

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

LIST A

- 1 **Biber** Presto (from *Battalia*, C. 61). *More Time Pieces for Viola, Vol. 1, arr. Lamb and Meredith (ABRSM)*
- 2 **Boyce** Bourrée. *No. 10 from First Repertoire for Viola, Book 3, arr. Wilkinson and Hart (Faber)*
- 3 **Gossec** Gavotte. *No. 19 from Suzuki Viola School, Vol. 1 (Alfred–Summy-Birchard 0241S: piano accomp. published separately, 0245S)*
- 4 **Handel** Hornpipe (from the *Water Music*). *No. 26 from Viola Time Sprinters, arr. Blackwell (OUP: piano accomp. published separately)*
- 5 **attrib. Henry VIII** Pastime with good company (*viola melody*) (*incl. second verse*). *The Fiddler Playalong Viola Collection, arr. Huus Jones (Boosey & Hawkes)*
- 6 **Telemann** Bourrée. *Starters for Viola, arr. Salter (ABRSM)*

LIST B

- 1 **Dunhill** The Willow Brook (*Stainer & Bell H221: published with Alla Sarabanda*)
- 2 **Grieg** Arietta (from *Lyric Pieces, Op. 12*). *Time Pieces for Viola, Vol. 1, arr. Bass and Harris (ABRSM)*
- 3 **Humperdinck** Evening Prayer (from *Hansel and Gretel*). *No. 18 from First Repertoire for Viola, Book 3, arr. Wilkinson and Hart (Faber)*
- 4 **Howard Shore** In Dreams (from *The Lord of the Rings: The Fellowship of the Ring*). *Classic Movie Instrumental Solos for Viola, arr. Galliford, Neuburg and Edmondson (Alfred 35128)*
- 5 **Tchaikovsky** Waltz (from *The Sleeping Beauty, Op. 66*). *More Time Pieces for Viola, Vol. 1, arr. Lamb and Meredith (ABRSM)*
- 6 **Vaughan Williams** Andante sostenuto ('Spurn Point'): No. 2 from *Six Studies in English Folksong. Solos for Young Violists, Vol. 4 (Alfred–Summy-Birchard 18750X)* or *Vaughan Williams Six Studies in English Folksong (Stainer & Bell H49: piano accomp. published separately, H47)*

LIST C

- 1 **Kathy and David Blackwell** Show Stopper. *No. 23 from Viola Time Sprinters, arr. Blackwell (OUP: piano accomp. published separately)*
- 2 **Mary Cohen** Saturday Night Stomp: No. 2 from *Superstudies for Solo Viola, Book 2 (Faber)*
- 3 **Gearen** Big Foot Lou. *No. 11 from First Repertoire for Viola, Book 3, arr. Wilkinson and Hart (Faber)*
- 4 **Gershwin** I got plenty o' nuttin' (from *Porgy and Bess*). *More Time Pieces for Viola, Vol. 1, arr. Lamb and Meredith (ABRSM)*
- 5 **Noack** Trio section only: from *Heinzelmännchens Wachtparade (Flibbertigibbets), Op. 5 (Schott ED0 9793)*
- 6 **Monty Norman** James Bond Theme. *Classic Movie Instrumental Solos for Viola, arr. Galliford, Neuburg and Edmondson (Alfred 35128)*

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

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

\uparrow Starting on open string

SIGHT-READING*: an eight-bar piece, time and key signatures as Grade 2, with the addition of F, B \flat , E \flat majors and D, G, C 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. 9.

AURAL TESTS FOR THE GRADE*: see pp. 68 and 70

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).