiner for the exam. Please refer to our Special Consideration Policy at www.abrsm.org/policies.

3. Bowed Strings Practical Grades Syllabus from 2024

Introducing the syllabus

There are new set pieces in the Bowed Strings Practical Grades Syllabus from 2024.

- The repertoire lists have been refreshed rather than fully revised and include a mixture of new and retained pieces
- There is a greater choice of repertoire than before, with extended lists featuring music by a more diverse range of composers.

The Scales and arpeggios, Sight-reading and Aural test requirements stay the same as the preceding syllabus.

Some key exam information has also been updated or clarified, including in the wider Qualification Specification.

Practical Grades: requirements and information

This syllabus is valid from 1 January 2024 until further notice.

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

Instruments

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

Pieces

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

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

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

At Initial Grade to Grade 3, there are opportunities to play duets. This is an activity that often occurs in lessons for beginners and helps build a strong sense of musical awareness as well as secure rhythm and pulse.

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

Programme planning: Candidates must choose one piece from each of the three lists (A, B and C)*. In the exam, they should inform the examiner which pieces they are performing, and they are welcome to use the form on page 67 for this purpose.

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

The repertoire lists are the same as for ABRSM Performance Grades. Candidates intending on taking both qualifications at the same grade may find their musical development benefits from preparing different pieces for each.

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

At Initial Grade to Grade 3, candidates may perform some or all of their pieces with a string accompaniment. Pieces that are published as duets (or with string accompaniment only) are marked **DUET** in the syllabus list. Candidates must play the upper part unless the syllabus specifies otherwise. Pieces that are published with piano and string accompaniment options are marked **DUET/PIANO** in the syllabus list, and may be performed with either accompaniment in the exam.

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

* Candidates must choose at least one accompanied piece.

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. 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 14.

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

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

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

Ossias: Where an ossia (alternative musical line or note) occurs in the music, candidates may choose either option unless the repertoire list specifies differently.

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

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

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

Photocopies & downloads: Performing from unauthorised photocopies (or other kinds of copies) or illegal downloads of copyright music is not allowed. 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/mpa-guidelines. 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.

Candidates and Applicants are expected to act within the law with regard to copyright. ABRSM may withhold the exam result where we have evidence of an illegal copy (or copies) being used.

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

Playing scales and arpeggios is important for building strong technical skills such as reliable finger movement, hand position, co-ordination and fingerboard fluency. It also helps to develop 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 requirements must be played from memory.

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

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

Patterns: Arpeggios and dominant 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 pages 16–17. Fully notated versions of the requirements are published by ABRSM.

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

Speed: Bowing will generally dictate the tempi of slurred scales and arpeggios. Separately-bowed requirements should be played briskly, using no more than half the bow length. The speeds on pages 18–21 are given as a general guide.

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

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

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

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

Supporting publications: Books of the requirements are published by ABRSM. Purchasing these books is not a requirement.

Scale and arpeggio patterns

The examples below clarify patterns and ranges found in this syllabus. The full requirements for each instrument and grade are listed on the relevant syllabus pages. See also page 15.

Rhythm patterns for scales

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

even notes

or

long tonic



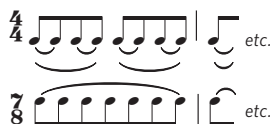
Slurring patterns for scales

even notes

or

long tonic

2 quavers:
2 beats:
7 notes:



Natural minor scale



Scale to a fifth



Dominant seventh (resolving on tonic)



Double-stop scales

In broken steps



Double-stop scales *(cont.)***In parallel****even notes****or long tonic**

in sixths:  etc.  etc.

in octaves:  etc.  etc.







































Patterns for Double Bass only**Scales to a sixth****even notes****or long tonic**


Scales to a twelfth**even notes****or long tonic**
 etc. 
Arpeggios to a twelfth

Scale in broken thirds
 etc.  etc. 
Scale in running thirds
 etc.  etc. 







































Scale and arpeggio speeds

The following speeds are given as a general guide:

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







































* Dim 7ths from Grade 5

The following speeds are given as a general guide:

| VIOLA | | Grade/Speed * | | | | | | | | |
|--|--|---|---|---|---|---|---|---|---|---|
| | pattern | Initial | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| Scales |  or |  |  |  |  |  |  |  |  |  |
| Arpeggios |  | |  |  |  |  |  |  |  |  |
| Chromatic scales |  | | | |  |  |  |  |  |  |
| Dom. & Dim. 7ths* |  | | | | |  |  |  |  |  |
| Double-stop scales (in broken steps) |  | | | | | | |  |  |  |
| Double-stop scales (in parallel) |  | | | | | | | | |  |







































* Dim 7ths from Grade 5

The following speeds are given as a general guide:

| CELLO | | Grade/Speed * | | | | | | | | |
|--|--|---|---|---|---|---|---|---|---|---|
| | pattern | Initial | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| Scales |  or |  |  |  |  |  |  |  |  |  |
| Arpeggios |  | |  |  |  |  |  |  |  |  |
| Chromatic scales |  | | | |  |  |  |  |  |  |
| Dom. & Dim. 7ths* |  | | | | |  |  |  |  |  |
| Double-stop scales (in broken steps) |  | | | | | | |  |  |  |
| Double-stop scales (in parallel) |  | | | | | | | | |  |

* Dim 7ths from Grade 5

The following speeds are given as a general guide:

| DOUBLE BASS | | Grade/Speed * | | | | | | | | |
|---|--|---|---|---|---|---|---|---|---|---|
| | pattern | Initial | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| Scales |  or |  |  |  |  |  |  |  |  |  |
| Arpeggios |  | |  |  |  |  |  |  |  |  |
| Chromatic scales |  | | | |  |  |  |  |  |  |
| Dom. & Dim. 7ths* |  | | | | |  |  |  |  |  |
| Scale in broken and running thirds ♦ |  | | | | | | |  | |  |
| Double-stop scales (in broken steps) |  | | | | | | | |  |  |

* Dim 7ths from Grade 5

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

Sight-reading

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

About the test: Candidates will be asked to play a short unaccompanied piece of music that they have not seen before. They will be given half a minute to look through and, if they wish, try out all or any part of the test before they are asked to play it for assessment.

Parameters: The table on page 23 shows the elements that are introduced at each grade.

Fingering: Any fingering shown on the test is for guidance only. Candidates are welcome to use any fingering that produces a successful musical outcome.

Supporting publications: For practice purposes, sample sight-reading tests are published by ABRSM. Purchasing these books is not a requirement.

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.

About the test: Full details of the Aural tests are given on pages 43–50.

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.

Sight-reading parameters

The tables on pages 23–24 show the elements that are introduced at each grade. These parameters are presented cumulatively, i.e. once introduced they apply for all later grades (gradually progressing in difficulty). See also page 22.

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

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

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

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

♦ Keys cumulative from Grade 2

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

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



B' C B c b c' b' c'' b'' c''' b'''

INITIAL GRADE

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 13–14

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----------|-------------------------------|---|---|
| A | 1 Broekhuizen | Elsje Fiderelsje, arr. Blackwell | Double Bass Exam Pack from 2024, Initial Grade (ABRSM) |
| | 2 Trad. Czech | Stamping Dance, arr. K. & D. Blackwell <i>upper note in double stops optional</i> | Double Bass Exam Pack from 2024, Initial Grade (ABRSM) |
| | 3 Trad. Swedish | The bear is sleeping, arr. K. & D. Blackwell | Double Bass Exam Pack from 2024, Initial Grade (ABRSM) |
| | 4 Catherine Elliott | Rondo Duo <i>ending at b. 24</i> DUET/PIANO | The Essential String Method, Double Bass Book 2 (Boosey & Hawkes) ☉ |
| | 5 Trad. | Twinkle Duet, arr. Elliott DUET/PIANO | The Essential String Method, Double Bass Book 2 (Boosey & Hawkes) ☉ |
| | 6 Peter Furniss | Round and Round <i>starting at letter B</i> | No. 8 (not 8a) from In Concert: Brilliant Solos for Beginner Bass (Da Capo) |
| | 7 Katrina Gordon | Twittering Sparrows (No. 7 from <i>Feathered Friends</i>) | Katrina Gordon: Feathered Friends (Recital Music) |
| | 8 Trad. | Down by the station, arr. Elliott | Ready Steady Go (Bartholomew) ☉ |
| | 9 Trad. | The Jolly Miller, arr. Elliott | Ready Steady Go (Bartholomew) ☉ |
| | 10 Trad. | Miss Mary Mac, arr. Lillywhite, Marshall, Hussey & Sebba DUET/PIANO | Abracadabra Double Bass, Book 1 (Collins Music) ☉ |
| | 11 Margery Dawe | Canada – Sleigh Ride (from <i>More Travel Tunes</i>) | Margery Dawe: Canada – Sleigh Ride (ABRSM) ☉* |
| | 12 S. Nelson | Fish Cakes and Apple Pie | S. Nelson: Fish Cakes and Apple Pie (ABRSM) ☉* |
| | 13 Christopher Norton | New Toy (No. 9 from <i>Microjazz for Starters</i>) | Christopher Norton: New Toy (ABRSM) ☉* |
| B | 1 Bob Dylan | Blowin' in the Wind, arr. Iles | Double Bass Exam Pack from 2024, Initial Grade (ABRSM) |
| | 2 Huws Jones | London Eye | Double Bass Exam Pack from 2024, Initial Grade (ABRSM) |
| | 3 Althea Talbot-Howard | The Knights' Pavane | Double Bass Exam Pack from 2024, Initial Grade (ABRSM) |
| | 4 Catherine Elliott | Swan Song | The Essential String Method, Double Bass Book 2 (Boosey & Hawkes) ☉ |
| | 5 Peter Furniss | So Slow | No. 7 (not 7a) from In Concert: Brilliant Solos for Beginner Bass (Da Capo) |
| | 6 Katrina Gordon | Flight of the Swallows (No. 5 from <i>Feathered Friends</i>) | Katrina Gordon: Feathered Friends (Recital Music) |
| | 7 Thomas Gregory | Footprints in the Snow | Vamoosh Double Bass, Book 1 (Vamoosh) ☉ |
| | 8 S. Nelson | Lullaby (No.12 from <i>Right From the Start</i>), arr. Elliott <i>slurs optional</i> | S. Nelson: Right from the Start for Double Bass (Boosey & Hawkes) |
| | 9 S. Nelson | Swingalong 'E' version DUET/PIANO | P.18 from Tetratunes for Double Bass (Boosey & Hawkes) ☉ |
| | 10 Trad. French | Au clair de la lune, arr. Lillywhite, Marshall, Hussey & Sebba DUET/PIANO | Abracadabra Double Bass, Book 1 (Collins Music) ☉ |
| | 11 Thomas Gregory | Silent Friends | Thomas Gregory: Silent Friends (ABRSM) ☉* |
| | 12 Huws Jones | Gone for Good (No.12 from <i>Ten O'Clock Rock</i>) | Huws Jones: Gone for Good (ABRSM) ☉* |
| | 13 African-American Spiritual | All night, all day, arr. Iles | All night, all day (ABRSM) ☉* |
| C | 1 Huws Jones | Too Much Rosin! | Double Bass Exam Pack from 2024, Initial Grade (ABRSM) |
| | 2 Nancy Litten | Holiday Mood | Double Bass Exam Pack from 2024, Initial Grade (ABRSM) |
| | 3 Trad. | Old MacDonald, arr. Elliott | Double Bass Exam Pack from 2024, Initial Grade (ABRSM) |

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

☉ Digital only edition, available from publisher's website

* Also available in *Double Bass Exam Pack 2020–2023, Initial Grade* (ABRSM)

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----|----------------|---|---|
| 4 | Jan Faulkner | Bowling Along (No.1 from <i>First Bass</i>) <i>slurs optional</i> | Jan Faulkner: First Bass (Recital Music) |
| 5 | Jan Faulkner | Raggy Times (No. 4 from <i>First Bass</i>) | Jan Faulkner: First Bass (Recital Music) |
| 6 | Thomas Gregory | Walk on Mars! <i>slides optional; observing DC, as in accomp.</i> | Vamoosh Double Bass, Book 1 (Vamoosh) ☉ |
| 7 | S. Nelson | Don't Bother Me (No.13 from <i>Right From the Start</i>) | S. Nelson: Right from the Start for Double Bass (Boosey & Hawkes) |
| 8 | S. Nelson | Manchester United 'E' version; with 1st repeat DUET/PIANO | P.28 from Tetratunes for Double Bass (Boosey & Hawkes) ☉ |
| 9 | S. Nelson | Off We Go! DUET/PIANO | The Essential String Method, Double Bass Book 1 (Boosey & Hawkes) ☉ |
| 10 | T. Osborne | Russian Circus | The Really Easy Bass Book (Faber) |
| 11 | Huws Jones | Ten O'Clock Rock (No. 9 from <i>Ten O'Clock Rock</i>) | Huws Jones: Ten O'Clock Rock (ABRSM) ☉* |
| 12 | Peter Wilson | Bow Rock (No. 4 from <i>Stringpops 1</i>) | Peter Wilson: Bow Rock (ABRSM) ☉* |

SCALES: from memory; for further details (including examples) see pages 15, 16–17 & 21

| | | RANGE | REQUIREMENTS |
|---------------|---|-------|---|
| SCALES | | | |
| D, A majors | <i>starting on open strings</i> | a 6th | separate bows; even notes or long tonic, at candidate's choice |
| E minor | <i>starting one octave above bottom E</i> | a 5th | separate bows; even notes |

SIGHT-READING: a short piece of previously unseen music; for further details see pages 22 & 23–24

AURAL TESTS: administered by the examiner from the piano; for further details see pages 43 & 44

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

☉ Digital only edition, available from publisher's website

* Also available in *Double Bass Exam Pack 2020–2023, Initial Grade* (ABRSM)

GRADE 1

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 13–14

For a list clarifying the pieces that are in first or half position, see www.abrsm.org/syllabusclarifications.

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----------|----------------------------------|--|--|
| A | 1 Anon. German | The More the Merrier, arr. Elliott | Ready Steady Go (Bartholomew) ☉ |
| | 2 E. P. Chédeville | March, arr. Close & Sassmannshaus DUET | Early Start on the Double Bass, Vol. 2 (Bärenreiter) |
| | 3 Rathgeber | Aria, arr. Close & Sassmannshaus DUET | Early Start on the Double Bass, Vol. 2 (Bärenreiter) |
| | 4 N. Chédeville | Gavotte, arr. Dehant | La Contrebasse classique, Vol. A (Combre) |
| | 5 Caroline Emery & John Leach | Knocking on the Door | Bass is Best! Yorke Mini-Bass Book 1 (Yorke) |
| | 6 Katrina Gordon | Penguin Parade (No. 6 from <i>Feathered Friends</i>) | Katrina Gordon: Feathered Friends (Recital Music) |
| | 7 T. Morley | Now is the month of Maying, arr. Slatford & Bullard <i>in either key</i> | Time Pieces for Double Bass, Vol. 1 (ABRSM) |
| | 8 C. Negri | Spagnoletta, arr. Magolt <i>with repeats</i> | Easy Concert Pieces for Double Bass, Vol. 1 (Schott) |
| | 9 S. Nelson | Fiddler's Fancy (No. 19 from <i>Right from the Start</i>), arr. Elliott | S. Nelson: Right from the Start for Double Bass (Boosey & Hawkes) |
| | 10 Suzuki | Allegretto | Suzuki Bass School, Vol. 1, Revised Edition (Alfred) ☉ |
| | 11 N. Chédeville | Fanfare, arr. Elliott DUET | Grade by Grade, Double Bass Grade 1 (Boosey & Hawkes) |
| | 12 de Montéclair | Musette, arr. Elliott | Grade by Grade, Double Bass Grade 1 (Boosey & Hawkes) |
| B | 13 Trad. | At the Ballet, arr. Gregory | Vamoosh Double Bass, Book 2 (Vamoosh) ☉ |
| | 1 T. H. Bayly | Long, Long Ago, arr. Elliott | Ready Steady Go (Bartholomew) ☉ |
| | 2 Christine Donkin | Evening Star (No. 2 from <i>Bass-Time Beginners</i>) | Christine Donkin: Bass-Time Beginners (Recital Music) |
| | 3 Caroline Emery & Roger Steptoe | Sad Double Bass | Bass is Best! Yorke Mini-Bass Book 1 (Yorke) |
| | 4 Mahler | Canon on 'Frère Jacques', arr. Hartley DUET | Double Bass Solo 1, 2019 Edition (OUP) |
| | 5 Christopher Norton | A Cool Day, arr. Elliott | Grade by Grade, Double Bass Grade 1 (Boosey & Hawkes) |
| | 6 T. Osborne | Bass Bridges of Paris | The Really Easy Bass Book (Faber) |
| | 7 M. Reynolds | Morningtown Ride, arr. Lillywhite, Marshall, Hussey & Sebba <i>with repeat</i> DUET/PIANO | Abracadabra Double Bass, Book 1 (Collins Music) ☉ |
| | 8 Michael Rose | Ballad II | Time Pieces for Double Bass, Vol. 1 (ABRSM) |
| | 9 Taki | Moon Over the Ruined Castle, arr. Suzuki | Suzuki Bass School, Vol. 2, Revised Edition (Alfred) ☉ |
| | 10 Trad. | Hatikvah, arr. Elliott | The Essential String Method, Double Bass Book 3 (Boosey & Hawkes) ☉ |
| | 11 Mark Wilson & Paul Wood | Light of the Moon | No. 34 from Wilson & Wood: Stringtastic Book 1 for Double Bass (Faber) ☉ |
| C | 1 Steve Berry | A Little Blue <i>without improvisation</i> | Time Pieces for Double Bass, Vol. 1 (ABRSM) |
| | 2 I. Carroll | Gigue (from <i>Five Simple Pieces</i>) | I. Carroll: Five Simple Pieces (Stainer & Bell) |
| | 3 Peter Davey | Off to France in the Morning, arr. Lillywhite, Marshall, Hussey & Sebba DUET/PIANO | Abracadabra Double Bass, Book 1 (Collins Music) ☉ |
| | 4 Swann | The Hippopotamus Song, arr. Lillywhite, Marshall, Hussey & Sebba DUET/PIANO | Abracadabra Double Bass, Book 1 (Collins Music) ☉ |
| | 5 Christine Donkin | The Ogre's Dance (No. 1 from <i>Bass-Time Beginners</i>) | Christine Donkin: Bass-Time Beginners (Recital Music) |

| COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----------------------|--|---|
| 6 Catherine Elliott | Carnival Waltz | The Essential String Method, Double Bass Book 3 (Boosey & Hawkes) © |
| 7 Thomas Gregory | Fiery Fiddler <i>with repeats</i> | Vamoosh Double Bass, Book 1 (Vamoosh) © |
| 8 Huws Jones | Toodle-Pip (No.18 from <i>Ten O'Clock Rock</i>), arr. Elliott | Grade by Grade, Double Bass Grade 1 (Boosey & Hawkes) |
| 9 T. Osborne | And Y Not | The Really Easy Bass Book (Faber) |
| 10 T. Osborne | Samba | The Really Easy Bass Book (Faber) |
| 11 Jemima Oosthuizen | Earwig Antics | Jemima Oosthuizen: Bees in the Belfry for Double Bass (Wild Music Publications) |
| 12 Trad. Brazilian | Mama Paqueta | Grade by Grade, Double Bass Grade 1 (Boosey & Hawkes) |
| 13 Trad. Ukrainian | Gopak, arr. Dawe | Grade by Grade, Double Bass Grade 1 (Boosey & Hawkes) |

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 15, 16–17 & 21

Group 1 (first position) or Group 2 (half position), at candidate's choice – the examiner will ask which Group/position

| GROUP 1 | RANGE | REQUIREMENTS |
|-----------------|--------|---|
| SCALES | | |
| C, D majors | a 6th | separate bows <i>or</i> slurred (2 quavers to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice |
| G major | 1 oct. | |
| A natural minor | | |
| ARPEGGIOS | | |
| G major | 1 oct. | separate bows; even notes |
| A minor | | |

or

| GROUP 2 | RANGE | REQUIREMENTS |
|-----------------|--------|--|
| SCALES | | |
| C major | a 6th | separate bows or slurred (2 quavers to a bow), at examiner's choice; even notes or long tonic, at candidate's choice |
| F, B♭ majors | 1 oct. | |
| A natural minor | | |
| ARPEGGIOS | | |
| F, B♭ majors | 1 oct. | separate bows; even notes |
| A minor | | |

SIGHT-READING: a short piece of previously unseen music; for further details see pages 22 & 23–24

AURAL TESTS: administered by the examiner from the piano; for further details see pages 43 & 44

GRADE 2

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 13–14

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----------|------------------------------|--|---|
| A | 1 Beethoven | Eccossaise, arr. Elliott | Grade by Grade, Double Bass Grade 2 (Boosey & Hawkes) |
| | 2 Trad. French | Song of the French Revolution, arr. Elliott | Grade by Grade, Double Bass Grade 2 (Boosey & Hawkes) |
| | 3 Boccherini | Minuetto (from <i>String Quartet in C</i> , Op. 24 No. 4), arr. Slatford & Wells | Time Pieces for Double Bass, Vol. 1 (ABRSM) |
| | 4 C. Graupner | Bourrée, arr. Magolt | Easy Concert Pieces for Double Bass, Vol. 1 (Schott) |
| | 5 Handel | Gavotte, arr. Elliott DUET/PIANO | The Essential String Method, Double Bass Book 4 (Boosey & Hawkes) ☉ |
| | 6 Trad. | Upon Paul's Steeple, arr. Nelson | The Essential String Method, Double Bass Book 4 (Boosey & Hawkes) ☉ |
| | 7 Schumann | The Merry Peasant (The Happy Farmer) (from <i>Album for the Young</i> , Op. 68), arr. Elliott or arr. Suzuki | The Essential String Method, Double Bass Book 4 (Boosey & Hawkes) ☉ or Suzuki Bass School, Vol. 2, Revised Edition (Alfred) ☉ |
| | 8 Mozart | Passe-pied, arr. Dehant <i>with repeats</i> | La Contrebasse classique, Vol. A (Combre) |
| | 9 C. Petzold | Minuet in D, BWV Anh. II 114, arr. Elliott | The Anna Magdalena Bach Notebook for Double Bass (Bartholomew) ☉ |
| | 10 Schumann | Soldiers' March (from <i>Album for the Young</i> , Op. 68), arr. Hartley DUET | Double Bass Solo 1, 2019 Edition (OUP) |
| | 11 Katherine & Hugh Colledge | Carefree | Grade by Grade, Double Bass Grade 2 (Boosey & Hawkes) |
| | 12 L. Mozart | Schwaben Tanz DUET | Grade by Grade, Double Bass Grade 2 (Boosey & Hawkes) |
| | 13 S. Nelson | Drummer's March, arr. Elliott DUET | Grade by Grade, Double Bass Grade 2 (Boosey & Hawkes) |
| B | 1 Dvořák | Largo (from <i>Symphony No. 9, 'From the New World'</i>), arr. Mohrs | Easy Concert Pieces for Double Bass, Vol. 1 (Schott) |
| | 2 Tchaikovsky | Swan Lake, arr. Mohrs | Easy Concert Pieces for Double Bass, Vol. 1 (Schott) |
| | 3 Katrina Gordon | Hungry Old Owl (No. 10 from <i>Feathered Friends</i>) | Katrina Gordon: Feathered Friends (Recital Music) |
| | 4 G. Nicks | The Little Sailor | Yorke Solos for Double Bass, Vol. 1 (Yorke) or Bass is Best! Yorke Mini-Bass Book 1 (Yorke) |
| | 5 T. Osborne | Procession of Kings (No. 8 from <i>The Double Bass Sings</i>) | T. Osborne: The Double Bass Sings (Piper) |
| | 6 Rodgers & Hammerstein | Edelweiss (from <i>The Sound of Music</i>), arr. Lillywhite, Marshall, Hussey & Sebba DUET/PIANO | Abacadabra Double Bass, Book 1 (Collins Music) ☉ |
| | 7 Michael Rose | Ballad I | Time Pieces for Double Bass, Vol. 1 (ABRSM) |
| | 8 M. Stanfield & S. Barlow | Friday's Child, arr. Elliott | Grade by Grade, Double Bass Grade 2 (Boosey & Hawkes) |
| | 9 Trad. English | Greensleeves, arr. Elliott | The Essential String Method, Double Bass Book 4 (Boosey & Hawkes) ☉ |
| | 10 Trad. Welsh | All Through the Night, arr. Nelson DUET/PIANO | The Essential String Method, Double Bass Book 4 (Boosey & Hawkes) ☉ |
| | 11 Katrina Gordon | Two-toed Sloth (No. 4 from <i>Creature Comforts</i>) | Katrina Gordon: Creature Comforts (Recital Music) |
| | 12 Trad. Kenyan | Sisi Watoto Tu Wakenya, arr. Hugh DUET | Grade by Grade, Double Bass Grade 2 (Boosey & Hawkes) |

C

| COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|------------------------------------|---|---|
| 1 Arlen & Harburg | We're off to see the wizard (from <i>The Wizard of Oz</i>), arr. Lillywhite, Marshall, Hussey & Sebba DUET/PIANO | Abracadabra Double Bass, Book 1 (Collins Music) © |
| 2 Keith Ramon Cole | Granite, arr. Elliott | Grade by Grade, Double Bass Grade 2 (Boosey & Hawkes) |
| 3 James Cruttenden | Blues in D (No. 3 from <i>Bow that Bass!</i>) | James Cruttenden: Bow that Bass! (Recital Music) |
| 4 Caroline Emery & Rodney Slatford | Dinosaur Dance | Bass is Best! Yorke Mini-Bass Book 1 (Yorke) |
| 5 Rodney Slatford | Welsh Hungarian Dance <i>lower part</i> DUET | Bass is Best! Yorke Mini-Bass Book 1 (Yorke) |
| 6 Thomas Gregory | Smooth Operator | Vamoosh Double Bass, Book 2 (Vamoosh) © |
| 7 Herz | Galoppe, arr. Slatford & Bullard | Time Pieces for Double Bass, Vol. 1 (ABRSM) |
| 8 Giles Swayne | Lazybones | Time Pieces for Double Bass, Vol. 1 (ABRSM) |
| 9 Christopher Norton | The Caretaker (No. 7 from <i>Microjazz for Double Bass</i>) | Christopher Norton: Microjazz for Double Bass (Boosey & Hawkes) |
| 10 Trad. | March of the Kings, arr. Elliott SOLO/PIANO | The Essential String Method, Double Bass Book 4 (Boosey & Hawkes) © |
| 11 Jan Faulkner | Charleston Caper (No.1 from <i>Second Bass</i>) | Jan Faulkner: Second Bass (Recital Music) |
| 12 Ailbhe McDonagh | Dancing Ghoul | Grade by Grade, Double Bass Grade 2 (Boosey & Hawkes) |
| 13 Karen Street | Go for it! | Grade by Grade, Double Bass Grade 2 (Boosey & Hawkes) |

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 15, 16-17 & 21

| | RANGE | REQUIREMENTS |
|---|--------|---|
| SCALES | | |
| F, G, B♭, D majors A, B minors (natural or harmonic, at candidate's choice) | 1 oct. | separate bows or slurred (2 quavers to a bow), at examiner's choice; even notes or long tonic, at candidate's choice |
| ARPEGGIOS | | |
| F, G, B♭ majors A, B minors | 1 oct. | separate bows; even notes |

SIGHT-READING: a short piece of previously unseen music; for further details see pages 22 & 23-24

AURAL TESTS: administered by the examiner from the piano; for further details see pages 43 & 45

GRADE 3

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 13–14

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----------|------------------------|---|--|
| A | 1 Aprile | Solfeggio No. 3, arr. Slatford & Bullard <i>ornamentation optional</i> DUET/PIANO | Time Pieces for Double Bass, Vol. 1 (ABRSM) |
| | 2 L. Couperin | Menuet de Poitou, arr. Slatford & Wells <i>without DC</i> | Time Pieces for Double Bass, Vol. 1 (ABRSM) |
| | 3 attrib. J. S. Bach | First Minuet in D minor, BWV Anh. II 121, arr. Elliott <i>with 1st repeat</i> | The Anna Magdalena Bach Notebook for Double Bass (Bartholomew) ☉ |
| | 4 Gerhard Deutschmann | Menuett and Trio | Yorke Solos for Double Bass, Vol. 1 (Yorke) |
| | 5 Diabelli | Scherzo, arr. Dehant | La Contrebasse classique, Vol. A (Combre) |
| | 6 Thomas Gregory | Big Dipper DUET/PIANO | Vamoosh Double Bass, Book 2 (Vamoosh) ☉ |
| | 7 Haydn | Minuet and Trio, arr. Elliott | Grade by Grade, Double Bass Grade 3 (Boosey & Hawkes) |
| | 8 Mozart | May Time, arr. Suzuki | Suzuki Bass School, Vol. 2, Revised Edition (Alfred) ☉ |
| | 9 Verdi | Grand March (from <i>Aida</i>), arr. Schofield | Amazing Solos for Double Bass (Boosey & Hawkes) |
| | 10 Warlock | Basse-Danse (from <i>Capriol Suite</i>), arr. K. & J. Hartley | Subterranean Solos (Bartholomew) ☉ |
| B | 1 Berbiguier | Andante grazioso, arr. Elliott DUET | Grade by Grade, Double Bass Grade 3 (Boosey & Hawkes) |
| | 2 Edward Jones | Glwysen, arr. Huws Jones | Grade by Grade, Double Bass Grade 3 (Boosey & Hawkes) |
| | 3 Borodin | Prince Igor, arr. Mohrs | Easy Concert Pieces for Double Bass, Vol. 1 (Schott) |
| | 4 Christine Donkin | Romance (No. 4 from <i>Bass-Time Beginners</i>) | Christine Donkin: Bass-Time Beginners (Recital Music) |
| | 5 Grieg | Norwegian Dance, arr. K. & J. Hartley | Subterranean Solos (Bartholomew) ☉ |
| | 6 Gurlitt | Voyage de nuit, arr. Dehant | La Contrebasse classique, Vol. A (Combre) |
| | 7 Kern & Hammerstein | Ol' Man River (from <i>Show Boat</i>), arr. Slatford & Bullard | Time Pieces for Double Bass, Vol. 1 (ABRSM) |
| | 8 Alan Menken & Ashman | Beauty and the Beast, arr. Lillywhite, Marshall, Hussey & Sebba DUET/PIANO | Abracadabra Double Bass, Book 1 (Collins Music) ☉ |
| | 9 Merle | Mummers (Danse grotesque) | Festival Performance Solos for String Bass (Carl Fischer) ☉ |
| | 10 T. Osborne | Russian Song (No. 11 from <i>The Double Bass Sings</i>) | T. Osborne: The Double Bass Sings (Piper) |
| | 11 Jan Faulkner | Yodelling Song (No. 6 from <i>Second Bass</i>) | Jan Faulkner: Second Bass (Recital Music) |
| | 12 Katrina Gordon | Lowland Streaked Tenrec (No. 7 from <i>Creature Comforts</i>) | Katrina Gordon: Creature Comforts (Recital Music) |
| | 13 Sadie Harrison | Theo's Tears | Sadie Harrison: Theo's Tears (UYMP) |
| C | 1 Baklanova | Mazurka, arr. Close & Sassmannshaus | Early Start on the Double Bass, Vol. 3 (Bärenreiter) |
| | 2 Jan Faulkner | Rio Rumba (No. 8 from <i>Second Bass</i>) | Jan Faulkner: Second Bass (Recital Music) |
| | 3 Bogusław Furtok | Glissando Duet DUET | Early Start on the Double Bass, Vol. 2 (Bärenreiter) |
| | 4 Thomas Gregory | Rumba Cucumba | Vamoosh Double Bass, Book 2 (Vamoosh) ☉ |
| | 5 Hauta-Aho | Scott (3rd movt from <i>Jazz Sonatine No. 1</i>) SOLO | Hauta-Aho: Pizzicato Pieces, Book 1 (Recital Music) |
| | 6 W. K. Lyons | Goblin's Dance, arr. Suzuki | Suzuki Bass School, Vol. 2, Revised Edition (Alfred) ☉ |
| | 7 S. Nelson | Toad in the Hole <i>without improvisation</i> DUET/PIANO | Technitunes for Double Bass (Boosey & Hawkes) ☉ |
| | 8 T. Osborne | Bassa Nova (No. 3 from <i>Junior Jazz Book 1</i>) <i>pizz. or arco or combination</i> | T. Osborne: Junior Jazz Book 1 (Recital Music) |

| COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----------------------|---|---|
| 9 Michael Rose | Jumbo Rag (from <i>A Sketchbook for Double Bass</i>) | Michael Rose: A Sketchbook for Double Bass (ABRSM) |
| 10 Catherine Elliott | Wedding Day and Night | Grade by Grade, Double Bass Grade 3 (Boosey & Hawkes) |
| 11 Katrina Gordon | Solenodon (No. 8 from <i>Creature Comforts</i>) | Katrina Gordon: Creature Comforts (Recital Music) |
| 12 Vera Gray | Steppe Dance | Grade by Grade, Double Bass Grade 3 (Boosey & Hawkes) |
| 13 Rona Porter | Boogie Boogaloo | Grade by Grade, Double Bass Grade 3 (Boosey & Hawkes) |

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 15, 16–17 & 21

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

SIGHT-READING: a short piece of previously unseen music; for further details see pages 22 & 23–24

AURAL TESTS: administered by the examiner from the piano; for further details see pages 43 & 45

GRADE 4

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 13–14

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----------|--|--|--|
| A | 1 J. S. Bach | March in G, arr. Suzuki | Suzuki Bass School, Vol. 2, Revised Edition (Alfred) © |
| | 2 attrib. J. S. Bach | Minuet in C, BWV Anh. II 116, arr. Elliott or arr. Suzuki | The Anna Magdalena Bach Notebook for Double Bass (Bartholomew) © or Suzuki Bass School, Vol. 3, Revised Edition (Alfred) © |
| | 3 Bottesini | Study No. 9 (from <i>Metodo completo per contrabbasso</i>) SOLO | Bottesini: Method for Double Bass, Part 1 (Yorke) |
| | 4 I. Carroll | French Bourrée (from <i>Five National Dances for Double Bass</i>) | I. Carroll: Five National Dances for Double Bass (Stainer & Bell) |
| | 5 Grieg | Hunting Song (No. 4 from <i>Six Songs</i> , Op. 4), arr. Slatford & Wells | Time Pieces for Double Bass, Vol. 2 (ABRSM) |
| | 6 Handel | Allegro (from <i>Concerto Grosso</i> , Op. 6 No. 8), arr. Slatford & Wells | Time Pieces for Double Bass, Vol. 2 (ABRSM) |
| | 7 attrib. Henry VIII | Pastime with good company, arr. Huws Jones | Grade by Grade, Double Bass Grade 4 (Boosey & Hawkes) |
| | 8 Kummer | Rondoletto con allegrezza, arr. Close & Sassmannshaus <i>upper part; with piano accomp.</i> | Early Start on the Double Bass, Vol. 3 (Bärenreiter) |
| | 9 A. Thomas | Gavotte (from <i>Mignon</i>), arr. K. & J. Hartley | Subterranean Solos (Bartholomew) © |
| | 10 Trad. | Sailor's Hornpipe, arr. Magolt | Easy Concert Pieces for Double Bass, Vol. 2 (Schott) |
| B | 1 Bizet | Habanera (from <i>Carmen</i>), arr. Dehant | La Contrebasse classique, Vol. B (Combre) |
| | 2 F. Boaden | Elegy (2nd movt from <i>Petite Suite</i>) | F. Boaden: Petite Suite (Yorke) |
| | 3 Corelli | Largo affetuoso, arr. Mohrs | Easy Concert Pieces for Double Bass, Vol. 2 (Schott) |
| | 4 Christine Donkin | Serenade (No. 6 from <i>Bass-Time Beginners</i>) | Christine Donkin: Bass-Time Beginners (Recital Music) |
| | 5 S. Lancen | Berceuse for Baby Hippopotamus | S. Lancen: Berceuse for Baby Hippopotamus (Yorke) |
| | 6 S. Lancen | Si j'étais ... Moussorgsky | Yorke Solos for Double Bass, Vol. 1 (Yorke) |
| | 7 Mozart | A Little Melody, arr. Láska | Yorke Solos for Double Bass, Vol. 1 (Yorke) |
| | 8 Mendelssohn | Venetian Gondola Song (from <i>Sechs Lieder</i> , Op. 57), arr. Slatford & Wells | Time Pieces for Double Bass, Vol. 2 (ABRSM) |
| | 9 T. Osborne | Sweet Dreams (2nd movt from <i>Suite for Eloise</i>) | T. Osborne: Suite for Eloise (Recital Music) |
| | 10 Michael Rose | Reverie (from <i>A Sketchbook for Double Bass</i>) | Michael Rose: A Sketchbook for Double Bass (ABRSM) |
| | 11 Wendy Edwards Beardall-Norton | Sea Siren (No. 9 from <i>So Here We Are Again</i>) | Wendy Edwards Beardall-Norton: So Here We Are Again – Double Bass (80 Days Publishing) |
| | 12 Florence Anna Maunder | Siciliano | Florence Anna Maunder: Siciliano (ABRSM) ©* |
| C | 1 Sébastien Beliah | An Old-Time Rag (No. 4 from <i>Pieces of Eight</i>) | Sébastien Beliah: Pieces of Eight (Recital Music) |
| | 2 A. Benjamin | Jamaican Rumba, arr. Slatford & Wells | Time Pieces for Double Bass, Vol. 2 (ABRSM) |
| | 3 Kabalevsky | Cavalryman (from <i>30 Children's Pieces</i> , Op. 27), arr. Slatford & Bullard | Time Pieces for Double Bass, Vol. 2 (ABRSM) |
| | 4 Hauta-Aho | Allegro moderato (1st movt from <i>Jazz Sonatine No. 2</i>) SOLO | Hauta-Aho: Jazz Sonatine No. 2 (Recital Music) |
| | 5 Dennis Leogrande | Hey, Mon! (No. 6 from <i>Eight Progressive Solos for the Beginner Bassist</i>) | Dennis Leogrande: Eight Progressive Solos for the Beginner Bassist (Clifton Edition) |
| | 6 James MacMillan | Barn Dance (from <i>Northern Skies</i>) | Grade by Grade, Double Bass Grade 4 (Boosey & Hawkes) |
| | 7 Rona Porter | Queen's Park Rag <i>bass spin optional</i> | Grade by Grade, Double Bass Grade 4 (Boosey & Hawkes) |

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* Available from August 2023

| COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|-------------------------------------|--|---|
| 8 T. Osborne | Jazz Rock (No. 6 from <i>Junior Jazz Book 1</i>) <i>pizz. or arco or combination</i> | T. Osborne: Junior Jazz Book 1 (Recital Music) |
| 9 Prokofiev | Troika (from <i>Lieutenant Kijé Suite</i>), arr. Schofield | Amazing Solos for Double Bass (Boosey & Hawkes) |
| 10 Schlemüller | Old Soldiers (March), Op.12 No.5, arr. Close & Sassmannshaus or arr. Price | Early Start on the Double Bass, Vol. 3 (Bärenreiter) or Festival Performance Solos for String Bass (Carl Fischer) ☉ |
| 11 Amit Anand | Pintoo's Snow Dance | Amit Anand: Pintoo's Snow Dance (ABRSM) ☉* |
| 12 Natalie Bleicher | London Wall Bass | Natalie Bleicher: London Wall Bass (ABRSM) ☉* |
| 13 Wendy Edwards Beardall-Norton | Cheeky Cha-Cha (No.2 from <i>So Here We Are Again</i>) | Wendy Edwards Beardall-Norton: So Here We Are Again – Double Bass (80 Days Publishing) |
| 14 Ailbhe McDonagh | Bass Tango | Grade by Grade, Double Bass Grade 4 (Boosey & Hawkes) |

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 15, 16–17 & 21

| | RANGE | REQUIREMENTS |
|--|--------|---|
| SCALES | | |
| E, F, G, A majors | a 12th | separate bows or slurred (2 quavers to a bow), at examiner's choice; even notes or long tonic, at candidate's choice |
| E, G, A minors (harmonic or melodic, at candidate's choice) | | |
| ARPEGGIOS | | |
| E, F, G, A majors | a 12th | separate bows or slurred (3 notes to a bow), at examiner's choice; even notes |
| E, G, A minors | | |
| DOMINANT SEVENTHS (resolving on tonic) | | |
| in the keys of A and B♭ | 1 oct. | separate bows; even notes |
| CHROMATIC SCALES | | |
| starting on G and B | 1 oct. | separate bows or slurred (3 notes to a bow), at examiner's choice; even notes |

SIGHT-READING: a short piece of previously unseen music; for further details see pages 22 & 23–24

AURAL TESTS: administered by the examiner from the piano; for further details see pages 43 & 46

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

☉ Digital only edition, available from publisher's website

* Available from August 2023

GRADE 5

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 13–14

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|------------------------|------------------------------|---|---|
| A | 1 Bottesini | Study No.25 (from <i>Metodo completo per contrabbasso</i>) SOLO | Bottesini: Method for Double Bass, Part 1 (Yorke) |
| | 2 Dittersdorf | German Dance, arr. Close & Sassmannshaus | Concert Pieces for Double Bass (Bärenreiter) |
| | 3 attrib. Giovannino | Adagio and Aria staccata e allegra (1st and 2nd movts from <i>Sonata in A minor</i>) | Giovannino: Sonata in A minor (Yorke) |
| | 4 Christian Gouinguéné | Hommage a Vivaldi | Christian Gouinguéné: Hommage a Vivaldi (Leduc) |
| | 5 Handel | Bourrée, arr. Suzuki | Suzuki Bass School, Vol. 3, Revised Edition (Alfred) ☉ |
| | 6 B. Marcello | Largo and Allegro (from <i>Sonata</i> , Op. 2 No.1), arr. Elliott | Grade by Grade, Double Bass Grade 5 (Boosey & Hawkes) |
| | 7 S. Paxton | Allegretto (1st movt from <i>Sonata in D</i> , Op. 3 No.2), trans. Elliott | S. Paxton: Sonata in D, Op.3 No.2 (Bartholomew) |
| | 8 Purcell | Rondeau (from <i>A Midsummer Night's Dream</i>), arr. K. & J. Hartley | Subterranean Solos (Bartholomew) ☉ |
| | 9 Rameau | Le lardon and La boiteuse (from <i>Pieces de clavessin</i>), arr. Slatford & Bullard | Time Pieces for Double Bass, Vol. 2 (ABRSM) |
| | 10 L. Shitte | Étude | Bass is Best! Yorke Mini-Bass Book 2 (Yorke) |
| B | 1 P.-M. Dubois | Berceuse à Boby (No.3 from <i>Histoires de contrebasse</i>) | P.-M. Dubois: Histoires de contrebasse, Vol. 1 (Billaudot) |
| | 2 Richard Dubugnon | No.7 (from <i>Dix petites concertudes</i>) | Richard Dubugnon: Dix petites concertudes, Vol. 2 (Billaudot) |
| | 3 Fauré | Autumn, Op.18 No.3, arr. Slatford & Bullard | Time Pieces for Double Bass, Vol. 2 (ABRSM) |
| | 4 Everett Gates | Night Song | Everett Gates: Night Song (Bartholomew) |
| | 5 Hauta-Aho | Lullaby | Hauta-Aho: Teppo's Tunes (Recital Music) |
| | 6 Liszt | Liebesträume, arr. Elliott | Grade by Grade, Double Bass Grade 5 (Boosey & Hawkes) |
| | 7 Tchaikovsky | Chanson triste, arr. Elliott | Grade by Grade, Double Bass Grade 5 (Boosey & Hawkes) |
| | 8 C. Minkler | A Gaelic Melody, arr. Suzuki | Suzuki Bass School, Vol. 3, Revised Edition (Alfred) ☉ |
| | 9 J. Reinagle | Andante (from <i>Sonatine</i>), arr. Mohrs & Schlichting | Easy Concert Pieces for Double Bass, Vol. 2 (Schott) |
| C | 10 Trad. | The Jolly Dutchman, arr. Isaac | Festival Performance Solos for String Bass (Carl Fischer) ☉ |
| | 1 Bernie, Pinkard & K. Casey | Sweet Georgia Brown, arr. Swaim | Suzuki Bass School, Vol. 3, Revised Edition (Alfred) ☉ |
| | 2 Miles Davis | So What, arr. Swaim | Suzuki Bass School, Vol. 3, Revised Edition (Alfred) ☉ |
| | 3 L. Bernstein | Cool (from <i>West Side Story</i>), arr. Schofield | Amazing Solos for Double Bass (Boosey & Hawkes) |
| | 4 Glière | Russian Sailors' Dance (from <i>The Red Poppy</i>), arr. Isaac | Glière: Russian Sailors' Dance (Carl Fischer) |
| | 5 Gounod | Funeral March of a Marionette, arr. Wilson-Dickson | Gounod: Funeral March of a Marionette (Forsyth) |
| | 6 Henderson | Black Bottom, arr. Slatford & Bullard | Time Pieces for Double Bass, Vol. 2 (ABRSM) |
| | 7 A. H. Hill | Midnight Caper | A. H. Hill: Four Pieces for Double Bass (Stainer & Bell) |
| | 8 Moszkowski | Spanish Dance No.2 (from Op.12), arr. K. & J. Hartley | Subterranean Solos (Bartholomew) ☉ |
| | 9 T. Osborne | Ba-Doo-Wah! (No.1 from <i>Junior Jazz Book 2</i>) pizz. only | T. Osborne: Junior Jazz Book 2 (Recital Music) |
| G. M. Rodríguez | 10 | La cumparsita, arr. Huws Jones | Grade by Grade, Double Bass Grade 5 (Boosey & Hawkes) |

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----|------------------------|--|--|
| 11 | Christine Donkin | So Far, So Good! | Christine Donkin: So Far, So Good! (Recital Music) |
| 12 | Katrina Gordon | Markhor (No. 2 from <i>Creature Comforts</i>) | Katrina Gordon: Creature Comforts (Recital Music) |
| 13 | Florence Anna Maunders | Boogie in the Bazaar | Florence Anna Maunders: Boogie in the Bazaar (ABRSM) ⊗* |

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 15, 16–17 & 21

| | RANGE | REQUIREMENTS |
|---|--------|--|
| SCALES | | |
| E♭ major | 1 oct. | separate bows or slurred (2 beats to a bow), at examiner's choice; even notes or long tonic, at candidate's choice |
| G major <i>starting one octave above bottom G</i> | | |
| F, B♭, C majors | a 12th | |
| F, B♭, C minors (harmonic or melodic, at candidate's choice) | | |
| ARPEGGIOS | | |
| E♭ major | 1 oct. | separate bows or slurred (3 notes to a bow), at examiner's choice; even notes |
| G major <i>starting one octave above bottom G</i> | | |
| F, B♭, C majors | a 12th | |
| F, B♭, C minors | | |
| DOMINANT SEVENTHS (resolving on tonic) | | |
| in the keys of F and A♭ | 1 oct. | separate bows or slurred (2 notes to a bow), at examiner's choice; even notes |
| DIMINISHED SEVENTHS | | |
| starting on E and A | 1 oct. | separate bows; even notes |
| CHROMATIC SCALES | | |
| starting on D and E♭ | 1 oct. | separate bows or slurred (3 notes to a bow), at examiner's choice; even notes |

SIGHT-READING: a short piece of previously unseen music; for further details see pages 22 & 23–24

AURAL TESTS: administered by the examiner from the piano; for further details see pages 43 & 47

GRADE 6


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

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 13–14

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----------|-------------------------------------|--|---|
| A | 1 Bottesini | Study No.50 (from <i>Metodo completo per contrabbasso</i>) SOLO | Bottesini: Method for Double Bass, Part 1 (Yorke) |
| | 2 Capuzzi | Rondo: Allegro (3rd movt from <i>Concerto in D</i>) | Capuzzi: Concerto in D (Yorke) |
| | 3 C. Dancla | Polka (from <i>Suite No.1</i> , Op.123), arr. Close & Sassmannshaus | Concert Pieces for Double Bass (Bärenreiter) |
| | 4 De Fesch | Minuet I and Minuet II (from <i>Sonata in D minor</i>), arr. Siebach & Schlenker | De Fesch: Sonata in D minor (Hofmeister) |
| | 5 Dragonetti | Sarabanda: Allegro (from <i>Solo in D minor</i> 'After Corelli') | Dragonetti: Solo in D minor (Doblinger) |
| | 6 Eisengräßer | Introduction and Theme and Variation 1 (from <i>Variations on a Favourite Styrian Folk Song</i>) <i>treble clef notes may be played 8ve lower</i> | Eisengräßer: Variations for Contra Bass on a Favourite Styrian Folk-Song (Recital Music) or Festival Performance Solos for String Bass (Carl Fischer) ⊗ |
| | 7 attrib. Giovannino | Staccato e arioso (3rd movt from <i>Sonata in A minor</i>) | Giovannino: Sonata in A minor (Yorke) |
| | 8 B. Marcello | Adagio (Andante) and Allegro (1st and 4th movts from <i>Sonata in G</i> , Op. 2 No.6) | B. Marcello: Sonata in G (IMC) or B. Marcello: Six Sonatas (G. Schirmer) |
| | 9 S. Paxton | The Bush aboon Traquair (A Scots Air) and Vivace (2nd and 3rd movts from <i>Sonata in D</i> , Op.3 No.2), trans. Elliott | S. Paxton: Sonata in D, Op.3 No.2 (Bartholomew) |
| | 10 Vivaldi | Largo (1st movt from <i>Sonata No.1 in B♭</i> , RV 47) | Vivaldi: Sonata No.1 in B♭, trans. Zimmermann (IMC) or Vivaldi: Complete Sonatas for Violoncello (Bärenreiter) or Vivaldi: Six Sonatas for Violoncello (Schott) |
| | 11 Virginia Dixon | Trilling Waltz | Suzuki Bass School, Vol. 3, Revised Edition (Alfred) ⊗ |
| B | 1 Beethoven | Sonatina, arr. Zimmerman | Solos for the Double Bass Player (G. Schirmer) |
| | 2 J. F. Burgmüller | Nocturne No.1, arr. Heyes | J. F. Burgmüller: Nocturne No.1 (Recital Music) |
| | 3 Gabriel-Marie | La Cinquantaine, arr. Elliott or arr. Suzuki | Gabriel-Marie: La Cinquantaine (Bartholomew) or Suzuki Bass School, Vol. 4 (Alfred) ⊗ |
| | 4 Christian Gouinguéné | Adagio | Christian Gouinguéné: Adagio (Leduc) |
| | 5 Keÿper | Romance | Keÿper: Romance and Rondo (Yorke) or Concert Pieces for Double Bass (Bärenreiter) |
| | 6 L. Mendelssohn | Menuett, arr. Close & Sassmannshaus | Concert Pieces for Double Bass (Bärenreiter) |
| | 7 Anon., formerly attrib. Pergolesi | Tre giorni, arr. Close & Sassmannshaus or arr. Zimmermann <i>with 1st repeat in Bärenreiter edn</i> | Concert Pieces for Double Bass (Bärenreiter) or Festival Performance Solos for String Bass (Carl Fischer) ⊗ |
| | 8 Merle | Caballero | Festival Performance Solos for String Bass (Carl Fischer) ⊗ |
| | 9 Madenski | Marzenie | Miniatures, Book 1 (Recital Music) |
| | 10 John Walton | A Deep Song | John Walton: A Deep Song (Yorke) |
| C | 1 D. Bourgeois | Allegro conmodo (No.3 from <i>Fantasy Pieces for Double Bass</i>) SOLO | D. Bourgeois: Fantasy Pieces for Double Bass (Brass Wind) |
| | 2 Gavin Bryars | Room 42 | Time Pieces for Double Bass, Vol. 2 (ABRSM) |
| | 3 I. Carroll | Fantasia in E minor (No.1 from <i>Three Pieces for Double Bass</i>) | I. Carroll: Three Pieces for Double Bass (Forsyth) |
| | 4 V. Elliott | Odd Man Out | V. Elliott: Odd Man Out (Yorke) |
| | 5 Hauta-Aho | A Little Waltz (Pieni Valssi) | Hauta-Aho: Teppo's Tunes (Recital Music) |

| COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|--------------------------|---|--|
| 6 David Heyes | Tapio (No. 3 from <i>Finnish Sketches</i>) SOLO | David Heyes: Finnish Sketches (Recital Music) |
| 7 A. H. Hill | The Jester | A. H. Hill: Four Pieces for Double Bass (Stainer & Bell) |
| 8 Nölck | Tempo di ballo (from <i>Petit album de concert</i>), arr. Close & Sassmannshaus | Concert Pieces for Double Bass (Bärenreiter) |
| 9 Pascal Proust | Arcades | Pascal Proust: Arcades (Combre) |
| 10 Villoldo | El Choclo, arr. Tailor | Villoldo: El Choclo for Contrabass (Editions Marc Reift) |
| 11 Judith Bailey | Scherzino (No. 1 from <i>Five Minatures</i>) | Judith Bailey: Five Minatures for Double Bass (Recital Music) |
| 12 I. Carroll | Bolero (No. 3 from <i>Three Pieces for Double Bass</i>) | I. Carroll: Three Pieces for Double Bass (Forsyth) |
| 13 Lourdes C. Montgomery | Calle Ocho (8th Street) (No. 4 from <i>Hispanic Dances</i>) | Lourdes C. Montgomery: Hispanic Dances for Double Bass (Recital Music) |

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 15, 16–17 & 21

| | RANGE | REQUIREMENTS |
|---|--------|---|
| SCALES | | |
| E, F, G, A majors and minors (minors harmonic <i>and</i> melodic) | 2 oct. | separate bows <i>or</i> slurred (2 beats to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice |
| SCALE IN THUMB POSITION | | |
| D major starting with thumb on D string:  | 1 oct. | separate bows; even notes <i>or</i> long tonic, at candidate's choice |
| ARPEGGIOS | | |
| E, F, G, A majors and minors | 2 oct. | separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice; even notes |
| DOMINANT SEVENTHS (resolving on tonic) | | |
| in the keys of A, B \flat and C | 2 oct. | separate bows <i>or</i> slurred (2 notes to a bow), at examiner's choice; even notes |
| DIMINISHED SEVENTHS | | |
| starting on E, F and G | 2 oct. | separate bows <i>or</i> slurred (2 notes to a bow), at examiner's choice; even notes |
| CHROMATIC SCALES | | |
| starting on E, F and G | 2 oct. | separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice; even notes |
| SCALE IN BROKEN THIRDS | | |
| G major (as example on page 15) | 1 oct. | slurred (2 notes to a bow); even notes |

SIGHT-READING: a short piece of previously unseen music; for further details see pages 22 & 23–24

AURAL TESTS: administered by the examiner from the piano; for further details see pages 43 & 48

GRADE 7

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

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 13–14


Candidates must choose at least one accompanied piece.

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----------|--------------------------|--|---|
| A | 1 Beethoven | Minuet, arr. Zimmerman | Solos for the Double Bass Player (G. Schirmer) |
| | 2 Capuzzi | Allegro (1st movt from <i>Concerto in D</i>) | Capuzzi: Concerto in D (Yorke) |
| | 3 Cimador | Allegro (3rd movt from <i>Concerto in G</i>) | Cimador: Concerto in G (Yorke) |
| | 4 Dragonetti | Waltz No. 3 (from 12 <i>Waltzes</i>) <i>8va optional</i> SOLO | Dragonetti: 12 Waltzes for Double Bass Solo (Henle) |
| | 5 Galliard | Allegro (2nd movt from <i>Sonata in F</i>) | Galliard: Sonata in F (IMC) |
| | 6 attrib. Giovannino | Allegro (1st movt from <i>Sonata in F</i>) | Giovannino: Sonata in F (Yorke) |
| | 7 Handel | Adagio and Allegro (1st and 2nd movts from <i>Viola da Gamba Sonata in C</i>), arr. Heyes | Handel: Gamba Sonata in C (Recital Music) |
| | 8 B. Marcello | Adagio and Allegro (1st and 2nd movts from <i>Sonata in A minor</i> , Op. 2 No. 3) | B. Marcello: Sonata in A minor (IMC) <i>or</i> B. Marcello: Six Sonatas (G. Schirmer) |
| | 9 Telemann | Allegro (4th movt from <i>Sonata in A minor</i> , TWV 41:a6), trans. Sankey | Telemann: Sonata in A minor (IMC) |
| | 10 Vivaldi | Largo and Allegro (1st and 2nd movts from <i>Sonata No. 2 in F</i> , RV 41) <i>low Cs & Ds may be adapted in cello edns</i> | Vivaldi: Sonata No. 2 in F major, trans. Zimmermann (IMC) <i>or</i> Vivaldi: Complete Sonatas for Violoncello (Bärenreiter) <i>or</i> Vivaldi: Six Sonatas for Violoncello (Schott) |
| B | 11 I. Carroll | Toccata (No. 2 from <i>Three Pieces for Double Bass</i>) | I. Carroll: Three Pieces for Double Bass (Forsyth) |
| | 12 Lourdes C. Montgomery | Huapango (No. 2 from <i>Hispanic Dances</i>) | Lourdes C. Montgomery: Hispanic Dances for Double Bass (Recital Music) |
| | 1 J. S. Bach | Largo (from BWV 1056), arr. Close & Sassmannshaus | Concert Pieces for Double Bass (Bärenreiter) |
| | 2 Glinka | Susanin's Aria, arr. Rimsky-Korsakov | Glinka: Two Russian Arias (Recital Music) |
| | 3 Hegner | Romance | Hegner: Romance (Recital Music) |
| | 4 Jacob | Largo (2nd movt from <i>A Little Concerto</i>) | Jacob: A Little Concerto (Yorke) |
| | 5 Pichl | Andante molto (2nd movt from <i>Concerto in C</i>) | Pichl: Concerto in C (Bartholomew) |
| | 6 Ratez | Cantabile (No. 2 from <i>Six pièces caractéristiques</i> , Op. 46) | Ratez: Six pièces caractéristiques, Op. 46: No. 2 Cantabile (Billaudot) <i>or</i> Ratez: Characteristic Pieces, Book 1 (Recital Music) |
| | 7 Rossini | Une larme | Rossini: Une larme (Recital Music) |
| | 8 Schumann | Träumerei, Op. 15 No. 7, arr. Heyes | Miniatures, Book 2 (Recital Music) |
| C | 9 Verdi | Aria (from <i>Rigoletto</i>), arr. Zimmerman | Solos for the Double Bass Player (G. Schirmer) |
| | 10 J. P. Waud | Novelette | Yorke Solos for Double Bass, Vol. 1 (Yorke) |
| | 11 Sadie Harrison | Flower of the Cherry – Robin's Lullaby | Sadie Harrison: Flower of the Cherry – Robin's Lullaby (UYMP) |
| | 12 F. Price | Adoration, arr. Elliott | F. Price: Adoration (Bartholomew)* |
| | 13 Mary Rae | On the Wind (No. 2 from <i>Two Pieces for David</i>) SOLO | Mary Rae: Two Pieces for David (Recital Music) |
| | 1 D. Bourgeois | Tempo di valse (No. 4 from <i>Fantasy Pieces for Double Bass</i>) SOLO | D. Bourgeois: Fantasy Pieces for Double Bass (Brass Wind) |
| | 2 Boguslaw Furtok | Concert Piece | Early Start on the Double Bass, Vol. 3 (Bärenreiter) |
| | 3 Hester | The Bull Steps Out | Hester: The Bull Steps Out (Yorke) |
| | 4 B. Hummel | Allegro (1st movt from <i>Sonatina</i> , Op. 69b) | B. Hummel: Sonatina, Op. 69b (Simrock) |

* Available from January 2024

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----|-----------------------|---|--|
| 5 | Dennis Leogrande | May I? | Dennis Leogrande: May I? (Clifton Edition) |
| 6 | Noskowski | Elegy Polonaise | Miniatures, Book 1 (Recital Music) |
| 7 | Armand Russell | Chaconne | Solos for the Double Bass Player (G. Schirmer) |
| 8 | Simandl | Tempo di polacca, arr. Durkee | Suzuki Bass School, Vol. 4 (Alfred) © |
| 9 | Bertram Turetzky | Pacific Parables SOLO | Bertram Turetzky: Celebrations, Book 6 (Recital Music) © |
| 10 | David Walter | The Elephant's Gavotte | David Walter: The Elephant's Gavotte (Yorke) |
| 11 | Lourdes C. Montgomery | Colla Tempestada (No. 5 from <i>Hispanic Dances</i>) | Lourdes C. Montgomery: Hispanic Dances for Double Bass (Recital Music) |

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 15, 16–17 & 21

| | RANGE | REQUIREMENTS |
|---|--------|---|
| SCALES | | |
| F \sharp , A \flat /G \sharp , B \flat , C majors and minors (minors harmonic <i>and</i> melodic) | 2 oct. | separate bows <i>or</i> slurred (2 beats to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice |
| SCALES IN THUMB POSITION | | |
| D major and minor <i>starting with thumb on D string:</i>  (minor harmonic <i>and</i> melodic) | 1 oct. | separate bows <i>or</i> slurred (2 beats to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice |
| ARPEGGIOS | | |
| F \sharp , A \flat /G \sharp , B \flat , C majors and minors | 2 oct. | separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice; even notes |
| DOMINANT SEVENTHS (resolving on tonic) | | |
| in the keys of B, D \flat and E \flat | 2 oct. | separate bows <i>or</i> slurred (2 notes to a bow), at examiner's choice; even notes |
| DIMINISHED SEVENTHS | | |
| starting on F \sharp , A \flat and B \flat | 2 oct. | separate bows <i>or</i> slurred (2 notes to a bow), at examiner's choice; even notes |
| CHROMATIC SCALES | | |
| starting on F \sharp , A \flat and B \flat | 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 thirds, in B \flat major | 1 oct. | see page 16 |

SIGHT-READING: a short piece of previously unseen music; for further details see pages 22 & 23–24

AURAL TESTS: administered by the examiner from the piano; for further details see pages 43 & 49

GRADE 8

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

THREE PIECES: one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 13–14

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----------|------------------------|---|--|
| A | 1 J. S. Bach | Courante (from <i>Cello Suite No.1 in C</i> , BWV 1007), trans. Sterling SOLO | J. S. Bach: Solo-Suiten für Kontrabass, Suites 1–3 (Peters) |
| | 2 Cimador | Allegro (1st movt from <i>Concerto in G</i>) | Cimador: Concerto in G (Yorke) |
| | 3 De Fesch | Siciliano: Andante and Allemande (1st and 2nd movts from <i>Sonata in D minor</i>), arr. Siebach & Schlenker | De Fesch: Sonata in D minor (Hofmeister) |
| | 4 Dragonetti | Waltz No.6 (from 12 <i>Waltzes</i>) SOLO | Dragonetti: 12 Waltzes for Double Bass Solo (Henle) |
| | 5 attrib. H. Eccles | Adagio and Corrente: Allegro con spirito (3rd and 2nd movts from <i>Sonata in G minor</i>), trans. Zimmermann | H. Eccles: Sonata in G minor (IMC) |
| | 6 Handel | Adagio and Allegro (1st and 2nd movts from <i>Sonata in C minor</i>), arr. Zimmerman | Solos for the Double Bass Player (G. Schirmer) |
| | 7 Mozart | Allegro (1st movt from <i>Bassoon Concerto</i> , K.191), trans. Sankey <i>without 8va ad lib.; ending at b. 152</i> | Mozart: Bassoon Concerto in B \flat , K.191 (IMC) |
| | 8 Pichl | Allegro moderato (1st movt from <i>Concerto in C</i>) | Pichl: Concerto in C (Bartholomew) |
| | 9 Telemann | Cantabile and Allegro (1st and 2nd movts from <i>Viola da Gamba Sonata in E minor</i> , TWV 41:e5), trans. Sankey | Telemann: Sonata in E minor (IMC) |
| | 10 Vivaldi | Largo and Allegro (1st and 2nd movts from <i>Sonata No. 3 in A minor</i> , RV 43) <i>low Cs & Ds may be adapted in cello edns</i> | Vivaldi: Sonata No.3 in A minor, trans. Zimmermann (IMC) or Vivaldi: Complete Sonatas for Violoncello (Bärenreiter) or Vivaldi: Six Sonatas for Violoncello (Schott) |
| B | 1 Bellini | Final de <i>La sonnambule</i> , arr. Bottesini | Arias for Double Bass and Piano (Yorke) |
| | 2 Bottesini | Rêverie | Bottesini: Rêverie for Double Bass and Piano (Recital Music) |
| | 3 Dittersdorf | Adagio (2nd movt from <i>Concerto No.2</i>) | Dittersdorf: Concertos for Double Bass (Yorke) |
| | 4 Fauré | Sicilienne, Op. 78, arr. Close & Sassmannshaus | Concert Pieces for Double Bass (Bärenreiter) |
| | 5 Boguslaw Furtok | Elegie | Concert Pieces for Double Bass (Bärenreiter) |
| | 6 C. Nielsen | Romanze (No.1 from <i>Fantasy Pieces</i> , Op. 2), trans. Drew | C. Nielsen: Fantasy Pieces, Op. 2 (St. Francis Music Publications) |
| | 7 Rachmaninoff | Vocalise (No.14 from <i>14 Songs</i> , Op. 34), arr. Zimmerman | Solos for the Double Bass Player (G. Schirmer) |
| | 8 Sullivan | Idyll, arr. Frampton | Sullivan: Idyll (Four Bass Music) |
| | 9 Tartini | Adagio cantabile, Op. 65, trans. Drew | Tartini: Adagio cantabile, Op. 65 (St. Francis Music Publications) |
| | 10 Tuláček | Chant d'amour (No.3 from <i>Three Pieces for Double Bass and Piano</i>) | Tuláček: Three Pieces for Double Bass and Piano (Recital Music) |
| | 11 A. Beach | La Captive, arr. Elliott | A. Beach: La Captive (Bartholomew) |
| C | 12 Cervera-Bret | Nocturno | Cervera-Bret: Nocturno for Double Bass and Piano (I Musicanti) |
| | 13 attrib. Paradis | Sicilienne, arr. Bethmann | Paradis: Sicilienne for Double Bass (C. F. Schmidt) |
| | 1 Christopher Benstead | Finale: Presto (No. 4 from <i>Four Episodes</i>) | Christopher Benstead: Four Episodes (Yorke) |
| | 2 D. Bourgeois | Allegro comodo (No. 8 from <i>Fantasy Pieces for Double Bass</i>) SOLO | D. Bourgeois: Fantasy Pieces for Double Bass (Brass Wind) |

| COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|---------------------|--|--|
| 3 Miloslav Gajdoš | Capriccio No. 5 SOLO | Miloslav Gajdoš: Selected Works for Bass - Capriccios, Solos, and Reflexes (Presser) |
| 4 Gouffé | Concertino, Op.10 | Gouffé: Concertino, Op.10 (Billaudot) |
| 5 Gregora | Polka complete | Gregora: Polka (Recital Music) |
| 6 Jacob | Allegro (3rd movt from <i>A Little Concerto</i>) <i>with printed cadenza</i> | Jacob: A Little Concerto (Yorke) |
| 7 Bryan Kelly | Ariel (from <i>Caliban and Ariel</i>) | Bryan Kelly: Caliban and Ariel (Yorke) |
| 8 Piazzolla | Kicho starting at Allegro | Piazzolla: Kicho (Tonos) |
| 9 Semler-Collery | Barcarolle et Chanson Bachique complete | Semler-Collery: Barcarolle et Chanson Bachique (Leduc) |
| 10 Bertram Turetzky | Blues for Ray SOLO | Bertram Turetzky: Celebrations, Book 6 (Recital Music) © |

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 15, 16–17 & 21

| | RANGE | REQUIREMENTS |
|---|--------|--|
| SCALES | | |
| B, D♭/C♯, D, E♭ majors and minors (minors harmonic <i>and</i> melodic) | 2 oct. | separate bows <i>or</i> slurred (7 notes to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice |
| E, G majors and minors (minors harmonic <i>and</i> melodic) | 3 oct. | |
| ARPEGGIOS | | |
| B, D majors and minors | 2 oct. | separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice; even notes |
| E, G majors and minors | 3 oct. | |
| DOMINANT SEVENTHS (resolving on tonic) | | |
| in the keys of A, C, E and G | 2 oct. | separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice; even notes |
| DIMINISHED SEVENTHS | | |
| starting on E, G, B and D | 2 oct. | separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice; even notes |
| CHROMATIC SCALES | | |
| starting on E, G, B and D | 2 oct. | separate bows <i>or</i> slurred (6 notes to a bow), at examiner's choice; even notes |
| DOUBLE-STOP SCALE IN BROKEN STEPS | | |
| in thirds, in D major | 1 oct. | see page 16 |
| SCALE IN RUNNING THIRDS | | |
| G major (as example on page 15) | 1 oct. | slurred (3 notes to a bow); even notes |

SIGHT-READING: a short piece of previously unseen music; for further details see pages 22 & 23–24

AURAL TESTS: administered by the examiner from the piano; for further details see pages 43 & 50

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 the Aural tests within an exam will be a natural extension of what is already an essential part of the learning experience.

In the exam

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

The tests are 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 44–50 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 component. The marking criteria for the Aural tests are given on page 58.

Supporting publications

For practice purposes, sample Aural tests are published by ABRSM. Examples of the tests for Initial Grade to Grade 8 are given in *Specimen Aural Tests*. More examples for Grades 1 to 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 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. This option is only available to instruments pitched in C, B \flat , E \flat or F.) 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. This option is only available to instruments pitched in C, B \flat , E \flat or F.) 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. This option is only available to instruments pitched in C, B \flat , E \flat or F.) 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. This option is only available to instruments pitched in C, B \flat , E \flat or F.) 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. This option is only available to instruments pitched in C, B \flat , E \flat or F.) 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, marking & infringements

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 57–58.

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 to 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 to 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 for Bowed Strings, as shown in the table below:

| Exam component | Maximum marks | % of total mark |
|----------------------|---------------|-----------------|
| Piece 1 | 30 | 20% |
| Piece 2 | 30 | 20% |
| Piece 3 | 30 | 20% |
| Scales and arpeggios | 21 | 14% |
| Sight-reading | 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 of the exam 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.

Infringements

It is important that candidates, and those preparing them for exams, read and follow the exam requirements as set out in the relevant Practical Grades syllabus (see Section 3). If the exam requirements are not met in any way, this could lead to a warning, mark deduction or disqualification, at ABRSM's discretion. Examples of infringements include:

- Presenting repertoire not set on the syllabus for the grade.
- Presenting syllabus-listed repertoire, but not as specified (e.g. incorrect number of movements, wrong combination of pieces/songs from lists).
- For instruments, playing the scale requirements from notation.
- For Singing and Singing for Musical Theatre, presenting an unaccompanied song that is too short or too long.

The above list is not exhaustive.

Action is typically taken as follows:

- Warnings, in the form of written correspondence, are applied to minor infringements (e.g. two pieces/songs from the same list). Repeat cases in subsequent exams may result in more severe action being taken.
- Mark deductions from a component of the exam are applied to more serious cases (e.g. presenting a piece/song that is not set on the syllabus) and may range from three marks to the full marks available for the component.
- Disqualification is applied to cases where requirements are not fulfilled in a fundamental way (e.g. none of the pieces/songs performed have been selected from the ABRSM repertoire lists for the grade).

Examiners report infringements to ABRSM who investigate and decide what action is to be taken. It should be noted that infringements identified in exams may delay the release of the exam result.

ABRSM's decision on any infringement is final. Prior acceptance of an infringement without penalty does not set a precedent and appeals will not be accepted on this basis.

Marking criteria

The tables on pages 57–58 show the marking criteria used by examiners for Practical Grades in Bowed Strings. 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 criteria (broadly categorised by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

Marking criteria

| Grades Initial to 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 to 8 | Scales and arpeggios | Sight-reading |
|------------------------------|---|--|
| 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 |
| 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 |
| 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 |
| 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 |
| 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 |
| 0 | <ul style="list-style-type: none"> ● No work offered | <ul style="list-style-type: none"> ● No work offered |

| Grades Initial to 8 | Aural tests |
|------------------------------|---|
| Distinction 17-18 | <ul style="list-style-type: none"> ● Accurate throughout ● Musically perceptive ● Confident response |
| Merit 15-16 | <ul style="list-style-type: none"> ● Strengths significantly outweigh weaknesses ● Musically aware ● Secure response |
| Pass 12-14 | <ul style="list-style-type: none"> ● Strengths just outweigh weaknesses ● Cautious response |
| Below Pass 9-11 | <ul style="list-style-type: none"> ● Weaknesses outweigh strengths ● Uncertain response |
| 6-8 | <ul style="list-style-type: none"> ● Inaccuracy throughout ● Vague response |
| 0 | <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.

Appeals and feedback

Appeals

If a candidate has received an unexpected exam result, this can be appealed by requesting a Results Review. This process allows us to revisit the marks awarded by an examiner and, subject to the outcome of the review, may result in a mark amendment.

Feedback

In addition to a Results Review, we also welcome feedback about other matters, such as the overall exam experience or the mark form. All feedback is logged and plays a valuable part in our commitment to continuous improvement and quality assurance procedures.

For further information on our processes and deadlines for appealing a result, or submitting feedback, please visit www.abrsm.org/send-exam-feedback.

6. Other assessments

ABRSM's other assessments for bowed strings are Music Medals, Prep Test, Performance Grades, Performance Assessment, Ensembles and diplomas. Full information is available at www.abrsm.org/exams.

Bowed Strings Prep Test

ABRSM's Prep Test, presented in a relaxed and encouraging way, is an ideal introduction to the exam experience. It gives learners a goal to work towards and a certificate awarded on the day – something to be really proud of.

The Prep Test is designed to encourage the development of good musical and technical foundations. It covers many of the elements beginners will be working on at this early stage, including pitch, time, tone, performance and musical perception.

Content

The Prep Test has four sections – Tunes, two Pieces, and Listening Games. See page 61.

Instruments

The Prep Test for bowed strings is available for Violin and Cello, (see page 61 for information about availability for Viola and Double Bass).

Books

All the books mentioned on page 61 are published by ABRSM and are available from music retailers as well as online, including at the ABRSM music shop: www.abrsm.org/shop.

Assessment

Immediate feedback is given at the end of the Prep Test in the form of positive comments and suggestions written on the certificate, which is handed to the candidate by the examiner. There is no pass or fail, and no marks are awarded. The examiner's comments will cover some of the following:

- Sense of pitch
- Sense of rhythm
- Control of tone
- Listening skills and awareness

Learners who would prefer to take a marked assessment may wish to consider the Initial Grade.

Other information

- The Prep Test takes about 10 minutes.
- ABRSM Public Venues provide a music stand and the examiner will be happy to help adjust the height or position of the stand. A chair or stool will be provided for cello candidates. Double bass candidates should provide their own stool if required.
- The teacher or accompanist may help tune the candidate's instrument before the Prep Test begins (examiners are unable to help with tuning).
- The Tunes should be performed from memory, but the two Pieces can be played from the music. If either of the Pieces is played from memory, candidates should bring a copy of the music for the examiner.

- The examiner will be happy to play any piano accompaniments, in which case candidates should bring the music with them. Alternatively, candidates can bring their own accompanist if they prefer.
- Generally, there will be one examiner; however a second examiner may be present for training and quality assurance purposes.
- Details of dates, locations, fees and how to book a Prep Test are available online at www.abrsm.org/exambooking.
- ABRSM recognises that many learners start their musical journey by using an instrument specially adapted for younger/smaller players. We welcome the use of these instruments in the Prep Test in accordance with the details set out in our Adapted Instruments Policy, available at www.abrsm.org/policies.
- **Availability for other bowed strings instruments:** The Prep Test is also available for Viola and Double Bass. The assessment and overall structure of the test is the same, but some of the content differs. Candidates prepare short exercises, a specific solo set piece (there is a choice of piece, in first or half position, for Double Bass), an accompanied own-choice piece, and respond to three simple aural tests. The exercises, set piece and examples of the aural tests are in the *Prep Test* book for each instrument. The books are no longer in print; for up-to-date information on how to obtain copies, see www.abrsm.org/syllabusclarifications.

| Requirements | Publication (as applicable) |
|---|---|
| Tunes: three short exercises played from memory <i>the Tunes are in:</i> | Violin Prep Test Cello Prep Test |
| First Piece: solo or accompanied <i>any one of the set pieces from:</i> or <i>any one piece from:</i> | <i>the relevant Prep Test book</i> Party Time! for Violin (Michael Rose) Party Time! for Cello (Alan Bullard) |
| Second Piece: accompanied <i>own-choice accompanied piece (c.16–24 bars)</i> | <i>any publication (or an unpublished piece)</i> |
| Listening Games*: four listening games a) Clapping the beat b) Echoes c) Finding the notes d) What can you hear? | <i>examples are provided in the relevant Prep Test book</i> |

* For deaf or hearing-impaired candidates, further information is available at www.abrsm.org/specificneeds

Performance Grades

ABRSM Performance Grades allow learners to focus on and showcase their performance skills. They are available from Grade 1 to Grade 8, and in some subjects from Initial Grade. 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 sustained programme of repertoire music. 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 equally weighted and are awarded to each component individually.

The exams are currently offered as digital 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 to 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 to 8).

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

The exams are available as online assessments at Grades 1 to 5 and paper-based assessments at Grades 6 to 8.

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 to 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:
 - face-to-face – held at the same venues and during the same time periods as ABRSM's Practical Grades
 - digital – 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/syllabusupdates. 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 qualification 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/syllabusupdates. 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.

We are currently reviewing the diploma exams we offer and changes may be made during the lifetime of this specification. Please refer to www.abrsm.org/diplomas for up-to-date information.

Exam programme & running order

Name: _____

Subject: _____ Grade: _____

What would you like to start your exam with? _____

Please write details of the items you are performing in your exam in the order you are presenting them and hand this slip to the examiner. Best wishes for an enjoyable and successful exam!

Year of syllabus: _____

| List* | Number | Composer | Title |
|-------|--------|----------|-------|
| | | | |
| | | | |
| | | | |

Singers only: unaccompanied traditional song: _____

Percussion (Combined) only: technical requirements on: _____

* Leave blank for Snare Drum, Timpani and Tuned Percussion