

**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. Schirmer 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. Huws 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

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

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

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

**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

- A To sing or play from memory a melody played twice by the examiner.** The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this will affect the assessment).
- B To sing five notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a third above and below the tonic in the key of C, F or G major. The test will begin and end on the tonic and will not contain intervals greater than a third. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C (i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics, articulation, tempo, tonality; the second will be character.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.