

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 (Esercizi Musici) (Amadeus BP 0640) or Music for Viola I, 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 Sonata (*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, 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