

BOWED STRING PRACTICAL GRADES: requirements and information

This syllabus is valid for 2020–2023.

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

Changes in the 2020–2023 syllabus

There are two main changes in this syllabus:

- Initial Grade is introduced; this pre-Grade 1 exam follows the format of Grades 1–8 and is assessed using the same marking criteria
- A string accompaniment option is offered for some pieces at Grades Initial–3.

Entering for an exam

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

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

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

Instruments

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

Elements of the exam

All ABRSM Practical bowed string exams consist of: three Pieces; Scales and arpeggios; Sight-reading; and Aural tests. In all grades, marks are allocated as follows:

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

Marking scheme: Exams are marked out of 150. 100 marks are required for a Pass, 120 for a Merit and 130 for a Distinction. Candidates do not need to pass each section to pass overall. See pp.106–107 for the marking criteria used by examiners.

Pieces

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

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

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

Most of the pieces require an accompaniment, as interacting with other musicians is an important musical skill, but there are also opportunities to choose solo pieces and develop confidence with unaccompanied playing.

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

Programme planning: Candidates must choose one piece from each of the three lists (A, B and C)*. In the exam, candidates should tell the examiner which pieces they are performing, and they are welcome to use the form on p. 108 for this.

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

* Grade 8 Violin candidates must choose at least one accompanied piece (there are solo pieces on all three lists).

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

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

At Grades Initial–3, candidates may perform some or all of their pieces with a string accompaniment. Pieces that are published as duets (or with string accompaniment only) are marked **DUET** in the syllabus list. Pieces that are published with piano and string accompaniment options are marked **PF/VN**, **PF/VA**, **PF/VC**, or **PF/DB** in the syllabus list, and may be performed with either accompaniment in the exam.

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

Exam music & editions: Wherever the syllabus includes an arrangement or transcription (appearing as 'arr.' or 'trans.' in the syllabus list), the edition listed in the syllabus must be used in the exam. For all other pieces, editions are listed for guidance only and candidates may use any edition of their choice (in- or out-of-print or downloadable). Information on sourcing exam music is given on p. 13.

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

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

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

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

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

Page-turns: Examiners will be understanding if a page-turn causes a lack of continuity during a piece, and this will not affect the marking. Candidates (and accompanists) may use an extra copy of the music or a photocopy of a section of the piece (but see 'Photocopies' on p. 11) to help with page-turns. Candidates and accompanists at Grades 6–8 may bring a page-turner to the exam if there is no solution to a particularly awkward page-turn (prior permission is not required; the turner may be the candidate's teacher). Examiners are unable to help with page-turning.

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

Scales and arpeggios

Playing scales and arpeggios is important for building strong technical skills such as reliable finger movement, hand position, co-ordination and fingerboard fluency. It also helps to develop tone, pitch and interval awareness, and familiarity with keys and their related patterns. This leads to greater confidence and security when sight-reading, learning new pieces and performing – from a score or from memory, as a solo musician or with others.

Memory: All requirements should be played from memory.

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

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

Patterns: Arpeggios and dominant sevenths are required in root position only. All dominant sevenths should finish by resolving on the tonic. Examples of scale/arpeggio etc. patterns found in this syllabus are given on pp. 14–15. Fully notated versions of the requirements are published by ABRSM.

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

Speed: Bowing will generally dictate the tempi of slurred scales and arpeggios. Separately-bowed requirements should be played briskly, using no more than half the bow length. The speeds on pp. 16–19 are given as a general guide.

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

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

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

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

Sight-reading

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

Candidates will be asked to play a short unaccompanied piece of music which they have not seen before. They will be given half a minute to look through and, if they wish, try out all or any part of the test before they are asked to play it for assessment. The tables on pp.20–21 show the elements that are introduced at each grade.

For practice purposes, sample sight-reading tests are published by ABRSM.

Aural tests

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

The requirements are the same for all four instruments. Full details of the Aural tests are given on pp.94–101.

In the exam

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

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

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

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

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

Assessment

The tables on pp. 106–107 show the marking criteria used by examiners. Examiners mark up or down from the pass mark for each element by balancing the extent to which the qualities and skills listed on pp. 106–107 (broadly categorised by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

Sourcing exam music

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

SCALE AND ARPEGGIO PATTERNS

The examples below clarify patterns found in this syllabus. The full requirements for each instrument and grade are listed on the relevant syllabus pages. See also p. 11.

RHYTHM PATTERNS FOR SCALES

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

even notes

or

long tonic



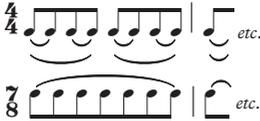
SLURRING PATTERNS FOR SCALES

even notes

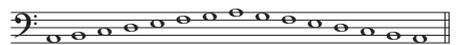
or

long tonic

2 quavers:
2 beats:
7 notes:



NATURAL MINOR SCALE



SCALE to a fifth



DOMINANT SEVENTH (resolving on tonic)



DOUBLE-STOP SCALES

In broken steps



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

in sixths:



in octaves:

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

The following speeds are given as a general guide:

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

* Dim. 7ths from Grade 5

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

SIGHT-READING PARAMETERS

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

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

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

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

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

♦ Keys cumulative from Grade 2

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

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

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 9–11

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Margery Dawe	Canada – Sleigh Ride (from <i>More Travel Tunes</i>)	Double Bass Exam Pack 2020–2023, Initial Grade (ABRSM)
	2 Sheila Nelson	Fish Cakes and Apple Pie	Double Bass Exam Pack 2020–2023, Initial Grade (ABRSM)
	3 Christopher Norton	New Toy (No. 9 from <i>Microjazz for Starters</i>)	Double Bass Exam Pack 2020–2023, Initial Grade (ABRSM)
	4 Catherine Elliott	Rondo Duo <i>upper part; ending at b. 24</i> PF/DB	The Essential String Method, Double Bass Book 2 (Boosey & Hawkes) ©
	5 Trad.	Twinkle Duet, arr. Elliott <i>upper part</i> PF/DB	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 PF/DB	Abacadabra Double Bass, Book 1 (Collins Music) ©
B	1 Thomas Gregory	Silent Friends	Double Bass Exam Pack 2020–2023, Initial Grade (ABRSM)
	2 Edward Huws Jones	Gone for Good (No. 12 from <i>Ten O’Clock Rock</i>)	Double Bass Exam Pack 2020–2023, Initial Grade (ABRSM)
	3 Trad. Spiritual	All night, all day, arr. Iles	Double Bass Exam Pack 2020–2023, 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 Sheila Nelson	Lullaby (No. 12 from <i>Right From the Start</i>), arr. Elliott <i>slurs optional</i>	Sheila Nelson: Right from the Start for Double Bass (Boosey & Hawkes)
	9 Sheila Nelson	Swingalong <i>‘E’ version</i> PF/DB	P.18 from Tetratunes for Double Bass (Boosey & Hawkes) ©
	10 Trad. French	Au clair de la lune, arr. Lillywhite, Marshall, Hussey & Sebba PF/DB	Abacadabra Double Bass, Book 1 (Collins Music) ©
C	1 Edward Huws Jones	Ten O’Clock Rock (No. 9 from <i>Ten O’Clock Rock</i>)	Double Bass Exam Pack 2020–2023, Initial Grade (ABRSM)
	2 Peter Martin	Hop Scotch (No. 2 from <i>Child’s Play</i>)	Double Bass Exam Pack 2020–2023, Initial Grade (ABRSM)
	3 Peter Wilson	Bow Rock (No. 4 from <i>Stringpops 1</i>)	Double Bass Exam Pack 2020–2023, Initial Grade (ABRSM)
	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) ©

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7 Sheila Nelson	Don't Bother Me (No.13 from <i>Right From the Start</i>)	Sheila Nelson: Right from the Start for Double Bass (Boosey & Hawkes)
8 Sheila Nelson	Manchester United 'E' version; with 1st repeat PF/DB	P. 28 from Tetratunes for Double Bass (Boosey & Hawkes) ©
9 Sheila Nelson	Off We Go! PF/DB	The Essential String Method, Double Bass Book 1 (Boosey & Hawkes) ©
10 Tony Osborne	Russian Circus	The Really Easy Bass Book (Faber)

SCALES: from memory; for further details (including examples) see pages 11, 14–15 & 19

	RANGE	REQUIREMENTS
SCALES		
D, A majors <i>starting on open strings</i>	a 6th	separate bows; even notes <i>or</i> 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 12 & 20–21

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

GRADE 1

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

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 <i>upper part</i> DUET	Early Start on the Double Bass, Vol. 2 (Bärenreiter)
	3 Rathgeber	Aria, arr. Close & Sassmannshaus <i>upper part</i> DUET	Early Start on the Double Bass, Vol. 2 (Bärenreiter)
	4 N. Chédeville	Gavotte, arr. Dehant	La Contrebasse classique, Vol. A (Combret)
	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 Sheila Nelson	Fiddler's Fancy (No. 19 from <i>Right from the Start</i>), arr. Elliott	Sheila Nelson: Right from the Start for Double Bass (Boosey & Hawkes)
	10 Suzuki	Allegretto	Suzuki Bass School, Vol. 1, Revised Edition (Alfred) ⊕
B	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 <i>upper part</i> DUET	Double Bass Solo 1, 2019 Edition (OUP)
	5 Christopher Norton	A Cool Day, adapted Elliott	Grade by Grade, Double Bass Grade 1 (Boosey & Hawkes)
	6 Tony 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> PF/DB	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) ⊕
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 PF/DB	Abracadabra Double Bass, Book 1 (Collins Music) ⊕
	4 Swann	The Hippopotamus Song, arr. Lillywhite, Marshall, Hussey & Sebba PF/DB	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)
	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 Edward Huws Jones	Toodle-Pip (No. 18 from <i>Ten O'Clock Rock</i>), arr. Elliott	Grade by Grade, Double Bass Grade 1 (Boosey & Hawkes)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Tony Osborne	And Y Not	The Really Easy Bass Book (Faber)
10 Tony Osborne	Samba	The Really Easy Bass Book (Faber)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 19 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 <i>or</i> slurred (2 quavers to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
F, B \flat majors	1 oct.	
A natural minor		
ARPEGGIOS		
F, B \flat majors	1 oct.	separate bows; even notes
A minor		

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

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

GRADE 2

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 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 <i>upper part</i> PF/DB	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 <i>or</i> arr. Suzuki	The Essential String Method, Double Bass Book 4 (Boosey & Hawkes) © <i>or</i> Suzuki Bass School, Vol. 2, Revised Edition (Alfred) ©
	8 Mozart	Passe-pied, arr. Dehant <i>with repeats</i>	La Contrebasse classique, Vol. A (Combret)
	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 <i>upper part</i> DUET	Double Bass Solo 1, 2019 Edition (OUP)
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) <i>or</i> Bass is Best! Yorke Mini-Bass Book 1 (Yorke)
	5 Tony Osborne	Procession of Kings (No. 8 from <i>The Double Bass Sings</i>)	Tony Osborne: The Double Bass Sings (Piper)
	6 Rodgers & Hammerstein	Edelweiss (from <i>The Sound of Music</i>), arr. Lillywhite, Marshall, Hussey & Sebba PF/DB	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, adapted 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 <i>upper part</i> PF/DB	The Essential String Method, Double Bass Book 4 (Boosey & Hawkes) ©
C	1 Arlen & Harburg	We're off to see the wizard (from <i>The Wizard of Oz</i>), arr. Lillywhite, Marshall, Hussey & Sebba PF/DB	Abacadabra Double Bass, Book 1 (Collins Music) ©
	2 Keith Ramon Cole	Granite, adapted 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)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
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: <i>Microjazz for Double Bass</i> (Boosey & Hawkes)
10 Trad.	March of the Kings, arr. Elliott SOLO OR PF ACCOMP.	The Essential String Method, Double Bass Book 4 (Boosey & Hawkes) ©

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 19

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

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

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

GRADE 3

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Aprile	Solfeggio No. 3, arr. Slatford & Bullard <i>upper part; ornamentation optional</i> PF/DB	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 <i>upper part</i> PF/DB	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>Aïda</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 <i>upper part</i> DUET	Grade by Grade, Double Bass Grade 3 (Boosey & Hawkes)
	2 Edward Jones	Glywsen, 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 <i>upper part</i> PF/DB	Abracadabra Double Bass, Book 1 (Collins Music) ©
	9 Merle	Mummers (Danse grotesque)	Festival Performance Solos: String Bass (Carl Fischer) ©
	10 Tony Osborne	Russian Song (No. 11 from <i>The Double Bass Sings</i>)	Tony Osborne: The Double Bass Sings (Piper)
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 S. Foster	Camptown Races, arr. Nelson ▲ SOLO OR PF ACCOMP.	The Essential String Method, Double Bass Book 4 (Boosey & Hawkes) ©
	4 Boguslaw Furtok	Glissando Duet <i>upper part</i> DUET	Early Start on the Double Bass, Vol. 2 (Bärenreiter)
	5 Thomas Gregory	Rumba Cucumba	Vamoosh Double Bass, Book 2 (Vamoosh) ©
	6 Teppo Hauta-Aho	Scott (3rd movt from <i>Jazz-Sonatine [No. 1]</i>) SOLO	Teppo Hauta-Aho: Pizzicato Pieces, Book 1 (Recital Music)
	7 W. K. Lyons	Goblin's Dance, arr. Suzuki	Suzuki Bass School, Vol. 2, Revised Edition (Alfred) ©
	8 Sheila Nelson	Toad in the Hole <i>upper part; without improvisation</i> PF/DB	Technitunes for Double Bass (Boosey & Hawkes) ©
	9 Tony Osborne	Bassa Nova (No. 3 from <i>Junior Jazz Book 1</i>) <i>pizz. or arco or combination</i>	Tony Osborne: Junior Jazz Book 1 (Recital Music)
	10 Michael Rose	Jumbo Rag (from <i>A Sketchbook for Double Bass</i>)	Michael Rose: A Sketchbook for Double Bass (ABRSM)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 19

	RANGE	REQUIREMENTS
SCALES		
E, A, C, D majors	1 oct.	separate bows <i>or</i> slurred (2 quavers to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
E, G, D minors (harmonic <i>or</i> melodic, at candidate's choice)		
ARPEGGIOS		
E, A, C, D majors	1 oct.	separate bows <i>or</i> 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 12 & 20–21

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

GRADE 4

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 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 <i>or</i> arr. Suzuki	The Anna Magdalena Bach Notebook for Double Bass (Bartholomew) © <i>or</i> 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 affettuoso, 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 Tony Osborne	Sweet Dreams (2nd movt from <i>Suite for Eloise</i>)	Tony 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)
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 Teppo Hauta-Aho	Allegro moderato (1st movt from <i>Jazz Sonatine No. 2</i>) SOLO	Teppo 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 (Spartan Press)
	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)
	8 Tony Osborne	Jazz Rock (No. 6 from <i>Junior Jazz Book 1</i>) <i>pizz. or arco or combination</i>	Tony 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 <i>or</i> arr. Price	Early Start on the Double Bass, Vol. 3 (Bärenreiter) <i>or</i> Festival Performance Solos: String Bass (Carl Fischer) ©

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 19

	RANGE	REQUIREMENTS
SCALES		
E, F, G, A majors E, G, A minors (harmonic <i>or</i> melodic, at candidate's choice)	a 12th	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
ARPEGGIOS		
E, F, G, A majors E, G, A minors	a 12th	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 and B \flat	1 oct.	separate bows; even notes
CHROMATIC SCALES		
starting on G and B	1 oct.	separate bows <i>or</i> 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 12 & 20–21

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

GRADE 5

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 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 <i>and</i> Aria staccata e allegra (1st <i>and</i> 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 <i>and</i> 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 <i>and</i> 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 Teppo Hauta-Aho	Lullaby	Teppo 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)
	10 Trad.	The Jolly Dutchman, arr. Isaac	Festival Performance Solos: String Bass (Carl Fischer) ©
C	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 Tony Osborne	Ba-Doo-Wah! (No. 1 from <i>Junior Jazz Book 2</i>) <i>pizz. only</i>	Tony Osborne: Junior Jazz Book 2 (Recital Music)
	10 G. M. Rodríguez	La cumparsita, arr. Huws Jones	Grade by Grade, Double Bass Grade 5 (Boosey & Hawkes)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 19

	RANGE	REQUIREMENTS
SCALES		
E♭ major	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
G major <i>starting one octave above bottom G</i>		
F, B♭, C majors	a 12th	
F, B♭, C minors (harmonic <i>or</i> melodic, at candidate's choice)		
ARPEGGIOS		
E♭ major	1 oct.	separate bows <i>or</i> 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 <i>or</i> 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 <i>or</i> 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 12 & 20–21

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

GRADE 6

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

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 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 <i>and</i> 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 After Corelli</i>)	Dragonetti: Solo in D minor (Doblinger)
	6 Eisengräßer	Introduction <i>and</i> Theme <i>and</i> 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) <i>or</i> Festival Performance Solos: 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) <i>and</i> Allegro (1st <i>and</i> 4th movts from <i>Sonata in G</i> , Op. 2 No. 6)	B. Marcello: Sonata in G (IMC) <i>or</i> B. Marcello: Six Sonatas (G. Schirmer)
	9 S. Paxton	The Bush aboon Traquair (A Scots Air) <i>and</i> Vivace (2nd <i>and</i> 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) <i>or</i> Vivaldi: Complete Sonatas for Violoncello (Bärenreiter) <i>or</i> Vivaldi: Six Sonatas for Violoncello (Schott)
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 <i>or</i> arr. Suzuki	Gabriel-Marie: La Cinquantaine (Bartholomew) <i>or</i> Suzuki Bass School, Vol. 4 (Alfred) ⊗
	4 Christian Gouinguéné	Adagio	Christian Gouinguéné: Adagio (Leduc)
	5 Keyßer	Romance	Keyßer: Romance and Rondo (Yorke) <i>or</i> 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 <i>or</i> arr. Zimmermann <i>with 1st repeat in Bärenreiter edn</i>	Concert Pieces for Double Bass (Bärenreiter) <i>or</i> Festival Performance Solos: String Bass (Carl Fischer) ⊗
	8 Merle	Caballero	Festival Performance Solos: 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 comondo (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 Teppo Hauta-Aho	A Little Waltz (Pieni Valssi)	Teppo 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)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 19

	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 <i>starting with thumb on D string:</i> 	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 12 & 20–21

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

GRADE 7

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

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 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 <i>12 Waltzes</i>) <i>8va optional SOLO</i>	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 <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Viola da Gamba Sonata in C</i>), arr. Heyes	Handel: Gamba Sonata in C (Recital Music)
	8 B. Marcello	Adagio <i>and</i> Allegro (1st <i>and</i> 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 <i>and</i> Allegro (1st <i>and</i> 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	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)
	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)
C	1 D. Bourgeois	Tempo di valse (No. 4 from <i>Fantasy Pieces for Double Bass</i>) <i>SOLO</i>	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)
	5 Dennis Leogrande	May I?	Dennis Leogrande: May I? (Spartan Press)
	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 <i>SOLO</i>	Bertram Turetzky: Pacific Parables (Recital Music)
	10 David Walter	The Elephant's Gavotte	David Walter: The Elephant's Gavotte (Yorke)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 19

	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 starting with thumb on D string:  (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 14

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

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

GRADE 8

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

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 J. S. Bach	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 <i>and</i> Allemande (1st <i>and</i> 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 <i>12 Waltzes</i>) SOLO	Dragonetti: 12 Waltzes for Double Bass Solo (Henle)
	5 attrib. H. Eccles	Adagio <i>and</i> Corrente: Allegro con spirito (3rd <i>and</i> 2nd movts from <i>Sonata in G minor</i>), trans. Zimmermann	H. Eccles: Sonata in G minor (IMC)
	6 Handel	Adagio <i>and</i> Allegro (1st <i>and</i> 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 Bb, K. 191 (IMC)
	8 Pichl	Allegro moderato (1st movt from <i>Concerto in C</i>)	Pichl: Concerto in C (Bartholomew)
	9 Telemann	Cantabile <i>and</i> Allegro (1st <i>and</i> 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 <i>and</i> Allegro (1st <i>and</i> 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) <i>or</i> Vivaldi: Complete Sonatas for Violoncello (Bärenreiter) <i>or</i> 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: Réverie 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)
C	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)
	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 <i>complete</i>	Gregora: Polka (Recital Music)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
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 <i>starting at Allegro</i>	Piazzolla: Kicho (Tonos)
9 Semler-Collery	Barcarolle et Chanson Bachique <i>complete</i>	Semler-Collery: Barcarolle et Chanson Bachique (Leduc)
10 Bertram Turetzky	Blues for Ray SOLO	Bertram Turetzky: Blues for Bass (Recital Music)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 19

	RANGE	REQUIREMENTS
SCALES		
B, D \flat /C \sharp , D, E \flat majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	separate bows <i>or</i> slurred (7 notes to a bow), at examiner's choice;
E, G majors and minors (minors harmonic <i>and</i> melodic)	3 oct.	even notes <i>or</i> long tonic, at candidate's choice
ARPEGGIOS		
B, D majors and minors	2 oct.	separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice;
E, G majors and minors	3 oct.	even notes
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 14
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 12 & 20–21

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

AURAL TESTS: included in all Practical Music graded exams*

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

In the exam

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

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

Assessment

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

Marks are not awarded for each individual test or deducted for mistakes; instead they reflect the candidate’s overall response in this section. The marking criteria for the aural tests are given on p. 107.

Sample tests

Examples of the tests for Grades Initial–8 are given in *Specimen Aural Tests*. More examples for Grades 1–8 are given in *Aural Training in Practice*. These publications are available to buy from music retailers and from www.abrsm.org/shop.

Deaf or hearing-impaired candidates

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

INITIAL GRADE

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

GRADE 1

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

GRADE 2

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

GRADE 3

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time, three time or four time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.
- B To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major or minor key, and within the range of an octave. First the examiner will play the key-chord and the starting note and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be up to four bars long, in a major or minor key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this may affect the assessment).

Grade 3 cont.

D To answer questions about two features of a piece played by the examiner. Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached), tempo (becoming slower/faster, or staying the same); the second will be tonality (major/minor key).

GRADE 4

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

GRADE 5

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

GRADE 6

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

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

GRADE 8

- A (i) To sing or play from memory the *lowest* part of a three-part phrase played twice by the examiner.** The lowest part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this may affect the assessment).
- (ii) To identify the cadence at the end of a continuing phrase as perfect, imperfect, interrupted or plagal.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). Before the first playing, the examiner will play the key-chord.
- (iii) To identify the three chords (including their positions) forming the above cadential progression.** The chords will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). First the examiner will name and play the key-chord, then play the three chords in sequence, finally playing each chord individually, pausing for the candidate to identify it. The candidate may answer using technical names (tonic, first inversion, etc.), chord numbers (Ib, etc.) or letter names (C major in first inversion, etc.).
- B To sing the *lower* part of a two-part phrase from score, with the upper part played by the examiner.** The candidate may choose to sing from treble or bass clef. The lower part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this may affect the assessment).
- C To identify whether the modulations at the end of two different passages are to the dominant, subdominant or relative minor/major.** The first passage will begin in a major key and the second will begin in a minor key; each passage will be played once by the examiner. Before playing each passage, the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant*, subdominant, relative minor/major) or the letter name of the new key. (* Minor-key passages may modulate to the dominant major or minor but the candidate is only required to specify 'dominant' in such cases.)
- D To describe the characteristic features of a piece played by the examiner.** After hearing the piece, the candidate should describe any notable features (such as texture, structure, character, style and period, etc.). The examiner will prompt the candidate with questions only if this becomes necessary.

MARKING CRITERIA

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

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

(may be photocopied or detached for exams)



Exam programme & running order

Name _____

Subject _____ Grade _____

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

Year of syllabus _____

List	Number	Composer	Title

Singers only: unaccompanied traditional song: _____

DIVERSITY

A number of pieces that have been included in past and current ABRSM syllabuses are now recognised as being problematic for a range of reasons. The most prominent of these are songs with links to slavery, minstrel shows, or that come from other forms of entertainment that include racial prejudices and inappropriate stereotypes prevalent at the time they originated. 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.

There are also instances in 'western' music where composers have written pieces drawing on influences or elements from musical cultures outside their own in ways that may be considered demeaning or inappropriate.

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.

In the meantime, we have chosen to flag any problematic pieces that we are aware of rather than remove them from any current syllabus entirely (they are marked  in the repertoire lists). This approach is primarily so as not to disadvantage learners and their teachers who have put work into preparing them for exams in good faith. Instead, we are highlighting that certain pieces have a problematic history, the fact that racial prejudices exist and are harmful, and that we must all recognise and learn from history in order to achieve a more inclusive future. In doing so, we hope that the information may be used as another facet of the learning experience, beyond the music itself. Teachers and parents/carers may wish to avoid these pieces entirely or exercise caution in allowing children to research their history, and any lyrics, in more detail.

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