

Violin GRADE 8

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** Adagio: 1st movt from Sonata No. 1 in G minor for Solo Violin, BWV 1001
- 2 **Haydn** Allegro moderato: 1st movt from Concerto in G, Hob VIIa/4
- 3 **Vivaldi** Preludio *and* Corrente: 1st *and* 2nd movts from Sonata in C minor, RV 6
- 4 **J. S. Bach** 1st movt from Concerto in A minor, BWV 1041 (*violin to play in tutti*) (*Henle HN 671 or Bärenreiter BA 5189-90*)
- 5 **Corelli** Adagio *and* Vivace: 1st *and* 2nd movts from Sonata in G minor, Op. 5 No. 5 (*observing repeats and with Roger's embellishments on the repeats in Adagio*). *Corelli Violin Sonatas, Op. 5, Vol. 1 (Wiener Urtext UT 50235)*
- 6 **Geminiani** Sonata in D, Op. 5 No. 4 (*complete*) (*observing repeats*) (*UT Orpheus EX 1*). Also available in: *Geminiani Six Sonatas, Op. 5, Vol. 2 (UT Orpheus PEG 4)*
- 7 **Mozart** Largo–Allegro: 1st movt from Sonata in B \flat , K. 454. No. 13 from *Mozart Sonatas for Piano and Violin, Vol. 3 (Henle HN 79)* or *Mozart Complete Works for Piano and Violin, Vol. 2 (Bärenreiter BA 5762)*

LIST B

- 1 **Brahms** Allegretto grazioso: 3rd movt from Sonata in A, Op. 100
- 2 **Tchaikovsky** Scherzo: No. 2 from Three Pieces, Op. 42
- 3 **Wieniawski** Obertass: No. 1 from Two Mazurkas, Op. 19
- 4 **Beethoven** Allegro: 1st movt from Sonata in F ('Spring'), Op. 24. No. 5 from *Beethoven Sonatas for Piano and Violin, Vol. 1 (Henle HN 7)*
- 5 **Bruch** No. 13 *and* No. 14 *and* No. 15: from *Schwedische Tänze*, Op. 63, Vol. 2 (*Simrock EE 3111*)
- 6 **Elgar** Allegro: 1st movt from Sonata, Op. 82 (*Novello NOV120026R*)
- 7 **Franck** Allegretto poco mosso: 4th movt from Sonata in A (*Wiener Urtext UT 50174*)

LIST C

- 1 **Copland** Hoe-Down: from *Rodeo*
- 2 **Helen Grime** Romance
- 3 **Michael Nyman** Full fathom five: from *On the Fiddle*
- 4 **Janáček** Balada: 2nd movt from Sonata. *Janáček Works for Violin and Piano (Bärenreiter BA 9508)*
- 5 **Kabalevsky** Allegro molto e con brio: 1st movt from Concerto in C, Op. 48 (*Peters EP 4618*)
- 6 **Kodály** The Kálló Double-Dance, arr. Fejgin (*complete*) (*lower line optional in arco stopped passages in 1st movt*) (*Editio Musica Budapest Z.3231*)
- 7 **Kreutzer** Étude No. 10 in G (Allegro) *or* Étude No. 35 in E \flat (Marcia: Moderato): from *42 Études ou Caprices* for Solo Violin (*Peters EP 284*)

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

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