

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

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

LIST A

- 1 **J. S. Bach** Allemande and Courante: from Cello Suite No. 2 in D minor, BWV 1008. *Bach Six Cello Suites, trans. Rowland-Jones (Peters EP 7489) or trans. Forbes (Chester CH01401)*
- 2 **J. S. Bach** Vivace: 1st movt from Viola da Gamba Sonata No. 3 in G minor, BWV 1029. *Bach Three Sonatas for Viola da Gamba (Viola), BWV 1027–1029 (Bärenreiter BA 5186 or Henle HN 684)*
- 3 **Beethoven** Theme and Variations: 6th movt from *Notturmo*, Op. 42, arr. Primrose (*omitting Var. 1 and observing Marcia*) (Schott ED 10091)
- 4 **Boccherini** Moderato: 1st movt from Sonata in C minor (Schott VAB 46)
- 5 **Hoffmeister** Rondo: 3rd movt from Concerto in D (Peters EP 9857 or Henle HN 739)
- 6 **A. Stamitz** Rondeau: 3rd movt from Concerto in B \flat (Schott VAB 29)
- 7 **Telemann** Siciliana and Vivace: 1st and 2nd movts from Fantasia No. 9 in E minor. *Telemann 12 Fantasias for Unaccompanied Viola, arr. Arnold (Viola World VWP100188)*

LIST B

- 1 **Brahms** Vivace: 4th movt from Sonata in F minor, Op. 120 No. 1. *Brahms Two Sonatas, Op. 120 (Peters EP 3896 or Henle HN 988)*
- 2 **Coates** First Meeting (Souvenir). *A Lionel Tertis Album (Weinberger)*
- 3 **Glazunov** Élégie, Op. 44 (*Belaieff BEL 200 or Henle HN 1241*)
- 4 **Jansa** Cantilène, Op. 84 (*Amadeus BP 1762 or Schott BSS 53719*)
- 5 **Nedbal** Romantisches Stück, Op. 18 (*Doblinger DOBL 3579*)
- 6 **H. Ritter** Pastorale and Gavotte, Op. 32 No. 1. *Solos for Young Violists, Vol. 4 (Alfred–Summy-Birchard 18750X)*
- 7 **Tchaikovsky** Nocturne, Op. 19 No. 4, arr. Davis and Borisovsky (*IMC 536*)

LIST C

- 1 **Leroy Anderson** Fiddle-Fiddle, arr. Arnold (*Viola World VWP100210*)
- 2 **Bloch** Affirmation: 3rd movt from *Suite Hébraïque* (G. Schirmer GS28608)
- 3 **Rebecca Clarke** Untitled. *Rebecca Clarke Shorter Pieces for Viola (OUP)*
- 4 **Finzi** Fughetta: No. 5 from *Five Bagatelles*, trans. Leigh Jacobs (*Boosey & Hawkes*)
- 5 **Gordon Jacob** Dance: from *Air and Dance* (starting at b. 54). *Solos for Young Violists, Vol. 4 (Alfred–Summy-Birchard 18750X)*
- 6 **W. Lloyd Webber** Vivo: 3rd movt from Sonatina (*Stainer & Bell H369*)
- 7 **Vaughan Williams** Galop (*observing cadenza*): No. 3 from *Suite for Viola, Group 3 (OUP)*

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

| | <i>range</i> | <i>bowing requirements</i> | <i>rhythm pattern</i> |
|--|--------------|--|---|
| Scales | | | |
| A, B majors & minors | 2 oct. | separate bows <i>and</i> slurred | even notes <i>or</i> long tonic, |
| D \flat (C \sharp), E \flat , E majors & minors (<i>minors harmonic or melodic, as directed by the examiner</i>) | 3 oct. | (7 notes to a bow) | at candidate's choice |
| Arpeggios | | | |
| A, B majors & minors | 2 oct. | separate bows <i>and</i> slurred (6 notes to a bow) | even notes |
| D \flat (C \sharp), E \flat , E majors & minors | 3 oct. | separate bows <i>and</i> slurred (9 notes to a bow) | even notes |
| Dominant sevenths (<i>resolving on tonic</i>) | | | |
| In the key of D | 2 oct. | separate bows <i>and</i> slurred | even notes |
| In the keys of F \sharp , A \flat and A | 3 oct. | (4 notes to a bow) | " |
| Diminished sevenths | | | |
| Starting on E \flat , E and A | 2 oct. | separate bows <i>and</i> slurred | even notes |
| Starting on C \sharp | 3 oct. | (4 notes to a bow) | " |
| Chromatic scales | | | |
| Starting on E \flat , E and A | 2 oct. | separate bows <i>and</i> slurred | even notes |
| Starting on C \sharp | 3 oct. | (12 notes to a bow) | " |
| Double-stop scales (<i>in parallel</i>) | | | |
| In octaves, in G major and C minor (<i>harmonic or melodic, as directed by the examiner</i>) | 1 oct. | separate bows | even notes <i>or</i> long tonic, at candidate's choice |
| In sixths, in A \flat major | 2 oct. | separate bows | " |
| Double-stop scale (<i>in broken steps</i>) | | | |
| In thirds, in E \flat major | 2 oct. | see p. 12 | see p. 12 |

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 and D \flat majors. Highest note C (*c'''*): shifts as required to cover this range. Acceleration of tempo and simple ornaments may be encountered. See also p. 9.

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

- 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.