

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



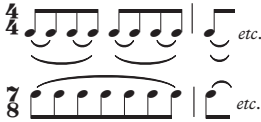
SLURRING PATTERNS FOR SCALES

even notes

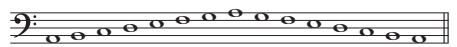
or

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:

CELLO		Grade/Speed								
	pattern	Initial	1	2	3	4	5	6	7	8
Scales	 or 	♩ = 76	♩ = 44	♩ = 50	♩ = 54	♩ = 58	♩ = 63	♩ = 72	♩ = 84	♩ = 100
Arpeggios			♩ = 88	♩ = 100	♩ = 104	♩ = 108	♩ = 112	♩ = 116	♩ = 40	♩ = 42
Chromatic scales					♩ = 54	♩ = 58	♩ = 63	♩ = 48	♩ = 84	♩ = 100
Dom. & Dim. 7ths *						♩ = 54	♩ = 56	♩ = 58	♩ = 60	♩ = 63
Double-stop scales (in broken steps)							♩ = 72	♩ = 84	♩ = 100	
Double-stop scales (in parallel)	 or 									♩ = 60

* Dim. 7ths from Grade 5

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	• triplet patterns
		5/8	• slowing of tempo followed by <i>a tempo</i>
		5/4	• <i>Viola</i> : treble clef
			• <i>Double Bass</i> : simple chords (at end)
Grade 7	c. 16–20	7/8	• <i>Violin & Viola</i> : left-hand <i>pizzicato</i>
		7/4	• <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.:



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 Sheila Nelson	Fish Cakes and Apple Pie	Cello Exam Pack 2020–2023, Initial Grade (ABRSM)
	2 Trad. German	Lightly Row, arr. Blackwell	Cello Exam Pack 2020–2023, Initial Grade (ABRSM)
	3 Wohlfart	Polka, arr. Nelson	Cello Exam Pack 2020–2023, Initial Grade (ABRSM)
	4 Katherine & Hugh Colledge	Butterflies (No. 5 from <i>Waggon Wheels</i>)	Katherine & Hugh Colledge: <i>Waggon Wheels for Cello</i> (Boosey & Hawkes)
	5 Katherine & Hugh Colledge	Knickerbocker Glory (No. 11 from <i>Waggon Wheels</i>)	Katherine & Hugh Colledge: <i>Waggon Wheels for Cello</i> (Boosey & Hawkes)
	6 Cutter	Little March, arr. Sassmannshaus <i>ending at b. 20</i> PF/VC	Cello Recital Album, Vol. 1 (Bärenreiter)
	7 Stanley Fletcher	Sweet Eyed Sue (No. 9 from <i>New Tunes for Strings</i> , Book 1) <i>with repeat using bowing variation 1</i> PF/VC	Stanley Fletcher: <i>New Tunes for Strings</i> , Cello Book 1 (Boosey & Hawkes) ⊕
	8 Sheila Nelson	Peter Piper 'E' version PF/VC	P. 14 from <i>Tetratunes for Cello</i> (Boosey & Hawkes) ⊕
	9 Trad.	Big Ben, arr. Passchier, Hussey & Sebba <i>upper part</i> PF/VC	<i>Abracadabra Cello</i> (Third Edition) (Collins Music) ⊕
	10 Trad.	Go Tell Aunt Rhody, arr. Suzuki & Mooney PF/VC	<i>Suzuki Cello School</i> , Vol. 1 (Alfred) ⊕
B	1 Katherine & Hugh Colledge	Waterfall (No. 10 from <i>Waggon Wheels</i>)	Cello Exam Pack 2020–2023, Initial Grade (ABRSM)
	2 Trad. Spiritual	All night, all day, arr. Iles	Cello Exam Pack 2020–2023, Initial Grade (ABRSM)
	3 Thomas Gregory	Silent Friends	Cello Exam Pack 2020–2023, Initial Grade (ABRSM)
	4 Alan Bullard	Far Away (from <i>Party Time!</i>) <i>slurs optional</i>	Alan Bullard: <i>Party Time! for Cello</i> (ABRSM)
	5 Mary Cohen	Mrs Andantino Goes for a Walk (from <i>Superduets</i> , Book 2) <i>upper part</i> DUET	Mary Cohen: <i>Superduets for Cello</i> , Book 2 (Faber)
	6 Thomas Gregory	Footprints in the Snow	<i>Vamoosh Cello</i> , Book 1 (Vamoosh) ⊕
	7 Edward Huws Jones	Gone for Good (No. 12 from <i>Ten O'Clock Rock</i>)	Edward Huws Jones: <i>Ten O'Clock Rock for Cello</i> (Boosey & Hawkes) ⊕
	8 Sheila Nelson	Over the Moon	<i>Piece by Piece 1 for Cello</i> (Boosey & Hawkes)
	9 Sheila Nelson	Swingalong 'E' version PF/VC	P. 16 from <i>Tetratunes for Cello</i> (Boosey & Hawkes) ⊕
	10 Trad. French	French Folk Song, arr. Suzuki & Mooney PF/VC	<i>Suzuki Cello School</i> , Vol. 1 (Alfred) ⊕
C	1 Kathy & David Blackwell	On the Prowl	Cello Exam Pack 2020–2023, Initial Grade (ABRSM)
	2 Alan Bullard	Rock the Boat (from <i>Party Time!</i>)	Cello Exam Pack 2020–2023, Initial Grade (ABRSM)
	3 Trad. Jamaican	Hill and gully rider, arr. Bullard	Cello Exam Pack 2020–2023, Initial Grade (ABRSM)
	4 Kathy & David Blackwell	Off to School	<i>Cello Time Starters</i> (OUP) ⊕
	5 Thomas Gregory	Walk on Mars! <i>slides optional; with DC, as in accomp.</i>	<i>Vamoosh Cello</i> , Book 1 (Vamoosh) ⊕
	6 Edward Huws Jones	Ten O'Clock Rock (No. 9 from <i>Ten O'Clock Rock</i>)	Edward Huws Jones: <i>Ten O'Clock Rock for Cello</i> (Boosey & Hawkes) ⊕
	7 Caroline Lumsden & Pam Wedgwood	Jungle Footprints (from <i>Jackaroo</i>) <i>scream optional</i>	Wedgwood & Lumsden: <i>Jackaroo for Cello</i> (Faber)
	8 Sheila Nelson	Alastair Arbuthnot Has No Hat	<i>Piece by Piece 1 for Cello</i> (Boosey & Hawkes)
	9 Trad. German	Pit a Pat Rain, arr. Sassmannshaus PF/VC	Cello Recital Album, Vol. 1 (Bärenreiter)
	10 Peter Wilson	Bow Rock (No. 4 from <i>Stringpops 1</i>)	Ranger & Wilson: <i>Stringpops 1 for Cello</i> (Faber) ⊕

SCALES: from memory; for further details (including examples) see pages 11, 14–15 & 18

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Arbeau	Mattachins (from <i>Orchesographie</i>), arr. Huws Jones	Cello Exam Pieces 2020–2023, Grade 1 (ABRSM)
	2 Campion	What is it all? (from <i>Third Booke of Ayres</i>), arr. Black & Harris	Cello Exam Pieces 2020–2023, Grade 1 (ABRSM)
	3 Trad. Irish	John Ryan's Polka, arr. Huws Jones	Cello Exam Pieces 2020–2023, Grade 1 (ABRSM)
	4 Kathy & David Blackwell	Patrick's Reel PF/VC	Cello Time Joggers (OUP) ⊕
	5 Blow	Air, arr. Bruce & Wells	More Time Pieces for Cello, Vol. 1 (ABRSM)
	6 Corrette	Minuet, arr. Thorp & Blackman <i>p. 6 version</i> PF/VC	P. 6 from A Flying Start for Strings, Cello Book 3 (Flying Strings) ⊕
	7 Purcell	Rigadoon, arr. Nelson <i>with repeat</i>	Piece by Piece 1 for Cello (Boosey & Hawkes)
	8 Trad.	Dance to your daddy, arr. Nelson	Piece by Piece 1 for Cello (Boosey & Hawkes)
	9 Janice Tucker Rhoda	A Shakespeare Play	The ABC's of Cello, Book 1 (Carl Fischer)
	10 Suzuki	Andantino, arr. Mooney PF/VC	Suzuki Cello School, Vol. 1 (Alfred) ⊕
B	1 Rodgers & Hammerstein	Edelweiss (from <i>The Sound of Music</i>), arr. Bullard	Cello Exam Pieces 2020–2023, Grade 1 (ABRSM)
	2 Schubert	Wiegenlied, D. 498, arr. Blackwell	Cello Exam Pieces 2020–2023, Grade 1 (ABRSM)
	3 Trad. Irish	Star of the County Down, arr. Bullard	Cello Exam Pieces 2020–2023, Grade 1 (ABRSM)
	4 T. H. Bayly	Long, Long Ago, arr. Suzuki & Mooney PF/VC	Suzuki Cello School, Vol. 1 (Alfred) ⊕
	5 Kathy & David Blackwell	Rocking Horse PF/VC	Cello Time Joggers (OUP) ⊕
	6 Carse	A Little Reverie	Carse: Two Short Pieces (Stainer & Bell)
	7 Katherine & Hugh Colledge	Full Moon (No. 22 from <i>Waggon Wheels</i>)	Katherine & Hugh Colledge: Waggon Wheels for Cello (Boosey & Hawkes)
	8 Thomas Gregory	Alpine Waltz	Vamoosh Cello, Book 2 (Vamoosh) ⊕
	9 Lully	Ariette, arr. Feuillard	Le jeune violoncelliste, Vol. 1A (Edition Delrieu)
	10 Trad. English	Scarborough Fair, arr. Koeppen <i>upper part</i> PF/VC	Cello Method: Tune Book 1 (Schott)
C	1 James MacMillan	March (No. 1 from <i>Northern Skies</i>)	Cello Exam Pieces 2020–2023, Grade 1 (ABRSM)
	2 Sheila Nelson	Flag Dance	Cello Exam Pieces 2020–2023, Grade 1 (ABRSM)
	3 Trad. American	Turkey in the Straw, arr. Blackwell ▲	Cello Exam Pieces 2020–2023, Grade 1 (ABRSM)
	4 Benoy & L. Burrowes	Victory March <i>upper part</i> DUET	The First-Year Violoncello Method (Novello)
	5 Alan Bullard	Hungarian Dance (from <i>Party Time!</i>)	Alan Bullard: Party Time! for Cello (ABRSM)
	6 Katherine & Hugh Colledge	Lollipop Man (No. 26 from <i>Waggon Wheels</i>)	Katherine & Hugh Colledge: Waggon Wheels for Cello (Boosey & Hawkes)
	7 Thomas Gregory	Fiery Fiddler <i>with repeats</i>	Vamoosh Cello, Book 1 (Vamoosh) ⊕
	8 Edward Huws Jones	Toodle-Pip (No. 18 from <i>Ten O'Clock Rock</i>)	Edward Huws Jones: Ten O'Clock Rock for Cello (Boosey & Hawkes) ⊕
	9 Trad. American	Pick a Bale of Cotton, arr. K. & D. Blackwell ▲ <i>upper part</i> DUET	Cello Time Runners (OUP)
	10 Trad. Congolese	Banaha, arr. Bruce & Wells	More Time Pieces for Cello, Vol. 1 (ABRSM)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 18

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

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	Carse Minuet (from <i>The Fiddler's Nursery</i>), trans. Max	Cello Exam Pieces 2020–2023, Grade 2 (ABRSM)
	2	Purcell Come, ye Sons of Art, arr. Black & Harris	Cello Exam Pieces 2020–2023, Grade 2 (ABRSM)
	3	Trad. English Parson's Farewell (from <i>The English Dancing Master</i>), arr. Blackwell	Cello Exam Pieces 2020–2023, Grade 2 (ABRSM)
	4	Anon. Hornpipe, arr. Lengyel & Pejtsik	Violoncello Music for Beginners, Vol. 1 (Editio Musica Budapest)
	5	J. S. Bach Air (from <i>Mer hahn en neue Oberkeet, 'Peasant Cantata'</i> , BWV 212), arr. Bruce & Wells	More Time Pieces for Cello, Vol. 1 (ABRSM)
	6	Trad. Finnish Taivas on sininen ja valkoinen (The Sky is Blue and White), arr. Bruce & Wells	More Time Pieces for Cello, Vol. 1 (ABRSM)
	7	J. S. Bach Minuet No. 2, arr. Suzuki & Mooney <small>PF/VC</small>	Suzuki Cello School, Vol. 1 (Alfred) ⊕
	8	Handel Gavotte, arr. Erhart-Schwertmann <i>upper part; DC to b. 8</i> <small>DUET</small>	First Duet Album for Two Cellos (Doblinger)
	9	Haydn Minuet and Trio, arr. Nelson <i>without DC</i>	Piece by Piece 1 for Cello (Boosey & Hawkes)
	10	Haydn Finale: Scherzo, arr. Pejtsik <i>upper part</i> <small>DUET</small>	Violoncello Duets, Vol. 1 (Editio Musica Budapest)
B	1	Bart As long as he needs me (from <i>Oliver!</i>), arr. Iles	Cello Exam Pieces 2020–2023, Grade 2 (ABRSM)
	2	L. Lebell Ballade (No. 7 from <i>Eight Very Easy Pieces</i>)	Cello Exam Pieces 2020–2023, Grade 2 (ABRSM)
	3	Trad. Irish Down by the salley gardens, arr. Bullard	Cello Exam Pieces 2020–2023, Grade 2 (ABRSM)
	4	Katherine & Hugh Colledge Sweet Dreams (No. 13 from <i>Fast Forward</i>)	Katherine & Hugh Colledge: Fast Forward for Cello (Boosey & Hawkes)
	5	Marie Dare Serenade	Marie Dare: Serenade & Valse (Schott) <i>or</i> Cellissimo: Arietta (Schott)
	6	Schlemüller Lied (No. 1 from <i>Six Easy Concert Pieces</i> , Op. 12)	Cellissimo: Arietta (Schott) <i>or</i> Schlemüller: Six Easy Concert Pieces for Cello, Op. 12 (Schott)
	7	Krogmann The Little Prince, arr. Sassmannshaus <small>PF/VC</small>	Cello Recital Album, Vol. 1 (Bärenreiter)
	8	Mancini & Mercer Moon River, arr. Davies	Short Cello Pieces (Bosworth)
	9	Alan Menken & Ashman Beauty & the Beast, arr. Davies	Short Cello Pieces (Bosworth)
	10	Trad. Greensleeves, arr. Nelson <i>upper part</i> <small>DUET</small>	Tunes You Know 1 for Cello Duet (Boosey & Hawkes)
C	1	Barbera, Hanna & Curtin The Flintstones, arr. Iles	Cello Exam Pieces 2020–2023, Grade 2 (ABRSM)
	2	M. Hajdu Allegro (No. 2 from <i>Two Pieces</i>)	Cello Exam Pieces 2020–2023, Grade 2 (ABRSM)
	3	Trad. Irish Staten Island, arr. Bullard	Cello Exam Pieces 2020–2023, Grade 2 (ABRSM)
	4	Anon. Hi! Says the Blackbird, arr. Waterfield & Beach American	O Shenandoah! for Cello (Faber)
	5	Arlen & Harburg We're off to see the wizard (from <i>The Wizard of Oz</i>), arr. Passchier, Hussey & Sebba <small>PF/VC</small>	Abracadabra Cello (Third Edition) (Collins Music) ⊕
	6	Kathy & David Blackwell Mexican Fiesta <small>PF/VC</small>	Cello Time Runners (OUP) ⊕
	7	Mary Cohen Hoe Down (No. 7 from <i>Dance Duets</i>) <i>upper part</i> <small>DUET</small>	Mary Cohen: Dance Duets for Cello (Faber)
	8	Katherine & Hugh Colledge The Ceilidh (No. 21 from <i>Fast Forward</i>)	Katherine & Hugh Colledge: Fast Forward for Cello (Boosey & Hawkes)
	9	Thomas Gregory Smooth Operator	Vamoosh Cello, Book 2 (Vamoosh) ⊕
	10	Tim Wells Happy Places	More Time Pieces for Cello, Vol. 1 (ABRSM)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 18

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

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 Aubert	Forlane (from <i>La reine des Péris</i>), arr. Blackwell <i>with 1st repeat</i>	Cello Exam Pieces 2020–2023, Grade 3 (ABRSM)
	2 Beethoven	Contredanse (No.3 from <i>12 contredanses</i> , WoO 14), arr. Bullard	Cello Exam Pieces 2020–2023, Grade 3 (ABRSM)
	3 Anon.	Musette, BWV Anh. II 126, arr. Blackwell	Cello Exam Pieces 2020–2023, Grade 3 (ABRSM)
	4 Anon. English	Watkin's Ale, arr. Huws Jones <i>cello melody</i> PF/VC	The Fiddler Playalong Cello Collection (Boosey & Hawkes)
	5 Anon. French	Provençal Dance, arr. Doflein <i>upper part</i> DUET	Cello Method: Tune Book 2 (Schott)
	6 Cirri	Menuetto (3rd movt from <i>Sonata in C</i>)	Cirri: Cello Sonata in C (Schott) <i>or</i> Cirri: Three Sonatas for Cello (Heinrichshofen) <i>or</i> Cellissimo: Arietta (Schott)
	7 D. Gallo	Moderato, arr. Bruce & Wells	More Time Pieces for Cello, Vol. 1 (ABRSM)
	8 Gossec	Gavotte, arr. Suzuki & Mooney PF/VC	Suzuki Cello School, Vol. 2 (Alfred) ⊕
	9 Mozart	Contretanz in D, arr. Baechi	Melodien Grosser Meister (Hug Zurich)
	10 Trad. Scottish	De'il Among the Tailors, arr. Huws Jones SOLO OR PF ACCOMP.	Jigs, Reels & More (Boosey & Hawkes)
B	1 Arlen & Harburg	Over the Rainbow (from <i>The Wizard of Oz</i>), arr. Galliford & Neuburg	Cello Exam Pieces 2020–2023, Grade 3 (ABRSM)
	2 Rainer Mohrs	Arietta 2015	Cello Exam Pieces 2020–2023, Grade 3 (ABRSM)
	3 Tchaikovsky	Mélodie antique française (No.16 from <i>Album pour enfants</i> , Op.39), arr. Blackwell	Cello Exam Pieces 2020–2023, Grade 3 (ABRSM)
	4 Carse	Afloat (from <i>The Fiddler's Nursery</i>), trans. Max	Carse: The Fiddler's Nursery for Cello (Stainer & Bell)
	5 Katherine & Hugh Colledge	Miles Away (No.17 from <i>Shooting Stars</i>)	Katherine & Hugh Colledge: Shooting Stars for Cello (Boosey & Hawkes)
	6 Grechaninov	On Winter's Eve, Op.126b No.6	Cellissimo: Arietta (Schott)
	7 Holst	Jupiter (No.4 from <i>The Planets</i> , Op.32), arr. Lanning	The Classic Experience for Cello (Cramer)
	8 Edward Jones	Glwysen, arr. Huws Jones <i>cello melody</i> PF/VC	The Fiddler Playalong Cello Collection (Boosey & Hawkes)
	9 Schumann	The Two Grenadiers, arr. Suzuki & Mooney PF/VC	Suzuki Cello School, Vol. 2 (Alfred) ⊕
	10 Smetana	Vltava, arr. Bruce & Wells	More Time Pieces for Cello, Vol. 1 (ABRSM)
C	1 Kathy & David Blackwell	Wild West	Cello Exam Pieces 2020–2023, Grade 3 (ABRSM)
	2 Pam Wedgwood	Hungarian Stomp (No.2 from <i>Jazzin' About</i>)	Cello Exam Pieces 2020–2023, Grade 3 (ABRSM)
	3 Monty Norman	The James Bond Theme, arr. Iles	Cello Exam Pieces 2020–2023, Grade 3 (ABRSM)
	4 Katherine & Hugh Colledge	Stiffkey Blues (No.15 from <i>Shooting Stars</i>)	Katherine & Hugh Colledge: Shooting Stars for Cello (Boosey & Hawkes)
	5 Thomas Gregory	Vamoose	Vamoosh Cello, Book 2 (Vamoosh) ⊕
	6 Roy McCormack	Take It Easy (No.4 from <i>Let's Swing</i>)	Roy McCormack: Let's Swing for Cello (Spartan Press)
	7 Sheila Nelson	Toad in the Hole <i>upper part; without improvisation</i> PF/VC	Technitunes for Cello (Boosey & Hawkes) ⊕
	8 Satie	Chez le docteur, arr. Black & Harris	Time Pieces for Cello, Vol. 2 (ABRSM)

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

● Accompaniment printable from companion CD

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Ros Stephen	Transylvanian Stick Dance (No. 11 from <i>Cello Globetrotters</i>) PF/VC	Ros Stephen: Cello Globetrotters (OUP) ●
10 J. Strauss II	Russian March, arr. Huws Jones <i>cello melody; with grace notes in b. 40</i> PF/VC	The Fiddler Playalong Cello Collection (Boosey & Hawkes)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 18

	RANGE	REQUIREMENTS
SCALES		
A major		
C, A minors (harmonic <i>or</i> melodic, 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
D, F, G majors		
D minor (harmonic <i>or</i> melodic, at candidate's choice)	2 oct.	
ARPEGGIOS		
A major		
C, A minors	1 oct.	separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice; even notes
D, F, G majors	2 oct.	
D minor		
CHROMATIC SCALE		
starting on D <i>open string</i>	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 Anon. Hungarian	Saltus hungaricus, arr. Pejtsik	Cello Exam Pieces 2020–2023, Grade 4 (ABRSM)
	2 B. Marcello	Allegro (4th movt from <i>Sonata in G</i> , Op. 2 No. 6)	Cello Exam Pieces 2020–2023, Grade 4 (ABRSM)
	3 Giuseppe Chinzer	Allegro (3rd movt from <i>Sonata in G minor</i> , Op. 1 No. 6)	Cello Exam Pieces 2020–2023, Grade 4 (ABRSM)
	4 J. S. Bach	Menuett in D minor, arr. Pejtsik	Violoncello Music for Beginners, Vol. 3 (Editio Musica Budapest)
	5 Diabelli	Polonaise, arr. Pejtsik	Violoncello Music for Beginners, Vol. 3 (Editio Musica Budapest)
	6 Cirri	Allegro (1st movt from <i>Sonata in C</i>)	Cirri: Cello Sonata in C (Schott) <i>or</i> Cirri: Three Sonatas for Cello (Heinrichshofen) <i>or</i> Cellissimo: Arietta (Schott)
	7 attrib. Henry VIII	Pastime with good company, arr. Huws Jones <i>cello melody; incl. 2nd verse</i>	The Fiddler Playalong Cello Collection (Boosey & Hawkes)
	8 Rameau	Rigaudon (from <i>Pièces de clavecin</i>), arr. East	Play Baroque! (Stainer & Bell)
	9 Telemann	Air Trompette (from <i>Der getreue Musikmeister</i>), arr. East	Play Baroque! (Stainer & Bell)
	10 Ticcianti	Les hirondelles de Couperin (No. 6 from <i>Studies in Style and Technique</i> , Book 1)	Ticcianti: Studies in Style and Technique, Book 1 (OUP)
B	1 Hubicki*	Summer Song (No. 3 from <i>Three Summer Sketches</i>)	Cello Exam Pieces 2020–2023, Grade 4 (ABRSM)
	2 Gluck	Dance of the Blessed Spirits (from <i>Orfeo ed Euridice</i>), arr. Black & Harris	Cello Exam Pieces 2020–2023, Grade 4 (ABRSM)
	3 Tchaikovsky	Douce rêverie (No. 21 from <i>Album pour enfants</i> , Op. 39), arr. Bullard	Cello Exam Pieces 2020–2023, Grade 4 (ABRSM)
	4 Kathy & David Blackwell	Some Day	Cello Time Sprinters (OUP) ☉
	5 Elgar	Chanson de matin, arr. Lanning	The Classic Experience for Cello (Cramer)
	6 Järnefelt	Berceuse	Järnefelt: Berceuse (Chester)
	7 Nölck	Herbstblume (No. 6 from <i>Zehn Originalstücke</i> , Op. 116) <i>mute optional</i>	Nölck: Zehn Originalstücke, Op. 116 (Schott)
	8 Squire	Romance, Op. 5 No. 1	Squire: Romance (Stainer & Bell)
	9 Trowell	Arioso (No. 7 from <i>12 morceaux faciles</i> , Op. 4)	Trowell: Six Easy Concert Pieces, Op. 4/7–12 (Schott) <i>or</i> Best of Cello Classics (Schott)
10 Henry Wood	Tom Bowling (from <i>Fantasia on British Sea Songs</i>), arr. Bruce & Wells	More Time Pieces for Cello, Vol. 2 (ABRSM)	
C	1 Howard Blake	Dance of the Snowmen (No. 3 from <i>The Snowman Suite</i>), arr. Legg & Gout	Cello Exam Pieces 2020–2023, Grade 4 (ABRSM)
	2 C. Collins & F. W. Leigh	My Old Man, arr. Legg & Gout	Cello Exam Pieces 2020–2023, Grade 4 (ABRSM)
	3 Grieg	Anitras dans (from <i>Peer Gynt, Suite No. 1</i> , Op. 46), arr. Blackwell	Cello Exam Pieces 2020–2023, Grade 4 (ABRSM)
	4 Kathy & David Blackwell	Russian Wedding	Cello Time Sprinters (OUP) ☉
	5 Bock	If I Were a Rich Man (from <i>Fiddler on the Roof</i>), arr. Legg & Gout	Play Showtime for Cello (Faber)
	6 Gershwin	Let's Call the Whole Thing Off, arr. Gout	Play Gershwin for Cello (Faber)
	7 Grainger	Shepherd's Hey, arr. Bruce & Wells	More Time Pieces for Cello, Vol. 2 (ABRSM)

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

☪ Accompaniment printable from companion CD

* Originally published under the name of Lovell

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8 G. M. Rodríguez	La cumparsita, arr. Huws Jones <i>cello melody</i>	The Fiddler Playalong Cello Collection (Boosey & Hawkes)
9 Ros Stephen	Dancing in Odessa (No. 4 from <i>Cello Globetrotters</i>)	Ros Stephen: Cello Globetrotters (OUP) ●
10 C. Webster	Scherzo, arr. Suzuki	Suzuki Cello School, Vol. 3 (Alfred) ☉

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 18

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

SIGHT-READING: a short piece of previously unseen music; 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	Passionei Allegro (2nd movt from <i>Sonata in C</i> , Op.1 No.8)	Cello Exam Pieces 2020–2023, Grade 5 (ABRSM)
	2	Boismortier Aria (2nd movt from <i>Sonata in G minor</i> , Op.26 No.5)	Cello Exam Pieces 2020–2023, Grade 5 (ABRSM)
	3	Vivaldi Allegro (4th movt from <i>Sonata in E minor</i> , RV 40)	Cello Exam Pieces 2020–2023, Grade 5 (ABRSM)
	4	B. Bernardi Sonata in G minor <i>upper part; complete</i>	9 Sonate facili (Editio Musica Budapest)
	5	Boccherini Minuet, arr. Suzuki <i>without DC</i>	Suzuki Cello School, Vol. 3 (Alfred) ©
	6	Bréval Allegro (1st movt from <i>Sonata No.1 in C</i>)	Bréval: Sonata No.1 in C (Stainer & Bell) <i>or</i> Bréval: Sonata in C, arr. Schroeder (IMC) <i>or</i> Best of Cello Classics (Schott)
	7	Caldara Presto (4th movt from <i>Sonata in D</i>)	Caldara: Sonata in D (Schott)
	8	Haydn Scherzando (1st movt from <i>Trio in G</i> , Hob. XI:70), arr. Pejtsik	Cello & Piano 1 (Editio Musica Budapest)
	9	B. Marcello Allegro (2nd movt from <i>Sonata in E minor</i> , Op.2 No.2)	B. Marcello: Sonata in E minor (Stainer & Bell) <i>or</i> B. Marcello: Six Sonatas, Op.2 (Peters)
	10	S. Paxton Allegro moderato (1st movt from <i>Sonata in G</i> , Op.3 No.1), arr. Buschmann	S. Paxton: Two Sonatas from Op.3 (Simrock)
B	1	Bridge Spring Song	Cello Exam Pieces 2020–2023, Grade 5 (ABRSM)
	2	Nölck Legende (No.4 from <i>Zehn Originalstücke</i> , Op.116) <i>mute optional</i>	Cello Exam Pieces 2020–2023, Grade 5 (ABRSM)
	3	Trowell Chanson villageoise (No.11 from <i>12 morceaux faciles</i> , Op.4)	Cello Exam Pieces 2020–2023, Grade 5 (ABRSM)
	4	Borodin Nocturne (from <i>String Quartet No.2</i>), arr. Lanning	Classic Experience Encores for Cello (Cramer)
	5	Flotow M'appari (from <i>Martha</i>), arr. B. & R. De Smet	Cello Canto (Fentone)
	6	Goltermann Marche funèbre (No.2 from <i>Sechs tonbilder</i> , Op.97)	Cellissimo: Arietta (Schott) <i>or</i> Best of Cello Classics (Schott)
	7	Mendelssohn Consolation, arr. Amsco	Cello Solos (Amsco)
	8	Pergolesi Nina, arr. Pejtsik	Violoncello Music for Beginners, Vol.3 (Editio Musica Budapest)
	9	Schubert Ständchen (from <i>Schwanengesang</i>), arr. Bruce & Wells	More Time Pieces for Cello, Vol.2 (ABRSM)
	10	Tchaikovsky Chanson triste (No.2 from <i>12 morceaux</i> , Op.40), arr. Legg & Gout	Learning the Tenor Clef (Faber)
C	1	Marie Dare Echoes <i>mordent optional in b. 32</i>	Cello Exam Pieces 2020–2023, Grade 5 (ABRSM)
	2	Janáček Three Moravian Folk Songs, arr. Harrison <i>complete</i>	Cello Exam Pieces 2020–2023, Grade 5 (ABRSM)
	3	E. Pütz Stomping Boys (No.8 from <i>Short Stories</i>)	Cello Exam Pieces 2020–2023, Grade 5 (ABRSM)
	4	Jonathan Cole Elegy	Spectrum for Cello (ABRSM)
	5	Gershwin Summertime (from <i>Porgy and Bess</i>), arr. Gout	Play Gershwin for Cello (Faber)
	6	Jacob Robots' March	More Time Pieces for Cello, Vol.2 (ABRSM)
	7	James MacMillan Sabre Dance (No.6 from <i>Northern Skies</i>)	James MacMillan: Northern Skies (Boosey & Hawkes)
	8	Trad. Irish The Frieze Breeches, arr. Davis <i>SOLO</i>	Irish Folk Tunes for Cello (Schott)
	9	Villoldo El Choclo, arr. Speckert	Tango Classics for Cello (Bärenreiter)
	10	Pam Wedgwood Survivor (from <i>After Hours</i>)	Pam Wedgwood: After Hours for Cello (Faber)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 18

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

SIGHT-READING: a short piece of previously unseen music; 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 J. S. Bach	Menuet 1 and Menuet 2 (from <i>Suite No. 1 in G</i> , BWV 1007) SOLO	J. S. Bach: Six Suites for Violoncello Solo (Bärenreiter <i>or</i> Peters <i>or</i> Peters Urtext)
	2 Boismortier	Allemanda (1st movt from <i>Sonata in G minor</i> , Op. 26 No. 5) upper part in single edn	Boismortier: Sonata in G minor, Op. 26 No. 5 (Schott) <i>or</i> Famous Original Pieces for Violoncello and Piano (Schott)
	3 B. Marcello	Allegro (4th movt from <i>Sonata in C</i> , Op. 2 No. 5)	Famous Original Pieces for Violoncello and Piano (Schott) <i>or</i> B. Marcello: Six Sonatas, Op. 2 (Peters)
	4 Boni	Allegro (1st movt from <i>Sonata in F</i> , Op. 1 No. 5) ornamentation optional	Cello & Piano 2 (Editio Musica Budapest)
	5 De Fesch	Siciliano and Allemanda (1st and 2nd movts from <i>Sonata in D minor</i> , Op. 8 No. 3)	De Fesch: Cello Sonatas, Op. 8 Nos. 4 & 3 (Peters) <i>or</i> Best of Cello Classics (Schott)
	6 D. Gabrielli	Grave and Allegro (1st and 2nd movts from <i>Sonata in A</i>)	D. Gabrielli: The Complete Works for Violoncello (Bärenreiter)
	7 Jean Baptiste Loeillet	Gavotte und Musette, arr. Rapp	Melodies by Old Masters for Young Cellists, Vol. 2 (Schott)
	8 Pergolesi	Allegro (2nd movt from <i>Sinfonia in F</i>)	Ten Italian Sonatas for Cello and Continuo (Ricordi)
	9 A. Scarlatti	Allegretto (2nd movt from <i>Sonata No. 2 in C minor</i>)	A. Scarlatti: Three Sonatas for Cello (G. Schirmer)
	10 Telemann	Largo and Allegro (3rd and 4th movts from <i>Sonata in D</i> , TWV 41:D6)	Telemann: Sonata in D, TWV 41:D6 (Bärenreiter) <i>or</i> Cello & Piano 1 (Editio Musica Budapest)
B	1 Cui	Orientale (No. 9 from <i>Kaleidoscope</i> , Op. 50)	Cello Solos (Amsco)
	2 Davidoff	Romance sans paroles, Op. 23	Davidoff: Romance sans paroles (Schott)
	3 Goltermann	Notturmo (No. 3 from <i>Quatre morceaux caractéristiques</i> , Op. 43)	Cellissimo: Appassionato (Schott)
	4 Grieg	Intermezzo, EG 115	Principal Cello (ABRSM)
	5 attrib. Paradis	Sicilienne, arr. Gout & Legg <i>or</i> arr. Dushkin	Paradis: Sicilienne for Violin or Cello (Schott) <i>or</i> Learning the Tenor Clef (Faber)
	6 Romberg	Allegro non troppo (1st movt from <i>Sonata in E minor</i> , Op. 38 No. 1), arr. Jansen cello 1 part in Alfred edn	Romberg: Sonata in E minor, Op. 38 No. 1 (Dowani <i>or</i> IMC) <i>or</i> Solos for Young Cellists, Vol. 3 (Alfred)
	7 Saint-Saëns	Romance in F, Op. 36	Saint-Saëns: Romance, Op. 36 (IMC) <i>or</i> P. 10 from Saint-Saëns: The Complete Shorter Works (Faber)
	8 Sibelius	Romance (No. 2 from <i>Four Pieces</i> , Op. 78)	Sibelius: Romance, Op. 78 No. 2 (Hansen)
	9 Tchaikovsky	Valse sentimentale, Op. 51 No. 6, arr. Rose	Tchaikovsky: Valse Sentimentale, Op. 51 No. 6 (IMC) <i>or</i> Cello & Piano 1 (Editio Musica Budapest)
	10 Villa-Lobos	Song of the Black Swan	Steven Isserlis's Cello World (Faber) <i>or</i> Julian Lloyd Webber: Cello Song (Chester)
C	1 Adorian	Spanish Dance (No. 1 from <i>Serenade Basque</i>)	Solos for Young Cellists, Vol. 3 (Alfred)
	2 Bartók	Joc cu bătă and Buciumeana (Nos. 1 and 4 from <i>Romanian Folk Dances</i>), trans. Silva	Bartók: Romanian Folk Dances for Cello (Universal)
	3 Bunting	Dance Caprice	Principal Cello (ABRSM)
	4 Adriana Figueroa Mañas	Pieza No. 1 (from <i>Tres piezas en clave de tango</i>)	Adriana Figueroa Mañas: Tres piezas en clave de tango (Hildegard)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
5 Glazunov	Sérénade espagnole (No. 2 from <i>Deux morceaux</i> , Op. 20)	Glazunov: Sérénade espagnole, Op. 20 No. 2 (Belaieff <i>or</i> IMC)
6 Hindemith	Lebhaft (No. 3 from <i>Drei leichte stücke</i>)	Cellissimo: Arietta (Schott)
7 Julian Jacobson	Hip Hip Bourrée	Unbeaten Tracks for Cello (Faber)
8 Kabalevsky	March (No. 2 from <i>Five Studies in Major and Minor</i>) SOLO	Kabalevsky: Five Studies in Major and Minor, Op. 67 (Peters) <i>or</i> Kabalevsky: Five Etudes in Major and Minor Keys, Op. 68 (Sikorski)
9 Aaron Minsky	Varsity Days (No. 1 from <i>Pop Goes the Cello</i>) SOLO	Aaron Minsky: Pop Goes the Cello (OUP)
10 Squire	Danse rustique, Op. 20 No. 5	Squire: Danse rustique, Op. 20 No. 5 (Stainer & Bell)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 18

	RANGE	REQUIREMENTS
SCALES		
F, B 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
C, D majors and minors (minors harmonic <i>and</i> melodic)	3 oct.	
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		
F, B majors and minors	2 oct.	separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice; even notes
C, D majors and minors	3 oct.	
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of F, G, B \flat and E	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice; even notes
DIMINISHED SEVENTHS		
starting on C, D, F and B	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice; even notes
CHROMATIC SCALES		
starting on C, D, F and B	2 oct.	separate bows <i>or</i> slurred (6 notes to a bow), at examiner's choice; even notes
DOUBLE-STOP SCALE IN BROKEN STEPS		
in sixths, in C 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 & 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 Alborea	Adagio <i>and</i> Vivace (3rd <i>and</i> 4th movts from <i>Sonata in C</i>)	Alborea: Sonata C-Dur (Doblinger)
	2 J. C. F. Bach	Rondeaux (2nd movt from <i>Sonata in G</i>)	J. C. F. Bach: Sonata in G for Violoncello (Bärenreiter)
	3 J. S. Bach	Bourrée 1 <i>and</i> Bourrée 2 (from <i>Suite No. 3 in C</i> , BWV 1009) SOLO	J. S. Bach: Six Suites for Violoncello Solo (Bärenreiter or Peters or Peters Urtext)
	4 Cervetto	Allo moderato (2nd movt from <i>Sonata in A minor</i> , Op. 2 No. 5) <i>upper part</i>	Cervetto: Two Sonatas, Op. 2 Nos. 9 & 5 (Bärenreiter)
	5 F. Couperin	Siciliène <i>and</i> Air de diable (2nd <i>and</i> 5th movts from <i>Pièces en concert</i>)	F. Couperin: Pièces en concert (Leduc) or Solos for Young Cellists, Vol. 5 (Alfred)
	6 B. Marcello	Adagio <i>and</i> Allegro (1st <i>and</i> 2nd movts from <i>Sonata in G</i> , Op. 2 No. 6)	B. Marcello: Six Sonatas, Op. 2 (Peters)
	7 Platti	Adagio <i>and</i> Presto (3rd <i>and</i> 4th movts from <i>Sonata quarta</i>)	Ten Italian Sonatas for Cello and Continuo (Ricordi)
	8 Telemann	Scherzo, arr. Rapp	Melodies by Old Masters for Young Cellists, Vol. 2 (Schott)
	9 Ticciati	Toccata (No. 5 from <i>Studies in Style and Technique</i> , Book 3) SOLO	Ticciati: Studies in Style and Technique, Book 3 (OUP)
	10 Vivaldi	Allegro (2nd movt from <i>Sonata in B♭</i> , RV 46)	Vivaldi: Two Sonatas, RV 40 & RV 46 (Bärenreiter) or Vivaldi: Complete Sonatas for Violoncello (Bärenreiter)
B	1 L. Berkeley	Andantino, Op. 21 No. 2a	L. Berkeley: Andantino for Cello, Op. 21 No. 2a (Chester)
	2 Borodin	Serenade in G, arr. Stutschewsky & Thaler	Borodin: Serenade in G (Peters)
	3 Fauré	Sicilienne, Op. 78	Fauré: Sicilienne, Op. 78 (Cramer) or Cellissimo: Appassionato (Schott)
	4 Mendelssohn	Lied ohne Worte, Op. 109	Mendelssohn: Song without Words, Op. 109 (Schott or Bärenreiter) or Cellissimo: Appassionato (Schott)
	5 Saint-Saëns	Le cygne (from <i>The Carnival of the Animals</i>)	Cellissimo: Appassionato (Schott) or Saint-Saëns: Le cygne, for Cello (Durand) or Saint-Saëns: The Complete Shorter Works (Faber)
	6 Goltermann	Andantino (2nd movt from <i>Concerto No. 4 in G</i> , Op. 65)	Goltermann: Concerto No. 4 in G, Op. 65 (IMC)
	7 Lisznyi-Szabó	Ősz (Autumn)	Lisznyi-Szabó: Ősz (Autumn) (Editio Musica Budapest)
	8 Moeran	Prelude	Moeran: Prelude for Cello (Novello)
	9 Pachulski	Chanson triste (No. 3 from <i>Trois morceaux</i> , Op. 4)	Principal Cello (ABRSM)
	10 Trad. Scottish	I'll Bid My Heart Be Still, arr. Clarke	Rebecca Clarke: Shorter Pieces for Cello (OUP)
C	1 Adorian	Poème (No. 2 from <i>Serenade Basque</i>)	Solos for Young Cellists, Vol. 3 (Alfred)
	2 Arensky	Petite ballade, Op. 12 No. 1	Arensky: Petite ballade & Danse capricieuse, Op. 12 (Fountayne Editions)
	3 A. Beach	Berceuse, Op. 40 No. 2	A. Beach: Five Pieces for Cello and Piano (Hildegard)
	4 Granados	Andaluza (No. 5 from <i>12 Danzas Españolas</i>) <i>following main line</i>	Granados: Danza Española No. 5, Andaluza for Cello (Unión Musical Ediciones)
	5 Járdányi	Sonatina <i>complete</i>	Járdányi: Sonatina for Cello (Editio Musica Budapest)
	6 Nicola LeFanu	Prelude SOLO	Spectrum for Cello (ABRSM)
	7 Douglas Mason	Freefall	Douglas Mason: Freefall for Violoncello (Recital Music)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8 Aaron Minsky	The Train Whistle (No.1 from <i>Ten American Cello Etudes</i>) <small>SOLO</small>	Aaron Minsky: Ten American Cello Etudes (OUP)
9 Musorgsky, arr. Rachmaninoff	Gopak (from <i>Sorochintsky Fair</i>), arr. Rémy <i>with ossia in b. 43</i>	Cellowise 2 (Spartan Press)
10 Squire	Gavotte humoristique, Op.6	Principal Cello (ABRSM)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 18

	RANGE	REQUIREMENTS
SCALES		
D \flat /C \sharp , E \flat , E, F majors and minors (minors harmonic <i>and</i> melodic)	3 oct.	separate bows <i>or</i> slurred (2 beats to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
SCALES IN THUMB POSITION		
D major and minor <i>starting with thumb on D string:</i> 	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		
D \flat /C \sharp , E \flat , E, F majors and minors	3 oct.	separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice; even notes
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of F \sharp , A \flat , A and B \flat	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice; even notes
DIMINISHED SEVENTHS		
starting on C \sharp , E \flat , E and F	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice; even notes
CHROMATIC SCALES		
starting on C \sharp , E \flat , E and F	2 oct.	separate bows <i>or</i> slurred (12 notes to a bow), at examiner's choice; even notes
DOUBLE-STOP SCALE IN BROKEN STEPS		
in sixths, in E \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. C. F. Bach	Allegro (2nd movt from <i>Sonata in A</i>)	J. C. F. Bach: Sonata in A for Violoncello (Amadeus)
	2 J. S. Bach	Prélude (from <i>Suite No.1 in G</i> , BWV 1007) SOLO	J. S. Bach: Six Suites for Violoncello Solo (Bärenreiter or Peters or Peters Urtext)
	3 J. S. Bach	Adagio and Allegro (1st and 2nd movts from <i>Sonata No.2 in D</i> , BWV 1028)	Pp. 7–8 from J. S. Bach: Three Gamba Sonatas, BWV 1027–1029 (Henle)
	4 Boccherini	Rondo, trans. Bazelaire	Boccherini: Rondo (Leduc)
	5 H. Eccles	Präludium and Courante (1st and 2nd movts from <i>Sonata in G minor</i>)	H. Eccles: Sonata in G minor (Schott)
	6 Geminiani	Andante and Allegro (1st and 2nd movts from <i>Sonata in C</i> , Op.5 No.3)	Geminiani: Six Sonatas for Cello, Op.5, Vol. 1 (UT Orpheus) or Geminiani: Six Sonatas, Op.5 (Peters)
	7 M. G. Monn	Allegro (1st movt from <i>Concerto in G minor</i>), arr. Schoenberg	M. G. Monn: Concerto in G minor (Universal)
	8 Telemann	Lento and Allegro (1st and 2nd movts from <i>Sonata in D</i> , TWV 41:D6)	Telemann: Sonata in D, TWV 41:D6 (Bärenreiter) or Cello & Piano 1 (Editio Musica Budapest)
	9 Vivaldi	Allemanda (2nd movt from <i>Sonata in G minor</i> , RV 42)	Vivaldi: Complete Sonatas for Violoncello (Bärenreiter)
	10 Vivaldi	Allegro non molto (Andante) (1st movt from <i>Concerto in C minor</i> , RV 401)	Vivaldi: Concerto in C minor, RV 401 (Ricordi)
B	1 Arensky	Chant triste (No.3 from <i>Quatre morceaux</i> , Op.56), arr. Pejtsik	Cello & Piano 2 (Editio Musica Budapest)
	2 Bloch	Prayer (No.1 from <i>From Jewish Life</i>)	Bloch: Prayer for Cello (Carl Fischer) or Bloch: Music for Cello and Piano (Carl Fischer)
	3 Borowski	Adoration, arr. Wells	Principal Cello (ABRSM)
	4 Bosanquet	Élégie in memoriam Joan Dickson	Bosanquet: Élégie for Cello (SJ Music)
	5 Brahms	Allegretto quasi menuetto and Trio (2nd movt from <i>Sonata in E minor</i> , Op.38)	Brahms: Sonata in E minor, Op.38 (Wiener Urtext or Peters)
	6 Delius	Romance	Delius: Works for Cello and Piano, Vol. 31c (Boosey & Hawkes)
	7 Fauré	Élégie, Op.24	Fauré: Élégie, Op.24 (UMP)
	8 Le Beau	Romanze, Op.24 No.1	Le Beau: Five Pieces for Violoncello, Op.24 (Furore Verlag)
	9 W. Lloyd Webber	Nocturne	W. Lloyd Webber: Nocturne (Stainer & Bell)
	10 Rachmaninoff	Andante (3rd movt from <i>Sonata in G minor</i> , Op.19)	Rachmaninoff: Sonata in G minor, Op.19 (Boosey & Hawkes)
C	1 Beethoven	Scherzo (2nd movt from <i>Sonata in A</i> , Op.69)	Beethoven: Sonatas for Piano and Violoncello (Henle)
	2 Capuis	Presto (3rd movt from <i>V^a Sonata</i>)	Capuis: V ^a Sonata (Furore Verlag)
	3 Rebecca Clarke	Passacaglia on an Old English Tune	Rebecca Clarke: Shorter Pieces for Cello (OUP)
	4 Goens	Tarantelle, Op.24	Goens: Tarantelle, Op.24 (Editio Musica Budapest)
	5 Hubicki	Rigaudon	Principal Cello (ABRSM)
	6 Nikolay Kapustin	Elegy, Op.96	Nikolay Kapustin: Elegy, Op.96 (Schott)
	7 Aaron Minsky	Broadway (No.3 from <i>Ten American Cello Etudes</i>)	Aaron Minsky: Ten American Cello Etudes (OUP)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8 Prokofiev	Montagues and Capulets (from <i>Romeo and Juliet</i> , Op.64), arr. Rémy	Cellowise 2 (Spartan Press)
9 Saint-Saëns	Allegro appassionato, Op. 43	Saint-Saëns: Allegro appassionato, Op. 43 (Durand or Schott)
10 Mark Summer	Julie-O, arr. Cheney SOLO	Solos for Young Cellists, Vol. 5 (Alfred)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14–15 & 18

	RANGE	REQUIREMENTS
SCALES		
F \sharp , G, A \flat /G \sharp , A, B \flat majors and minors (minors harmonic <i>and</i> melodic)	3 oct.	separate bows <i>or</i> slurred (7 notes to a bow), at examiner's choice; even notes <i>or</i> long tonic, at candidate's choice
ARPEGGIOS		
F \sharp , G, A \flat /G \sharp , A, B \flat majors and minors	3 oct.	separate bows <i>or</i> slurred (3 notes to a bow), at examiner's choice; even notes
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of B, C, D \flat , D and E \flat	3 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice; even notes
DIMINISHED SEVENTHS		
starting on F \sharp , G, A \flat , A and B \flat	2 oct.	separate bows <i>or</i> slurred (4 notes to a bow), at examiner's choice; even notes
CHROMATIC SCALES		
starting on F \sharp , G, A \flat , A and B \flat	3 oct.	separate bows <i>or</i> slurred (12 notes to a bow), at examiner's choice; even notes
DOUBLE-STOP SCALE IN PARALLEL		
in sixths, in C major	1 oct.	separate bows; even notes <i>or</i> long tonic, at candidate's choice
DOUBLE-STOP SCALES IN BROKEN STEPS		
in thirds, in G major <i>starting on bottom G</i>		
in octaves, in G major <i>starting one octave above bottom G</i>	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 & 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	Grades Initial-8	Aural tests
Distinction 19-21	<ul style="list-style-type: none"> ● Highly accurate notes/pitch ● Fluent and rhythmic ● Musically shaped ● Confident response 	<ul style="list-style-type: none"> ● Fluent, rhythmically accurate ● Accurate notes/pitch/key ● Musical detail realised ● Confident presentation 	Distinction 17-18	<ul style="list-style-type: none"> ● Accurate throughout ● Musically perceptive ● Confident response
Merit 17-18	<ul style="list-style-type: none"> ● Largely accurate notes/pitch ● Mostly regular flow ● Mainly even tone ● Secure response 	<ul style="list-style-type: none"> ● Adequate tempo, usually steady pulse ● Mainly correct rhythm ● Largely correct notes/pitch/key ● Largely secure presentation 	Merit 15-16	<ul style="list-style-type: none"> ● Strengths significantly outweigh weaknesses ● Musically aware ● Secure response
Pass 14-16	<ul style="list-style-type: none"> ● Generally correct notes/pitch, despite errors ● Continuity generally maintained ● Generally reliable tone ● Cautious response 	<ul style="list-style-type: none"> ● Continuity generally maintained ● Note values mostly realised ● Pitch outlines in place, despite errors ● Cautious presentation 	Pass 12-14	<ul style="list-style-type: none"> ● Strengths just outweigh weaknesses ● Cautious response
Below Pass 11-13	<ul style="list-style-type: none"> ● Frequent errors in notes and/or pitch ● Lacking continuity and/or some items incomplete ● Unreliable tone ● Uncertain response and/or some items not attempted 	<ul style="list-style-type: none"> ● Lacking overall continuity ● Incorrect note values ● Very approximate notes/pitch/key ● Insecure presentation 	Below Pass 9-11	<ul style="list-style-type: none"> ● Weaknesses outweigh strengths ● Uncertain response
7-10	<ul style="list-style-type: none"> ● Very approximate notes and/or pitch ● Sporadic and/or frequently incomplete ● Serious lack of tonal control ● Very uncertain response and/or several items not attempted 	<ul style="list-style-type: none"> ● No continuity or incomplete ● Note values unrealised ● Pitch outlines absent ● Very uncertain presentation 	6-8	<ul style="list-style-type: none"> ● Inaccuracy throughout ● Vague response
0	<ul style="list-style-type: none"> ● No work offered 	<ul style="list-style-type: none"> ● No work offered 	0	<ul style="list-style-type: none"> ● No work offered

(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.