

BOWED STRINGS SYLLABUS REQUIREMENTS

Instruments

Candidates are required to perform on acoustic instruments (electric instruments are not permitted).

Tuning-up

In Grades 1–5 the teacher or accompanist may tune the candidate's instrument (or advise on tuning) before the exam begins. The examiner will not do so. In Grades 6–8 candidates must tune their instrument themselves.

Music stands and stools

All ABRSM Centres provide a music stand, but candidates are welcome to bring their own if they prefer. Candidates should provide their own stool if required.

Programme planning

Candidates should use their discretion in their choice of three pieces to present a contrasted and balanced programme. One piece must be chosen from each of the three lists in each grade (A, B and C).

Accompaniment

A live piano accompaniment is required for all pieces, except those which are published as studies or unaccompanied works and those Double Bass List C pieces marked 'solo'. Candidates must provide their own accompanist, who may remain in the exam room *only* while engaged in accompanying. The candidate's teacher may act as accompanist; under no circumstances will the examiner do so.

Tuttis and cadenzas

Accompanists should make cuts to extensive orchestral tuttis in concerto (or similar) movements. Cadenzas should not be played unless specified in the syllabus.

Fingering and bowing

Candidates are not compelled to adhere to the fingering or bowing marks indicated in the music: any good practical fingering and bowing will be accepted. In Violin and Viola Grades 1 and 2, candidates are not expected to play in any but the first position; Cello and Double Bass pieces in these grades may include very simple changes of position. By Grade 4, candidates are expected to have begun exploring position changes matching the demands and style of the music.

Vibrato

Candidates should have acquired some skill in vibrato by Grade 5.

Scales and arpeggios

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

- the key (including minor form – harmonic *or* melodic – in the Grade 6–8 scales)

- separate bows *or* slurred (except for where the requirements are to be prepared with separate bows *only* – e.g. Grade 1 arpeggios)

All scales and arpeggios should:

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

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. For guidance, suggested minimum speeds are given in the books of scale requirements published for all bowed strings by ABRSM.

Any practical fingering that produces a good result will be accepted.

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

Examples of scale/arpeggio etc. patterns found in this syllabus are given on pp. 8–9.

Sight-reading

The sight-reading tests are without accompaniment. Candidates will be given a short interval of up to half a minute in which to look through and, if they wish, try out any part of the test before they are required to perform it for assessment. The main parameters for the sight-reading tests for each subject are outlined in this syllabus, grade by grade; once introduced, these parameters apply for all subsequent grades (albeit with a logical progression of difficulty). Books of specimen sight-reading tests are published for all bowed strings by ABRSM.

Performance and assessment

When marking, examiners will be assessing not only the accuracy of notes and rhythm, but also other elements inherent in a good performance, including intonation, production and quality of tone, bowing and finger action, posture, suitable choice of tempo, and expression and phrasing. Further details of assessment criteria are given in *These Music Exams*, available free of charge from music retailers and from www.abrsm.org/exams.

Marking scheme

Schedule of maximum marks for all grades:

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

VIOLIN *(Subject Code: 03)*

This syllabus is valid for 2012–2015. It includes new set pieces as well as revised scale and sight-reading requirements. The next revision of the set pieces will come into force in 2016.

Violin GRADE 1

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

LIST A

- 1 **Arbeau** Mattachins, arr. Huws Jones
- 2 **Handel** Menuet (from *Music for the Royal Fireworks*, HWV 351), arr. Salter
- 3 **Mozart** German Dance: from K. 605 No. 3, arr. Cohen
- 4 **Anon. 17th-century English** The Duke of Lorraine's March. *Violin Star 2*, arr. Huws Jones (ABRSM: piano accomp. published separately)
- 5 **T. Arne** Allegro (from *The Fairy Prince*). No. 32 from *Violin Playtime, Book 2*, arr. de Keyser (Faber)
- 6 **Purcell** Rondeau. P. 47 from *Superstart Violin (The Complete Method)*, arr. Cohen (Faber: piano accomp. published separately)

LIST B

- 1 **Brahms** Sandmännchen (Little Sandman), arr. Salter
- 2 **Edward Huws Jones** The Boat to Inverie
- 3 **Dacre** Daisy Bell, arr. Mumford
- 4 **Kathy and David Blackwell** The Old Castle. No. 39 from *Fiddle Time Joggers*, arr. Blackwell (OUP: piano accomp. published separately)
- 5 **Holst** Jupiter Theme (from *The Planets*). *Classical Pieces for Violin*, arr. van Rompaey (De Haske)
- 6 **Sullivan** The Merryman and his Maid. *Piece by Piece 2 for Violin*, arr. Nelson (Boosey & Hawkes)

LIST C

- 1 **Gray and Sigman** Pennsylvania 6-5000
- 2 **Margery Dawe** Russia – Gopak: No. 5 from *Travel Tunes*
- 3 **Janáček** Dvoják (Couple Dance), arr. Faltus
- 4 **Peter Martin** Hoe Down: from *Little Suite No. 3 (Stainer & Bell H205)*
- 5 **Sheila Nelson** Fiddler's Fancy: No. 19 from *Right from the Start – Violin (Boosey & Hawkes)*
- 6 **Trad. Greek** Arcadian Dance (*violin melody*) (*lower line only in col legno; open E string on final note*). *The Greek Fiddler*, arr. Huws Jones (Boosey & Hawkes)

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 6–9

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

SIGHT-READING*: a four-bar piece in $\frac{4}{4}$ or $\frac{3}{4}$, or a six-bar piece in $\frac{2}{4}$, in D or A majors, in 1st position (no use of G string). All notes separately bowed. Simple dynamics (*f*, *mf*, *p*), note values (♩ ♪ ♫ ♬ ♮) and rests (♯). See also p. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 59

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

† Starting on open strings

Violin GRADE 2

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

LIST A

- 1 **Handel** March by Mr Handel
- 2 **A. Holborne** The Honeysuckle, arr. Huws Jones
- 3 **Járdányi** French Troubadour Song
- 4 **Byrd** Wolsey's Wilde. *Piece by Piece 2 for Violin, arr. Nelson (Boosey & Hawkes)*
- 5 **Lully** Gavotte. *No. 12 from Festive Baroque – Violin, arr. van Beringen (De Haske)*
- 6 **Mozart** Little Song (from *Nannerl's Notebook*). *No. 3 from Magical Mozart, arr. Watkin (Fentone)*

LIST B

- 1 **Schubert** Heidenröslein (Little Briar-Rose), D. 257, arr. ABRSM
- 2 **Rossini** Theme from *William Tell*, arr. Cohen
- 3 **Trad. Irish** Londonderry Air, arr. Huws Jones
- 4 **Haydn** Theme from 'Kaiserquartett', Op. 76 No. 3. *Classical Pieces for Violin, arr. van Rompaey (De Haske)*
- 5 **Mendelssohn** Venetian Gondola Song. *Violin Star 3, arr. Huws Jones (ABRSM: piano accomp. published separately)*
- 6 **Weber** March of the Hunters (from *Der Freischütz*) (*double-stop optional*). *No. 7 from The Young Violinist's Répertoire, Book 3, arr. de Keyser and Waterman (Faber)*

LIST C

- 1 **Abe Schwartz** Sher, arr. Wolfgram (*observing repeat*)
- 2 **Szelényi** School Break: No. 6 from *24 Easy Little Concert Pieces*
- 3 **Trad. Jamaican** Mango Walk, arr. Nelson
- 4 **Edward Huws Jones** Haley's Comet. *Violin Star 3, arr. Huws Jones (ABRSM: piano accomp. published separately)*
- 5 **Trad. American** Groundhog (*exclamations optional*). *O Shenandoah! for Violin, arr. Waterfield and Beach (Faber)*
- 6 **John Williams** Hedwig's Theme (from *Harry Potter and the Sorcerer's Stone*). *Easy Popular Movie Instrumental Solos, Violin, Level 1 (Alfred 28165)*

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 6–9

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

SIGHT-READING*: an eight-bar piece, time and key signatures as Grade 1, with the addition of G major and E natural minor. Further use of 1st position. Notes separately bowed or with simple two-note slurs. Addition of *mp*, 'hairpins' (*cresc./dim.*), dotted minim, and minim rest. See also p. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 59

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

† Starting on open strings

Violin GRADE 3

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

LIST A

- 1 **Anon.** 14th-century Italian La Rotta, arr. Huws Jones
- 2 **Corelli** Gavotta: 4th movt from Sonata in F, Op. 5 No. 10
- 3 **Mozart** An Chloë, K. 524, arr. Salter
- 4 **J. S. Bach** Gavotte (from BWV 1012). No. 1 from *The Young Violinist's Repertoire, Book 3*, arr. de Keyser and Waterman (Faber)
- 5 **Handel** Hornpipe (from *Water Music*). No. 26 from *Fiddle Time Sprinters*, arr. Blackwell (OUP: piano accomp. published separately)
- 6 **Hasse** Bourrée. No. 7 from *Festive Baroque – Violin*, arr. van Beringen (De Haske)

LIST B

- 1 **Paganini** Theme from *Le streghe* (The Witches), Op. 8, arr. Suzuki
- 2 **Schubert** Ständchen (Serenade): from *Schwanengesang*, D. 957, arr. Davies
- 3 **Schumann** Träumerei (Reverie): No. 7 from *Kinderscenen*, Op. 15, arr. Salter
- 4 **Bridge** Lullaby (No. 3 from *Four Short Pieces*) (Stainer & Bell H473: Lullaby published with Spring Song)
- 5 **Carolan** Carolan's Air (violin melody). Jigs, Reels & Hornpipes, arr. Huws Jones or *The Fiddler Playalong Collection 1*, arr. Huws Jones (Boosey & Hawkes)
- 6 **Reinecke** Without Care. *Concert Repertoire for Violin*, arr. Cohen (Faber)

LIST C

- 1 **I. Berlin** Puttin' on the Ritz, arr. Cohen
- 2 **Michael Zev Gordon** Joshi's Dance
- 3 **Járdányi** Hungarian Dance
- 4 **Neil Mackay** Twilight Tango: from *A Tuneful Introduction to the Third Position* (Stainer & Bell 1857: piano accomp. published separately, H419)
- 5 **Trad.** Build that Wall. No. 1 from *Up-Grade! Violin Grades 2–3*, arr. Wedgwood (Faber)
- 6 **Trad. Spiritual** Wade in the Water. No. 30 from *Fiddle Time Sprinters*, arr. Blackwell (OUP: piano accomp. published separately)

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 6–9

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

SIGHT-READING*: an eight-bar piece, time and key signatures as Grade 2, with the addition of C, F, B \flat majors and A, D, G minors. Further use of 1st position. Occasional accidentals (within minor keys only). Dotted rhythms, semiquavers and ties may be encountered. *Pizzicato* (at end of piece only) and *staccato* may be included. Increasing use of dynamics, rests and slurs. See also p. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 60

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

\dagger Starting on open string

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

LIST A

- 1 **Anon.** 13th-century French Estampie royal, arr. Huws Jones
- 2 **Leclair** Musette: 3rd movt from Sonata in G, Op. 1 No. 8, arr. David
- 3 **McGibbon** Adagio: 1st movt from Sonata No. 5 in C minor
- 4 **Corelli** Allemanda: 2nd movt from Sonata in F, Op. 5 No. 10. *Corelli 12 Sonatas, Op. 5, Vol. 2 (Schott ED 4381)*
- 5 **J. Gibbs** Aria and Variation 3: from Sonata in D minor, Op. 1 No. 1. *Sheila M. Nelson's Baroque Violinist (Boosey)*
- 6 **F. M. Veracini** Largo e nobile: 1st movt from Sonata No. 1 in F (1716). *Veracini 12 Sonatas for Recorder/Flute/Violin, Vol. 1 (Peters EP 4965a)*

LIST B

- 1 **C.-A. de Bériot** Mélodie: from *Méthode de violon*, Op. 102, arr. Dezaire and van Rompaey
- 2 **Dvořák** Scherzo: 3rd movt from Sonata in G, Op. 100
- 3 **Neil Mackay** Ambleside: from *A Tuneful Introduction to the Third Position*
- 4 **C. Dancla** Rondo (from Introduction and Rondo): No. 12 from *Petite école de la mélodie*, Op. 123, Vol. 2 (Schott ED 749) or *First Repertoire for Violin*, arr. Cohen (Faber)
- 5 **Kreisler** Sicilienne: from Sicilienne and Rigaudon (in the style of Francoeur) (*published separately: Schott BSS 29024*) or *Fritz Kreisler Repertoire (Vol. 1) (Schott ED 8658)*
- 6 **A. Thomas** Gavotte (from *Mignon*). No. 9 from *Suzuki Violin School, Vol. 2 (Alfred—Summy-Birchard 0146S: piano accomp. published separately, 30098)*

LIST C

- 1 **David Matthews** An Alpine Tune
- 2 **Christopher Norton** King Boogie: No. 6 from *The Christopher Norton Concert Collection for Violin*
- 3 **Trad. klezmer** Congratulations to the Bridegroom and Bride, arr. Cravitz
- 4 **Kabalevsky** Scherzo, arr. Sorokin. No. 18 from *Kabalevsky Album Pieces (Peters EP 4783)*
- 5 **Trad. Bosnian** The Sultan's Throne (*violin melody*). *Sevdah, arr. Huws Jones and Velagić (Boosey & Hawkes)*
- 6 **Pam Wedgwood** Falling: from *After Hours – Violin (Faber)*

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 6–9

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

SIGHT-READING*: a piece of around eight bars in length, time and key signatures as Grade 3, with the addition of $\frac{6}{8}$ and E \flat major. Shifts between 1st and 3rd positions may be encountered. Occasional chromatic notes. Anacrusis, hooked bowing, accents and pause signs may be included. See also p. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 60

§ Starting on open string G and bottom A, respectively ‡ Starting on bottom A and E, respectively

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

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

LIST A

- | | |
|--|--|
| 1 Corelli Corrente: 2nd movt from Sonata in D minor, Op. 5 No. 7 | } <i>Violin Exam Pieces 2012–2015, Grade 5 (ABRSM)</i> |
| 2 Handel Allegro: 4th movt from Sonata in A, HWV 361, Op. 1 No. 3 | |
| 3 Telemann Andante: 1st movt from Sonata in F, TWV 41:F4 | |
| 4 Albinoni Allegro: 4th movt from Sonata in D minor, Op. 6 No. 4. <i>Albinoni Trattenimenti armonici per camera, Op. 6, Sonatas 1–4 (Kunzelmann GM 335a or European Music Archive EMA106)</i> | |
| 5 J. S. Bach Bourrée I and II (from BWV 1009) (<i>without DC</i>). No. 7 from <i>Suzuki Violin School, Vol. 3 (Alfred—Summy-Birchard 0148S: piano accomp. published separately, 30099)</i> | |
| 6 Vivaldi Largo: 2nd movt from Concerto in F minor, 'L'Inverno' (Winter), Op. 8 No. 4, RV 297. <i>Vivaldi The Four Seasons (Bärenreiter BA 6994a) or Sheila M. Nelson's Baroque Violinist (Boosey & Hawkes)</i> | |

LIST B

- | | |
|--|--|
| 1 Carse Gavotte | } <i>Violin Exam Pieces 2012–2015, Grade 5 (ABRSM)</i> |
| 2 Rieding Pastorale, Op. 23 No. 1 | |
| 3 C. Dancla Petit air varié: No. 7 from <i>Petite école de la mélodie</i> , Op. 123, Book 2 | |
| 4 Dvořák Valse, Op. 54 No. 4. No. 7 from <i>Universal Violin Album, Vol. 3, arr. Kolman (Universal 17857)</i> | |
| 5 Pleyel Andante: from Sonatina in B♭, Op. 48 No. 4. <i>First Repertoire for Violin, arr. Cohen (Faber)</i> | |
| 6 Reger Romanze in G (<i>Breitkopf & Härtel EB 3420</i>) | |

LIST C

- | | |
|---|--|
| 1 Brian Chapple For Latin Lovers | } <i>Violin Exam Pieces 2012–2015, Grade 5 (ABRSM)</i> |
| 2 Kadosa Slow and Fast | |
| 3 Trad. Greek Kozanis, arr. Huws Jones | |
| 4 George Perlman Hora-Hatikva: 1st movt from <i>Israeli Concertino (De Haske)</i> | |
| 5 Szelényi Little Rhapsody: No. 12 from <i>24 Easy Little Concert Pieces, Vol. 1 (Editio Musica Budapest Z.2648)</i> | |
| 6 Hugh Wood Bagatelle. <i>Spectrum for Violin: 16 Contemporary Pieces (ABRSM)</i> | |

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 6–9

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

(continued overleaf)

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

† Starting on open strings

SIGHT-READING*: a piece of around eight to sixteen bars in length, time and key signatures as Grade 4, with the addition of E, A \flat majors and B, C minors. Highest note E (e'''): shifts as required to cover this range. Simple chords may be included (at end of piece only). Changes between *arco* and *pizzicato*, simple syncopation and a slowing of tempo at the end may be encountered. See also p. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 61

Violin GRADE 6

PREREQUISITE FOR ENTRY: Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

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

LIST A

- 1 **Foulis** Allegro moderato: 3rd movt from Sonata No. 2 in F
 - 2 **J. Stamitz** Minuetto: 3rd movt from Sonata in D, Op. 6 No. 5
 - 3 **F. M. Veracini** Giga: 3rd movt from *Sonata accademica* in E minor, Op. 2 No. 8
 - 4 **Handel** Allegro: 2nd movt from Sonata in D minor, HWV 359a. *Handel Complete Works for Violin and Basso Continuo* (Bärenreiter BA 4226)
 - 5 **McGibbon** Largo and Allegro: 1st and 2nd movts from Sonata No. 3 in E minor. *Orpheus Caledonius, Vol. 1* (Hardie Press)
 - 6 **Vivaldi** Preludio–Largo: 1st movt from Sonata in A minor, Op. 2 No. 12. *Vivaldi 12 Sonatas, Op. 2, Vol. 2* (Schott ED 4213)
- } *Violin Exam Pieces*
2012–2015, Grade 6
(ABRSM)

LIST B

- 1 **Brahms** Hungarian Dance, Book 1 No. 5, arr. Forbes
 - 2 **Ireland** Bagatelle (*double-stopping optional*)
 - 3 **Schumann** Zart und mit Ausdruck: No. 1 from *Fantasiestücke*, Op. 73
 - 4 **Debussy** En bateau (from *Petite Suite*), trans. Choisnel (*mute optional*) (Durand)
 - 5 **Ten Have** Bolero, Op. 11. *Music from the Romantic Era: Recital Pieces for Violin and Piano, Grades 4 to 7* (Bosworth BOE005012)
 - 6 **Seitz** Allegro moderato: 1st movt from Concerto No. 5 in D, Op. 22. *No. 2 from Suzuki Violin School, Vol. 4* (Alfred—Summy-Birchard 0150S: *piano accomp. published separately*, 32089)
- } *Violin Exam Pieces 2012–2015,*
Grade 6 (ABRSM)

LIST C

- 1 **Grappelli** Flonville
 - 2 **Head** Irish Idyll
 - 3 **Trad. American** Grey Eagle (*unaccompanied*)
 - 4 **Albéniz** Tango (No. 2 from *España*, Op. 165), arr. Forbes (*published separately: OUP*)
 - 5 **Mollenhauer** The Boy Paganini (*complete*) (*LH pizz. may be bowed*). *Solos for Young Violinists, Vol. 2*, arr. Barber (Alfred—Summy-Birchard 0989)
 - 6 **Trad. Hungarian** Verbunk and Friss: Invitation to the Dance. *Gypsy Jazz, Intermediate Level*, arr. Waterfield and Kraemer (Faber)
- } *Violin Exam Pieces 2012–2015, Grade 6* (ABRSM)

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

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 6–9

	<i>range</i>	<i>bowing requirements</i>	<i>rhythm pattern</i>
Scales			
C, E♭, F♯ majors & minors	2 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
G, B♭ majors & minors (<i>minors harmonic or melodic,</i> <i>as directed by the examiner</i>)	3 oct.	(7 notes to a bow)	at candidate's choice
Arpeggios			
C, E♭, F♯ majors & minors	2 oct.	separate bows <i>and</i> slurred (6 notes to a bow)	even notes
G, B♭ majors & minors	3 oct.	separate bows <i>and</i> slurred (3 notes to a bow)	even notes
Dominant sevenths (<i>resolving on tonic</i>)			
In the keys of C, E♭ and F	2 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes
Diminished sevenths			
Starting on G, B♭ and C	2 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes
Chromatic scales			
Starting on G, B♭ and C	2 oct.	separate bows <i>and</i> slurred (6 notes to a bow)	even notes
Double-stop scale (<i>in broken steps</i>)			
In sixths, in B♭ major	1 oct.	see p. 8	see p. 8

SIGHT-READING*: a piece of around twelve to sixteen bars in length, time and key signatures as Grade 5, with the addition of $\frac{9}{8}$, $\frac{5}{4}$ and $\frac{5}{8}$ and C♯ minor. Highest note E (*e'''*): shifts as required to cover this range. Further use of chords. A slowing of tempo within the piece followed by an *allegro* may be encountered, as may triplet rhythms. See also p. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 61

Violin GRADE 7

PREREQUISITE FOR ENTRY: Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

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

LIST A

- 1 **J. S. Bach** Adagio: 1st movt from Sonata in G, BWV 1021
- 2 **Hume** A Soldier's Resolution, arr. Huws Jones
- 3 **Vivaldi** Allegro: 1st movt from Concerto in A minor, Op. 3 No. 6, RV 356
(*violin to play in tutti*)
- 4 **Biber** Aria and Variations: final movt from Sonata No. 5 in E minor. *Biber Eight Violin Sonatas (Alfred—Kalmus K09193)*
- 5 **Mozart** Allegro con spirito: 1st movt from Sonata in G, K. 301. *No. 1 from Mozart Sonatas for Piano and Violin, Vol. 1 (Henle 77) or Mozart Complete Works for Piano and Violin, Vol. 1 (Bärenreiter BA 5761)*
- 6 **Telemann** Allemanda—Largo: 1st movt from Sonata in D, TWV 41:D1. *No. 2 from Telemann Six Sonatas (Schott ED 4221) or Baroque Violin Pieces, Book 4 (ABRSM)*

LIST B

- 1 **Moszkowski** Spanischer Tanz: No. 2 from *Spanische Tänze*, Op. 12, arr. Scharwenka
- 2 **Schubert** Allegro vivace: 3rd movt from Sonatina in D, Op. 137 No. 1, D. 384
- 3 **Tchaikovsky** Mélodie: No. 3 from *Souvenir d'un lieu cher*, Op. 42
- 4 **Kreisler** Schön Rosmarin (*published separately: Schott BSS 29030*) or *Fritz Kreisler Repertoire (Vol. 1) (Schott ED 8658)*
- 5 **Massenet** Méditation (from *Thaïs*), arr. Nichols (*Peters EP 7510*)
- 6 **Schumann** Lebhaft, leicht: No. 2 from *Fantasiestücke*, Op. 73 (*with repeats*) (*Henle 421 or Peters EP 2366b*)

LIST C

- 1 **Bartók** Bagpipers: 1st movt from Sonatina, trans. Gertler
- 2 **Korngold** Mummenschanz (Masquerade): from *Much Ado About Nothing*, Op. 11
- 3 **A. Morley** Reverie
- 4 **Grainger, arr. Kreisler** Molly on the Shore (*Schott BSS 31240*)
- 5 **Hindemith** Ruhig bewegt: 1st movt from Sonata in E (*Schott ED 2455*)
- 6 **Thea Musgrave** The Egrets have Landed. *Spectrum for Violin: 16 Contemporary Pieces (ABRSM)*

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 6–9

	<i>range</i>	<i>bowing requirements</i>	<i>rhythm pattern</i>
Scales			
F, F# majors & minors	2 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
A, B, D majors & minors (minors harmonic or melodic, as directed by the examiner)	3 oct.	(7 notes to a bow)	at candidate's choice
Arpeggios			
F, F# majors & minors	2 oct.	separate bows <i>and</i> slurred (6 notes to a bow)	even notes
A, B, D majors & minors	3 oct.	separate bows <i>and</i> slurred (3 notes to a bow)	even notes
Dominant sevenths (<i>resolving on tonic</i>)			
In the keys of G and Bb	2 oct.	separate bows <i>and</i> slurred	even notes
In the keys of D and E	3 oct.	(4 notes to a bow)	"
Diminished sevenths			
Starting on D and F	2 oct.	separate bows <i>and</i> slurred	even notes
Starting on A and B	3 oct.	(4 notes to a bow)	"
Chromatic scales			
Starting on D and F	2 oct.	separate bows <i>and</i> slurred	even notes
Starting on A and B	3 oct.	(12 notes to a bow)	"
Double-stop scales (<i>in broken steps</i>)			
In sixths, in G and Bb majors	1 oct.	see p. 8	see p. 8
In octaves, in D major	1 oct.	"	"

SIGHT-READING*: a piece of around sixteen to twenty bars in length, time and key signatures as Grade 6, with the addition of $\frac{7}{8}$ and $\frac{7}{4}$ and F# minor. Highest note G (g'''): shifts as required to cover this range. Occasional use of left-hand *pizzicato* may be encountered. See also p. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 62

PREREQUISITE FOR ENTRY: Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

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

LIST A

- 1 **J. S. Bach** Allegro assai: 3rd movt from Concerto in E, BWV 1042 (*violin to play in tutti*) (*Peters EP 4593* or *Henle 670*)
- 2 **J. S. Bach** Allemanda or Giga: 1st or 4th movt from Partita No. 2 in D minor for Solo Violin, BWV 1004. *Bach Three Sonatas and Three Partitas for Solo Violin, BWV 1001–1006* (*Bärenreiter BA 5116*)
- 3 **Beethoven** Rondo–Allegro ma non troppo: 4th movt from Sonata in F, Op. 24 ('Spring'). No. 5 from *Beethoven Sonatas for Piano and Violin, Vol. 1* (*Henle 7*)
- 4 **Haydn** Finale–Presto: 3rd movt from Concerto in C, Hob. VIIa/1 (*Peters EP 4322*)
- 5 **Mozart** Molto allegro: 1st movt from Sonata in A, K. 526. No. 15 from *Mozart Sonatas for Piano and Violin, Vol. 3* (*Henle 79*) or *Mozart Complete Works for Piano and Violin, Vol. 2* (*Bärenreiter BA 5762*)
- 6 **J. B. G. Neruda** Allegro moderato: 1st movt from Sonata in A minor. No. 3 from *Bohemian Violin Sonatas, Vol. 1* (*Henle 334*)
- 7 **Vivaldi** Danza pastorale: 3rd movt from Concerto in E, 'La Primavera' (Spring), Op. 8 No. 1, RV 269 (*violin to play in tutti*). *Vivaldi The Four Seasons* (*Bärenreiter BA 6994a*) (or published separately: *Peters EP 9055a*)

LIST B

- 1 **Brahms** Andante tranquillo: 2nd movt from Sonata in A, Op. 100 (*Wiener Urtext UT 50012*)
- 2 **Bruch** Nos 5, 6 and 7: from *Schwedische Tänze*, Op. 63, Vol. 1 (*Simrock EE3110*)
- 3 **C. Dancla** Resignation, Op. 59. *Singing Violin, Book 3, arr. Doležal* (*PWM 8575*)
- 4 **Grieg** Allegretto quasi andantino: 2nd movt from Sonata in F, Op. 8 (*Peters EP 1340*)
- 5 **Janáček** Dumka. *Janáček Works for Violin and Piano* (*Bärenreiter BA 9508*)
- 6 **Schumann** Rasch und mit Feuer: No. 3 from *Fantasiestücke*, Op. 73 (*with repeats*) (*Henle 421* or *Peters EP 2366b*)
- 7 **Schumann** Allegretto: 2nd movt from Sonata in A minor, Op. 105. *Schumann Sonatas for Piano and Violin, Op. 105, 121* (*Peters EP 2367*) or *Schumann Sonatas for Violin and Piano, Vol. 1* (*Wiener Urtext UT 50237*)

LIST C

- 1 **Alwyn** Allegro e grazioso: 1st movt from Sonatina (*Stainer & Bell H471*)
- 2 **Debussy** Allegro vivo: 1st movt from Sonata (*Henle 410* or *Durand*)
- 3 **Hindemith** Langsam–Sehr lebhaft: 2nd movt from Sonata in E (*Schott ED 2455*)
- 4 **Kodály** Adagio (*Editio Musica Budapest Z.768*)
- 5 **Kreutzer** Étude No. 30 in B♭: from *42 Études ou Caprices* (*Peters EP 284*)
- 6 **Sibelius** No. 4: from *Danses champêtres*, Op. 106 (*published separately: Hansen WH19410*)
- 7 **John Williams** Remembrances: from *Three Pieces from Schindler's List* (*observing printed cadenza*) (*MCA*)

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 6–9

	<i>range</i>	<i>bowing requirements</i>	<i>rhythm pattern</i>
Scales			
A \flat , C, D \flat , E \flat , E majors	3 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
G \sharp , C, C \sharp , E \flat , E minors (<i>minors harmonic or melodic,</i> <i>as directed by the examiner</i>)	3 oct.	(7 notes to a bow)	at candidate's choice
Arpeggios			
A \flat , C, D \flat , E \flat , E majors	3 oct.	separate bows <i>and</i> slurred	even notes
G \sharp , C, C \sharp , E \flat , E minors	3 oct.	(9 notes to a bow)	"
Dominant sevenths (<i>resolving on tonic</i>)			
In the keys of D \flat , F, A \flat and A	3 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes
Diminished sevenths			
Starting on C, E \flat and E	2 oct.	separate bows <i>and</i> slurred	even notes
Starting on A \flat	3 oct.	(4 notes to a bow)	"
Chromatic scales			
Starting on C, E \flat and E	2 oct.	separate bows <i>and</i> slurred	even notes
Starting on A \flat	3 oct.	(12 notes to a bow)	"
Double-stop scales (<i>in parallel</i>)			
In octaves, in D major and G minor (<i>harmonic or melodic, as directed by</i> <i>the examiner</i>)	1 oct.	separate bows	even notes <i>or</i> long tonic, at candidate's choice
In sixths, in E \flat major	2 oct.	separate bows	"
Double-stop scale (<i>in broken steps</i>)			
In thirds, in B \flat major	2 oct.	see p. 8	see p. 8

SIGHT-READING*: a piece of around sixteen to twenty-four bars in length, time and key signatures as Grade 7, with the addition of $\frac{12}{8}$, B, D \flat majors and F minor. Highest note A (*a'''*): shifts as required to cover this range. Acceleration of tempo, simple ornaments and *8va* may be encountered. See also p. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 63

AURAL TESTS: included in the Practical exams for all subjects

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

In the exam

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

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

Assessment

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

Marks are not awarded for each individual test nor deducted for mistakes but reflect the candidate’s overall response in this section. The marking criteria for the aural tests are given on p. 11.

Minor modifications (from 2011)

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

Specimen tests

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

Deaf or hearing-impaired candidates

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

Aural Tests GRADE 1

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

Aural Tests GRADE 2

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

Aural Tests GRADE 3

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

Aural Tests GRADE 4

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

Aural Tests GRADE 5

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

Aural Tests GRADE 6

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

Aural Tests GRADE 7

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

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