

VIOLA (Subject Code: 04)

This syllabus for Viola is valid from 2016. The next edition will be published in July 2019. Advance notice of any planned changes to the Viola requirements from 2020 will be available at www.abrsm.org/viola from January 2019.

Candidates may play on a violin strung as a viola.

Viola GRADE 1

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

LIST A

- 1 **Byrd** La Volta. *More Time Pieces for Viola, Vol. 1, arr. Lamb and Meredith (ABRSM)*
- 2 **Katherine and Hugh Colledge** Fiddlesticks: No. 18 from *Waggon Wheels for Viola (Boosey & Hawkes)*
- 3 **Handel** Menuet. *Starters for Viola, arr. Salter (ABRSM)*
- 4 **Suzuki** Andantino. No. 12 from *Suzuki Viola School, Vol. 1 (Alfred–Summy-Birchard 0241S: piano accomp. published separately, 0245S)*
- 5 **Trad. English** Shepherd's Hey. No. 3 from *First Repertoire for Viola, Book 1, arr. Wilkinson and Hart (Faber)*
- 6 **Trad. English** When a Knight Won His Spurs. No. 1 from *Play it Again for Viola, arr. Scott (Faber)*

LIST B


- 1 **T. H. Bayly** Long, Long Ago. No. 8 from *Suzuki Viola School, Vol. 1 (Alfred–Summy-Birchard 0241S: piano accomp. published separately, 0245S)*
- 2 **Kathy and David Blackwell** Rocking Horse. No. 40 from *Viola Time Joggers, arr. Blackwell (OUP: piano accomp. published separately)*
- 3 **Katherine and Hugh Colledge** Full Moon: No. 22 from *Waggon Wheels for Viola (Boosey & Hawkes)*
- 4 **Elgar** Pomp and Circumstance March No. 4, Op. 39 No. 4. *More Time Pieces for Viola, Vol. 1, arr. Lamb and Meredith (ABRSM)*
- 5 **Kabalevsky** Waltz. No. 8 from *First Repertoire for Viola, Book 1, arr. Wilkinson and Hart (Faber)*
- 6 **Trad. Canadian** Land of the Silver Birch. *O Shenandoah! for Viola, arr. Waterfield and Beach (Faber)*

LIST C

- 1 **Kathy and David Blackwell** Viola Time. No. 47 from *Viola Time Joggers, arr. Blackwell (OUP: piano accomp. published separately)*
- 2 **Kathy and David Blackwell** I Got those Viola Blues. No. 22 from *Viola Time Runners, arr. Blackwell (OUP: piano accomp. published separately)*
- 3 **Margery Dawe** Russia – Gopak: No. 5 from *Travel Tunes for Viola (Cramer: piano accomp. published separately)*
- 4 **Menken & Ashman** Under the Sea (from *The Little Mermaid*). *More Time Pieces for Viola, Vol. 1, arr. Lamb and Meredith (ABRSM)*
- 5 **Salter** Best Foot Forward. *Starters for Viola, arr. Salter (ABRSM)*
- 6 **Trad. American** Oh Susanna! No. 15 from *Play it Again for Viola, arr. Scott (Faber)*

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			
G, D majors†; A natural minor	1 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
C major	2 oct.	(2 quavers to a bow)	at candidate's choice
Arpeggios			
G, D majors†; A minor	1 oct.	separate bows	even notes
C major	2 oct.	"	"

SIGHT-READING*: a four-bar piece in $\frac{4}{4}$ or $\frac{3}{4}$, or a six-bar piece in $\frac{2}{4}$, in G or D majors, in 1st position (no use of C string). All notes separately bowed. Simple dynamics (*f*, *mf*, *p*), note values () and rests (♯). See also p. 9.

AURAL TESTS FOR THE GRADE*: see pp. 68 and 69

* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

† Starting on open strings

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

LIST A

- 1 **J. S. Bach** Rondeau (from Orchestral Suite in B minor, BWV 1067). *More Time Pieces for Viola, Vol. 1, arr. Lamb and Meredith (ABRSM)*
- 2 **J. S. Bach** Minuet No. 1. No. 15 from *Suzuki Viola School, Vol. 1 (Alfred–Summy-Birchard 0241S: piano accomp. published separately, 0245S)*
- 3 **Charpentier** Prelude (from *Te Deum*). No. 24 from *Viola Time Runners, arr. Blackwell (OUP: piano accomp. published separately)*
- 4 **J.-F. Dandrieu** Les bergers rustiques. No. 11 from } *First Repertoire for Viola, Book 2, arr. Wilkinson and Hart*
5 **G. B. Martini** Gavotte. No. 1 from } (Faber)
- 6 **Playford** The Twenty-Ninth of May (from *The Dancing Master*). *Time Pieces for Viola, Vol. 1, arr. Bass and Harris (ABRSM)*

LIST B

- 1 **Katherine and Hugh Colledge** Snake Charmer: No. 21 from *Fast Forward for Viola (Boosey & Hawkes)*
- 2 **Edward Jones** Hylswen (The Fairest One) (*viola melody*). *The Fiddler Playalong Viola Collection, arr. Huus Jones (Boosey & Hawkes)*
- 3 **Mozart** Theme from Andante grazioso (from Piano Sonata in A, K.331). *Time Pieces for Viola, Vol. 1, arr. Bass and Harris (ABRSM)*
- 4 **Schumann** The Happy Farmer. No. 18 from *Suzuki Viola School, Vol. 1 (Alfred–Summy-Birchard 0241S: piano accomp. published separately, 0245S)*
- 5 **J. Strauss II** Emperor Waltz, Op. 437. *More Time Pieces for Viola, Vol. 1, arr. Lamb and Meredith (ABRSM)*
- 6 **Trad. North American** Simple Gifts. *O Shenandoah! for Viola, arr. Waterfield and Beach (Faber)*

LIST C

- 1 **Kathy and David Blackwell** Mean Street Chase. No. 20 from *Viola Time Runners, arr. Blackwell (OUP: piano accomp. published separately)*
- 2 **Katherine and Hugh Colledge** The Ceilidh: No. 20 from *Fast Forward for Viola (Boosey & Hawkes)*
- 3 **Offenbach** Galop infernal (*observing 1st repeat*). No. 13 from *First Repertoire for Viola, Book 2, arr. Wilkinson and Hart (Faber)*
- 4 **Stravinsky** Shrove-Tide Fair Themes (from *Petrushka*). *More Time Pieces for Viola, Vol. 1, arr. Lamb and Meredith (ABRSM)*
- 5 **Trad. American** Old Joe Clark. *O Shenandoah! for Viola, arr. Waterfield and Beach (Faber)*
- 6 **Trad. Scottish** Mrs McLeod's Reel (*viola melody*). *The Fiddler Playalong Viola Collection, arr. Huus Jones (Boosey & Hawkes)*

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, B \flat majors; C, G minors [†]	1 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
C, D, E \flat majors (<i>minors natural, harmonic or melodic, at candidate's choice</i>)	2 oct.	(2 quavers to a bow)	at candidate's choice
Arpeggios			
F, B \flat majors; C, G minors [†]	1 oct.	separate bows	even notes
C, D, E \flat majors	2 oct.	"	"

SIGHT-READING*: an eight-bar piece, time and key signatures as Grade 1, with the addition of C major and A natural minor. Further use of 1st position. Notes separately bowed or with simple two-note slurs. Addition of *mp*, 'hairpins' (*cresc./dim.*), dotted minim, and minim rest. See also p. 9.

AURAL TESTS FOR THE GRADE*: see pp. 68 and 69

* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

† Starting on open strings

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

LIST A

- Biber** Presto (from *Battalia*, C. 61). *More Time Pieces for Viola*, Vol. 1, arr. Lamb and Meredith (ABRSM)
- Boyce** Bourrée. No. 10 from *First Repertoire for Viola*, Book 3, arr. Wilkinson and Hart (Faber)
- Gossec** Gavotte. No. 19 from *Suzuki Viola School*, Vol. 1 (Alfred–Summy-Birchard 0241S: piano accomp. published separately, 0245S)
- Handel** Hornpipe (from the *Water Music*). No. 26 from *Viola Time Sprinters*, arr. Blackwell (OUP: piano accomp. published separately)
- attrib. Henry VIII** Pastime with good company (*viola melody*) (incl. second verse). *The Fiddler Playalong Viola Collection*, arr. Huws Jones (Boosey & Hawkes)
- Telemann** Bourrée. *Starters for Viola*, arr. Salter (ABRSM)

LIST B

- Dunhill** The Willow Brook (*Stainer & Bell H221: published with Alla Sarabanda*)
- Grieg** Arietta (from *Lyric Pieces*, Op. 12). *Time Pieces for Viola*, Vol. 1, arr. Bass and Harris (ABRSM)
- Humperdinck** Evening Prayer (from *Hansel and Gretel*). No. 18 from *First Repertoire for Viola*, Book 3, arr. Wilkinson and Hart (Faber)
- Howard Shore** In Dreams (from *The Lord of the Rings: The Fellowship of the Ring*). *Classic Movie Instrumental Solos for Viola*, arr. Galliford, Neuburg and Edmondson (Alfred 35128)
- Tchaikovsky** Waltz (from *The Sleeping Beauty*, Op. 66). *More Time Pieces for Viola*, Vol. 1, arr. Lamb and Meredith (ABRSM)
- Vaughan Williams** Andante sostenuto ('Spurn Point'): No. 2 from *Six Studies in English Folksong. Solos for Young Violists*, Vol. 4 (Alfred–Summy-Birchard 18750X) or *Vaughan Williams Six Studies in English Folksong* (*Stainer & Bell H49: piano accomp. published separately, H47*)

LIST C

- Kathy and David Blackwell** Show Stopper. No. 23 from *Viola Time Sprinters*, arr. Blackwell (OUP: piano accomp. published separately)
- Mary Cohen** Saturday Night Stomp: No. 2 from *Superstudies for Solo Viola*, Book 2 (Faber)
- Gearen** Big Foot Lou. No. 11 from *First Repertoire for Viola*, Book 3, arr. Wilkinson and Hart (Faber)
- Gershwin** I got plenty o' nuttin' (from *Porgy and Bess*). *More Time Pieces for Viola*, Vol. 1, arr. Lamb and Meredith (ABRSM)
- Noack** Trio section only: from *Heinzelmannchens Wachtparade (Flibbertigibbets)*, Op. 5 (Schott ED0 9793)
- Monty Norman** James Bond Theme. *Classic Movie Instrumental Solos for Viola*, arr. Galliford, Neuburg and Edmondson (Alfred 35128)

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, Ab, A majors	1 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
Eb, G majors; D, G minors (<i>minors harmonic or melodic, at candidate's choice</i>)	2 oct.	(2 quavers to a bow)	at candidate's choice
Arpeggios			
Db, Ab, A majors	1 oct.	separate bows <i>and</i> slurred	even notes
Eb, G majors; D, G minors	2 oct.	(3 notes to a bow)	"
Chromatic scale			
Starting on G †	1 oct.	separate bows	even notes

* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

† Starting on open string

SIGHT-READING*: an eight-bar piece, time and key signatures as Grade 2, with the addition of F, B \flat , E \flat majors and D, G, C minors. Further use of 1st position. Occasional accidentals (within minor keys only). Dotted rhythms, semiquavers and ties may be encountered. *Pizzicato* (at end of piece only) and *staccato* may be included. Increasing use of dynamics, rests and slurs. See also p. 9.

AURAL TESTS FOR THE GRADE*: see pp. 68 and 70

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

LIST A

- 1 **J.-L. Adam** Hongroise. No. 6 from *L'Alto classique, Vol. C*, arr. *Classens (Combre P04438)*
- 2 **Anon.** La nouvelle carel. *Time Pieces for Viola, Vol. 2*, arr. *Bass and Harris (ABRSM)*
- 3 **Dittersdorf** German Dance. No. 7 from *Solos for the Viola Player*, arr. *Doktor (G. Schürmer HL50490424)*
- 4 **Handel** Gavotte. *Starters for Viola*, arr. *Salter (ABRSM)*
- 5 **Handel** How beautiful are the feet (from *Messiah*, HWV 56). *More Time Pieces for Viola, Vol. 2*, arr. *Lamb and Meredith (ABRSM)*
- 6 **Telemann** Bourrée (*viola to play in tutti*): 5th movt from Suite in D, arr. *Bergmann and Forbes (Schott ED 10196)*

LIST B

- 1 **Haydn** Poco adagio (from 'Emperor' Quartet). No. 19 from *First Repertoire for Viola, Book 3*, arr. *Wilkinson and Hart (Faber)*
- 2 **Kuchynka** Canzonetta (*Recital Music RM086*)
- 3 **MacDowell** To a Wild Rose, Op. 51 No. 1, arr. *Birtel (Schott ED0 9908)*
- 4 **Seitz** Andante cantabile: 2nd movt from Student Concerto in D (transposed to G), Op. 22 (*Bärenreiter BA 8986*)
- 5 **Vaughan Williams** Andante tranquillo ('The Pride of Kildare'): No. 5 from *Six Studies in English Folksong. Solos for Young Violists, Vol. 4 (Alfred-Summy-Birchard 18750X)* or *Vaughan Williams Six Studies in English Folksong (Stainer & Bell H49; piano accomp. published separately, H47)*
- 6 **Verdi** Chorus of the Hebrew Slaves (from *Nabucco*). *More Time Pieces for Viola, Vol. 2*, arr. *Lamb and Meredith (ABRSM)*

LIST C

- 1 **Mary Cohen** Magic Carpet Ride: No. 11 from *Superstudies for Solo Viola, Book 2 (Faber)*
- 2 **Timothy Kraemer** Happy (from *Mood Swings*). *More Time Pieces for Viola, Vol. 2*, arr. *Lamb and Meredith (ABRSM)*
- 3 **Prokofiev** March (from *Musiques d'enfants*, Op. 65). No. 17 from } *First Repertoire for Viola, Book 3*,
- 4 **Trad. English** Sailor's Hornpipe (*observing repeats*). No. 16 from } arr. *Wilkinson and Hart (Faber)*
- 5 **G. M. Rodriguez** La Cumparsita (*viola melody*). *The Fiddler Playalong Viola Collection*, arr. *Huw Jones (Boosey & Hawkes)*
- 6 **John Williams** Star Wars (Main Theme). *Classic Movie Instrumental Solos for Viola*, arr. *Galliford, Neuburg and Edmondson (Alfred 35128)*

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 8–9 and 12–15

	range	bowing requirements	rhythm pattern
Scales			
Db, E, F, A majors; C, E, F minors (minors harmonic or melodic, at candidate's choice)	2 oct.	separate bows and slurred (2 beats to a bow)	even notes or long tonic, at candidate's choice
Arpeggios			
Db, E, F, A majors; C, E, F minors	2 oct.	separate bows and slurred (3 notes to a bow)	even notes
Dominant sevenths (resolving on tonic)			
In the keys of F and G †	1 oct.	separate bows	even notes
Chromatic scales			
Starting on D and A ‡	1 oct.	separate bows and slurred (4 notes to a bow)	even notes

§ Starting on open string C and bottom D, respectively ‡ Starting on bottom D and A, respectively

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Viola GRADE 4

SIGHT-READING*: a piece of around eight bars in length, time and key signatures as Grade 3, with the addition of $\frac{6}{8}$ and A major. Shifts between 1st and 3rd positions may be encountered. Occasional chromatic notes. Anacrusis, hooked bowing, accents and pause signs may be included. See also p. 9.

AURAL TESTS FOR THE GRADE*: see pp. 68 and 70

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 }
3 **Daquin** Rigaudon. No. 9 from } *L'Alto classique, Vol. C, arr. Classens (Combre P04438)*
- 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>
Scales			
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
Arpeggios			
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)	"
Dominant sevenths (<i>resolving on tonic</i>)			
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)	"
Diminished sevenths			
Starting on C and G \dagger	1 oct.	separate bows	even notes
Chromatic scales			
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

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** Menuets 1 and 2: 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 **Caix d'Hervelois** La Marche du Czar. No. 17 from *L'Alto classique, Vol. C, arr. Classens (Combre P04438)*
- 3 **Fiocco** Allegro, trans. Arnold (*Viola World VWP000015*)
- 4 **Mozart** Allegro: 1st movt from Divertimento in C, trans. Piatigorsky. *Solos for Young Violists, Vol. 2 (Alfred–Summy-Birchard 18590X)*
- 5 **Telemann** Allegro: 2nd movt from Concerto in G, TWV 51:G9 (*Bärenreiter BA 5878-90*)
- 6 **Telemann** Courante and Double (*viola to play in tutti*): 6th movt from Suite in D, arr. Bergmann and Forbes (*Schott ED 10196*)

LIST B

- 1 **Albéniz** Tango. No. 12 from *L'Alto classique, Vol. C, arr. Classens (Combre P04438)*
- 2 **Brahms** Andante: from String Sextet No. 1, Op. 18. *More Time Pieces for Viola, Vol. 2, arr. Lamb and Meredith (ABRSM)*
- 3 **Bridge** Serenade. *Bridge Four Pieces for Viola (Faber)*
- 4 **Kalliwoda** No. 1: from *Six Nocturnes, Op. 186 (Peters EP 2104)*
- 5 **Seitz** Allegro moderato: 1st movt from Student Concerto in D (transposed to G), Op. 22 (*Bärenreiter BA 8986*)
- 6 **Sitt** No. 4: from *Album Leaves, Op. 39. Solos for Young Violists, Vol. 4 (Alfred–Summy-Birchard 18750X)* or *Sitt Album Leaves, Op. 39 (IMC 1048)*

LIST C

- 1 **Dancla** Fantasia – La Cenerentola, Op. 86 No. 7, trans. Barber. *Solos for Young Violists, Vol. 2 (Alfred–Summy-Birchard 18590X)*
- 2 **Ehrensperger** Ma belle, si tu voulais: from *Suite über französische Volkslieder (Amadeus BP 1926)*
- 3 **B. Hummel** Presto: 3rd movt from *Kleine Suite, Op. 19c (Simrock EE 2954a)*
- 4 **Joplin** The Easy Winners (*observing double-stops; upper line in bb. 83–84*). *Joplin Three Ragtimes, arr. Birtel (Schott ED 20459)*
- 5 **Vaughan Williams** Carol: No. 2 from *Suite for Viola, Group 1 (OUP)*
- 6 **Weill & Brecht** Mack the Knife (from *The Threepenny Opera*), arr. Reiter. *More Time Pieces for Viola, Vol. 2, arr. Lamb and Meredith (ABRSM)*

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			
D \flat (C \sharp), F \sharp , A \flat (G \sharp) majors & minors	2 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
C, D 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			
D \flat (C \sharp), F \sharp , A \flat (G \sharp) majors & minors	2 oct.	separate bows <i>and</i> slurred (6 notes to a bow)	even notes
C, D 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 F, F \sharp and G	2 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes
Diminished sevenths			
Starting on C, C \sharp and D	2 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes
Chromatic scales			
Starting on C, C \sharp and D	2 oct.	separate bows <i>and</i> slurred (6 notes to a bow)	even notes
Double-stop scale (<i>in broken steps</i>)			
In sixths, in E \flat major	1 oct.	see p. 12	see p. 12

SIGHT-READING*: a piece of around twelve to sixteen bars in length, time and key signatures as Grade 5, with the addition of $\frac{9}{8}$, $\frac{5}{4}$ and $\frac{5}{8}$ and F minor. Highest note A (*a''*): shifts as required to cover this range. Further use of chords. Some passages in treble clef may be included. A slowing of tempo within the piece followed by an *allegretto* may be encountered, as may triplet rhythms. See also p. 9.

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

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

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 (resolving on tonic)			
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 (in parallel)			
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 (in broken steps)			
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