

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 and Courante: from Cello Suite No. 2 in D minor, BWV 1008. *Bach Six Cello Suites*, trans. Rowland-Jones (Peters EP 7489) or trans. Forbes (Chester CH01401)
- 2 **J. S. Bach** Vivace: 1st movt from Viola da Gamba Sonata No. 3 in G minor, BWV 1029. *Bach Three Sonatas for Viola da Gamba (Viola)*, BWV 1027–1029 (Bärenreiter BA 5186 or Henle HN 684)
- 3 **Beethoven** Theme and Variations: 6th movt from *Notturmo*, Op. 42, arr. Primrose (omitting Var. 1 and observing Marcia) (Schott ED 10091)
- 4 **Boccherini** Moderato: 1st movt from Sonata in C minor (Schott VAB 46)
- 5 **Hoffmeister** Rondo: 3rd movt from Concerto in D (Peters EP 9857 or Henle HN 739)
- 6 **A. Stamitz** Rondeau: 3rd movt from Concerto in B \flat (Schott VAB 29)
- 7 **Telemann** Siciliana and Vivace: 1st and 2nd movts from Fantasia No. 9 in E minor. *Telemann 12 Fantasias for Unaccompanied Viola*, arr. Arnold (Viola World VWP100188)

LIST B

- 1 **Brahms** Vivace: 4th movt from Sonata in F minor, Op. 120 No. 1. *Brahms Two Sonatas, Op. 120* (Peters EP 3896 or Henle HN 988)
- 2 **Coates** First Meeting (Souvenir). *A Lionel Tertis Album* (Weinberger)
- 3 **Glazunov** Élégie, Op. 44 (Belaieff BEL 200 or Henle HN 1241)
- 4 **Jansa** Cantilène, Op. 84 (*Amadeus* BP 1762 or Schott BSS 53719)
- 5 **Nedbal** Romantisches Stück, Op. 18 (*Doblinger DOBL* 3579)
- 6 **H. Ritter** Pastorale and Gavotte, Op. 32 No. 1. *Solos for Young Violists, Vol. 4* (Alfred–Summy-Birchard 18750X)
- 7 **Tchaikovsky** Nocturne, Op. 19 No. 4, arr. Davis and Borisovsky (IMC 536)

LIST C

- 1 **Leroy Anderson** Fiddle-Fiddle, arr. Arnold (Viola World VWP100210)
- 2 **Bloch** Affirmation: 3rd movt from *Suite Hébraïque* (G. Schirmer GS28608)
- 3 **Rebecca Clarke** Untitled. *Rebecca Clarke Shorter Pieces for Viola* (OUP)
- 4 **Finzi** Fughetta: No. 5 from *Five Bagatelles*, trans. Leigh Jacobs (Boosey & Hawkes)
- 5 **Gordon Jacob** Dance: from *Air and Dance* (starting at b. 54). *Solos for Young Violists, Vol. 4* (Alfred–Summy-Birchard 18750X)
- 6 **W. Lloyd Webber** Vivo: 3rd movt from *Sonatina* (Stainer & Bell H369)
- 7 **Vaughan Williams** Galop (observing cadenza): No. 3 from *Suite for Viola*, Group 3 (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			
A, B majors & minors	2 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
D \flat (C \sharp), E \flat , E 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			
A, B majors & minors	2 oct.	separate bows <i>and</i> slurred (6 notes to a bow)	even notes
D \flat (C \sharp), E \flat , E majors & minors	3 oct.	separate bows <i>and</i> slurred (9 notes to a bow)	even notes
Dominant sevenths (<i>resolving on tonic</i>)			
In the key of D	2 oct.	separate bows <i>and</i> slurred	even notes
In the keys of F \sharp , A \flat and A	3 oct.	(4 notes to a bow)	"
Diminished sevenths			
Starting on E \flat , E and A	2 oct.	separate bows <i>and</i> slurred	even notes
Starting on C \sharp	3 oct.	(4 notes to a bow)	"
Chromatic scales			
Starting on E \flat , E and A	2 oct.	separate bows <i>and</i> slurred	even notes
Starting on C \sharp	3 oct.	(12 notes to a bow)	"
Double-stop scales (<i>in parallel</i>)			
In octaves, in G major and C 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 A \flat major	2 oct.	separate bows	"
Double-stop scale (<i>in broken steps</i>)			
In thirds, in E \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 and D \flat majors. Highest note C (*c'''*): shifts as required to cover this range. Acceleration of tempo and simple ornaments may be encountered. See also p. 9.

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