

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: from Cello Suite No. 1 in G, BWV 1007. *Bach Six Cello Suites, trans. Rowland-Jones (Peters EP 7489) or trans. Forbes (Chester CH01401)*
- 2 **J. S. Bach** Allegro ma non tanto: 2nd movt from Viola da Gamba Sonata No. 1 in G, BWV 1027. *Bach Three Sonatas for Viola da Gamba (Viola), BWV 1027–1029 (Bärenreiter BA 5186 or Henle HN 684)*
- 3 **Caix d'Hervelois** La Chambor (Allemande), trans. Marchet (*IMC 446*)
- 4 **Grazioli** Andante: 1st movt from Sonata in F, arr. Tertis. *A Second Lionel Tertis Album (Weinberger)*
- 5 **Haydn** Divertimento (3rd movt), trans. Piatigorsky. *Solos for Young Violists, Vol. 3 (Alfred–Summy-Birchard 18670X)*
- 6 **Telemann** Recitativo and Arioso and Vivace: 3rd and 4th movts from Sonata in E minor for Viola da Gamba, TWV 41:e5. *Telemann Two Sonatas for Viola da Gamba or Viola (Essercizi Musici) (Amadeus BP 0640) or Music for Viola 1, arr. Szeredi (Editio Musica Budapest Z.12846)*

LIST B

- 1 **Brahms** Hungarian Dance No. 3 in F, arr. Forbes (*observing repeats*) (*Peters EP 7725: published with Hungarian Dance No. 1*)
- 2 **Coates** Ballad, Op. 13. *A Second Lionel Tertis Album (Weinberger)*
- 3 **Naumann** Molto allegro con fuoco: No. 3 from *Drei Fantasie-Stücke*, Op. 5 (*Amadeus BP 1328*)
- 4 **Schubert** Adagio: 2nd movt from Arpeggione Sonata in A minor, D. 821, arr. von Wrochem (*Bärenreiter BA 5683*). *Also available as: No. 10 from Solos for the Viola Player, arr. Doktor (G. Schirmer HL50490424)*
- 5 **Sitt** Mazurka, Op. 132 No. 2. *Solos for Young Violists, Vol. 3 (Alfred–Summy-Birchard 18670X)*
- 6 **Tchaikovsky** Passionate Confession, arr. Bullard. *More Time Pieces for Viola, Vol. 2, arr. Lamb and Meredith (ABRSM)*

LIST C

- 1 **Bartók** An Evening in the Village, arr. Váczi (*Editio Musica Budapest Z.5453: published with Slovak Peasant's Dance*)
- 2 **Patsy Gritton** Viva Barcelona!: No. 4 from *Four Character Pieces (SJ Music D2006-2)*
- 3 **Hindemith** Meditation (*Schott ED 3684*)
- 4 **Julian Jacobson** The Gothenburg Waltz (Waltz-Impromptu No. 1) (*Bardic Edition BDE 114*)
- 5 **Bryan Kelly** Allegro giocoso: 3rd movt from Sonatina (*Spartan Press SP958*)
- 6 **Vaughan Williams** Prelude: No. 1 from *Suite for Viola, Group 1 (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			
F, G, B \flat majors & minors	2 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
D, E \flat 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			
F, G, B \flat majors & minors	2 oct.	separate bows <i>and</i> slurred (6 notes to a bow)	even notes
D, E \flat 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 A \flat , B \flat and C	2 oct.	separate bows <i>and</i> slurred	even notes
In the key of G	3 oct.	(4 notes to a bow)	"
Diminished sevenths			
Starting on E \flat , F and G	2 oct.	separate bows <i>and</i> slurred	even notes
Starting on D	3 oct.	(4 notes to a bow)	"
Chromatic scales			
Starting on E \flat , F and G	2 oct.	separate bows <i>and</i> slurred	even notes
Starting on D	3 oct.	(12 notes to a bow)	"
Double-stop scales (<i>in broken steps</i>)			
In sixths, in C and E \flat majors	1 oct.	see p. 12	see p. 12
In octaves, in G 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 $\frac{7}{4}$, B and C \sharp minors. Highest note B (*b*): shifts as required to cover this range. Further use of treble clef. Occasional use of left-hand *pizzicato* may be encountered. See also p. 9.

AURAL TESTS FOR THE GRADE*: see pp. 68 and 72

- 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.