

Violin GRADE 5

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

LIST A

- 1 **J. S. Bach** Andante: 3rd movt from Sonata in B minor, BWV 1014 } *Violin Exam Pieces 2016–2019, Grade 5*
 2 **attrib. Handel** Allegro: 4th movt from Sonata in E, HWV 373 } (ABRSM)
 3 **Mozarts** Ground after the Scotch Humour, arr. Huws Jones }
 4 **Mozart** Minuet (*omitting DC*). No. 5 from *Classical and Romantic Pieces, Book 3*, arr. Forbes (*OUP*)
 5 **Telemann** Allegro: 2nd movt from Sonata in G, TWV 41:G1. No. 4 from *Telemann Six Sonatas for Violin* (*Schott ED 4221*)
 6 **Vivaldi** Allegro: 1st movt from Concerto in G, Op. 3 No. 3, RV 310 (*violin to play in tutti*) (*Bärenreiter BA 8980*)

LIST B

- 1 **Ireland** The Holy Boy (A Carol of the Nativity) (*mute optional*) } *Violin Exam Pieces 2016–2019, Grade 5*
 2 **Kreisler** Rondino on a Theme of Beethoven } (ABRSM)
 3 **Shostakovich** Romance: from *The Gadfly*, arr. Fraser }
 4 **Carse** Rigaudon. *Classic Carse, Book 2* (*Stainer & Bell H355*)
 5 **Liszt** No. 1 and No. 2 from *Two Waltzes* (*Hardie Press: published with Romance oubliée*)
 6 **Peguri** An Evening of Romance (*violin melody*). *The French Fiddler*, arr. Huws Jones (*Boosey & Hawkes*)

LIST C

- 1 **Gordon Kerry** Dream } *Violin Exam Pieces*
 2 **Malcolm Miles** Bathwater Blues: No. 10 from *Creative Variations for Violin, Vol. 1* } *2016–2019, Grade 5*
 3 **Kodály** Intermezzo: from *Háry János*, arr. Kolman } (ABRSM)
 4 **M. Arnold** No. 1 from *Four Scottish Dances*, Op. 59, arr. Gedge (*Novello NOV090882*)
 5 **Ives** Allegro: 1st movt from Sonata No. 4, 'Children's Day at the Camp Meeting' (*AMP GS22419*)
 (*double-stops in bb. 48 and 69 optional; ignoring octave ad lib. in bb. 70–77*)
 6 **Trad. Russian** Two Guitars. *The Gipsy Violin*, arr. Russ-Bovelino (*Bosworth BOE004518*)

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			
Db, Eb, 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	3 oct.	(2 beats to a bow)	at candidate's choice
<i>(minors harmonic or melodic, at candidate's choice)</i>			
Arpeggios			
Db, Eb, 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 (<i>resolving on tonic</i>)			
In the key of B ^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 ^b	2 oct.	separate bows <i>and</i> slurred	even notes
		(4 notes to a bow)	

* 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. 9.

AURAL TESTS FOR THE GRADE*: see pp. 68 and 71