

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

## LIST A

- 1 **J. S. Bach** Gigue: 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 **Blavet** Sicilienne. No. 1 from } *L'Alto classique, Vol. C, arr. Classens (Combre P04438)*
- 3 **Daquin** Rigaudon. No. 9 from }
- 4 **Flackton** Allegro moderato: 2nd movt from Sonata No. 4 in C minor, Op. 2 No. 8 (*Schott ED 10957*)
- 5 **Haydn** Hungarian Rondo. *More Time Pieces for Viola, Vol. 2, arr. Lamb and Meredith (ABRSM)*
- 6 **Telemann** Gigue (*viola to play in tutti*): 7th movt from Suite in D, arr. Bergmann and Forbes (*Schott ED 10196*)

## LIST B

- 1 **Bridge** Berceuse. *Bridge Four Pieces for Viola (Faber)*
- 2 **Finzi** Carol (*ignoring ossia*): No. 3 from *Five Bagatelles*, trans. Leigh Jacobs (*Boosey & Hawkes*)
- 3 **Mozart** Bei Männern, welche Liebe fühlen (from *The Magic Flute*). *Time Pieces for Viola, Vol. 2, arr. Bass and Harris (ABRSM)*
- 4 **Reger** Romanze, arr. Birtel (*Schott ED 21220*)
- 5 **Rimsky-Korsakov** Chanson indoue (Hindu Song). No. 2 from *L'Alto classique, Vol. C, arr. Classens (Combre P04438)*
- 6 **Schumann** Dedication (Op. 25 No. 1) *More Time Pieces for Viola, Vol. 2, arr. Lamb and Meredith (ABRSM)*

## LIST C

- 1 **Rebecca Clarke** Chinese Puzzle. *Rebecca Clarke Shorter Pieces for Viola (OUP)*
- 2 **Joplin** The Entertainer. *Joplin Three Ragtimes, arr. Birtel (Schott ED 20459)*
- 3 **Martinů** Pierrot's Serenade (from *Puppets*, Book 3). *Time Pieces for Viola, Vol. 2, arr. Bass and Harris (ABRSM)*
- 4 **Noack** First section *only (observing DS but omitting Trio)*: from *Heinzelmännchens Wachtparade (Flibbertigibbets)*, Op. 5 (*Schott ED0 9793*)
- 5 **Prokofiev** The Montagues and the Capulets (from *Romeo and Juliet*, Op. 64). *More Time Pieces for Viola, Vol. 2, arr. Lamb and Meredith (ABRSM)*
- 6 **Trad. American** Boston Fancy. No. 16 from *Solos for the Viola Player, arr. Doktor (G. Schirmer HL50490424)*

**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>
<b>Scales</b>			
F, A, B $\flat$ majors; D, E, F $\sharp$ , A minors	2 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
C major; C minor ( <i>minors harmonic or melodic, at candidate's choice</i> )	3 oct.	(2 beats to a bow)	at candidate's choice
<b>Arpeggios</b>			
F, A, B $\flat$ majors; D, E, F $\sharp$ , A minors	2 oct.	separate bows <i>and</i> slurred	even notes
C major; C minor	3 oct.	(3 notes to a bow)	"
<b>Dominant sevenths (resolving on tonic)</b>			
In the key of E $\flat$	1 oct.	separate bows <i>and</i> slurred	even notes
In the keys of F and G	2 oct.	(4 notes to a bow)	"
<b>Diminished sevenths</b>			
Starting on C and G $\dagger$	1 oct.	separate bows	even notes
<b>Chromatic scales</b>			
Starting on C, D and E $\flat$	2 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes

\* 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 E, F $\sharp$  minors. Highest note A (*a''*): 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