

VIOLA *(Subject Code: 04)*

The set pieces in this syllabus are valid for 2008–2015. The scale and sight-reading requirements have been revised and take effect from 1 January 2012. The next revision of the set pieces will come into force in 2016.

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 **J. S. Bach** Alle Menschen müssen sterben, BWV 262 } *Time Pieces for Viola, Vol. 1, arr. Bass and*
- 2 **Purcell** Riggadoon (from *The Second Part of Musick's Hand-maid*) } *Harris (ABRSM)*
- 3 **Kathy and David Blackwell** Patrick's Reel. No. 41 from *Viola Time Joggers*, arr. Blackwell (*OUP: piano accomp. published separately*)
- 4 **Handel** Finale from the *Water Music*. No. 13 from *Viola Time Runners*, arr. Blackwell (*OUP: piano accomp. published separately*)
- 5 **Jean Hotteterre** Cotillon. No. 7 from *Early Music for Viola*, arr. Brodzky (*Editio Musica Budapest Z.4293*)
- 6 **T. Morley** Now is the month of Maying. No. 13 from *First Repertoire for Viola, Book 1*, arr. Wilkinson and Hart (*Faber*)

LIST B

- 1 **Kathy and David Blackwell** Rocking Horse. No. 40 from *Viola Time Joggers*, arr. Blackwell (*OUP: piano accomp. published separately*)
- 2 **Bruckner** Evening Hymn. No. 16 from *First Repertoire for Viola, Book 1*, arr. Wilkinson and Hart (*Faber*)
- 3 **Harry Dacre** Daisy Bell. No. 11 from *Play It Again – Viola*, arr. Scott (*Faber*)
- 4 **Dvořák** Larghetto: 2nd movt from *Sonatina in G*, Op. 100. *Time Pieces for Viola, Vol. 1*, arr. Bass and Harris (*ABRSM*)
- 5 **Elgar** Andante: No. 1 from *Six Very Easy Pieces*, Op. 22, arr. Pope (*Bosworth BOE003913*)
- 6 **Grechaninov** Morning Stroll: No. 1 from *In aller Frühe*, Op. 126b (*Schott ED 8757*)

LIST C

- 1 **Baklanova** March. No. 12 from *First Repertoire for Viola, Book 1*, arr. Wilkinson and Hart (*Faber*)
- 2 **Margery Dawe** Russia – Gopak: No. 5 from *Travel Tunes for Viola* (*Cramer: piano accomp. published separately*)
- 3 **Paul Harris** Viola Joke! *Time Pieces for Viola, Vol. 1*, arr. Bass and Harris (*ABRSM*)
- 4 **Trad.** Dance to your daddy. No. 13 from *Piece by Piece 1 for Viola*, arr. Nelson (*Boosey & Hawkes*)
- 5 **Trad.** What Shall We Do With the Drunken Sailor? No. 2 from *Play It Again – Viola*, arr. Scott (*Faber*)
- 6 **John Widger** Over the Bridge: No. 2 from *Viola Jazz, Rock 'n' Bow* (*Spartan Press SP406*)

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 6–9

	range	bowing requirements	rhythm pattern
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. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 59

* 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 **Arne** Under the Greenwood Tree (from *As You Like It*). *Time Pieces for Viola, Vol. 1, arr. Bass and Harris (ABRSM)*
- 2 **J. S. Bach** Gavotte (from Cello Suite No. 6, BWV 1012). No. 3 from } *Schott Viola Album, trans. Dodd*
- 3 **Purcell** Rondeau (from *The Fairy Queen*). No. 1 from } (*Schott ED 10900*)
- 4 **Besard** Ballet. No. 1 from *Early Music for Viola, arr. Brodsky (Editio Musica Budapest Z.4293)*
- 5 **Charpentier** Prelude from *Te Deum*. No. 24 from *Viola Time Runners, arr. Blackwell (OUP: piano accomp. published separately)*
- 6 **Martini** Gavotte. No. 1 from *First Repertoire for Viola, Book 2, arr. Wilkinson and Hart (Faber)*

LIST B

- 1 **Elgar** Allegretto: No. 5 from *Six Very Easy Pieces, Op. 22, arr. Pope (Bosworth BOE003913)*
- 2 **Grechaninov** Homesickness: No. 2 from *In aller Frühe, Op. 126b (Schott ED 8757)*
- 3 **Schubert** Entracte (from *Rosamunde*). *Time Pieces for Viola, Vol. 1, arr. Bass and Harris (ABRSM)*
- 4 **Trad.** The Ash Grove. No. 19 from *Play It Again – Viola, arr. Scott (Faber)*
- 5 **Trad. North American** Simple Gifts. *O Shenandoah! for Viola, arr. Waterfield and Beach (Faber)*
- 6 **Weber** Waltz. No. 18 from *First Repertoire for Viola, Book 2, arr. Wilkinson and Hart (Faber)*

LIST C

- 1 **Bartók** Jeering Song (from *For Children, Vol. 1*) } *Time Pieces for Viola, Vol. 1, arr. Bass and Harris*
- 2 **Henry Mancini** Charade } (*ABRSM*)
- 3 **Trad. North American** The Railroad Corral. *O Shenandoah! for Viola, arr. Waterfield and Beach (Faber)*
- 4 **Trad. Irish** The Irish Washerwoman (*upper line*). *Technitunes for Viola, arr. Nelson (Boosey & Hawkes: piano accomp. published separately)*
- 5 **Trad. Irish** Roaring Jelly. No. 14 from *Piece by Piece 2 for Viola, arr. Nelson (Boosey & Hawkes)*
- 6 **John Widger** Just String Along: No. 5 from *Viola Jazz, Rock 'n' Bow (Spartan Press SP406)*

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 6–9

	range	bowing requirements	rhythm pattern
Scales			
F, B♭ majors; C, G minors†	1 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
C, D, E♭ majors (minors natural, harmonic <i>or</i> melodic, at candidate's choice)	2 oct.	(2 quavers to a bow)	at candidate's choice
Arpeggios			
F, B♭ majors; C, G minors†	1 oct.	separate bows	even notes
C, D, E♭ 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. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 59

* 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 **Anon. (attrib. J. S. Bach)** Minuetto arpeggiando (BWV Anh. II 116).
No. 7 from
 - 2 **C. P. E. Bach (formerly attrib. J. S. Bach)** March in G (H. 1.1).
No. 4 from
- } *Basic Bach for the Young Violist,*
arr. Arnold (Viola World)
- 3 **attrib. Henry VIII** Pastime with Good Company (*viola melody*) (incl. second verse). *The Fiddler Playalong Viola Collection*, arr. Huws Jones (Boosey & Hawkes)
 - 4 **Mozart** German Dance, K. 600 No. 2. *Viola Music for Beginners*, arr. Loy (*Editio Musica Budapest Z.14155*)
 - 5 **Telemann** Gavotte. No. 6 from *First Repertoire for Viola, Book 3*, arr. Wilkinson and Hart (Faber)
 - 6 **Trad. French** Noël nouvelet. *Time Pieces for Viola, Vol. 1*, arr. Bass and Harris (ABRSM)

LIST B

- 1 **Anon. Spiritual** Were You There? No. 15 from *First Repertoire for Viola, Book 3*, arr. Wilkinson and Hart (Faber)
- 2 **Beethoven** Sonatina (from Anh. 5 No. 1). *The Young Violist, Vol. 2*, arr. Arnold (Viola World)
- 3 **Carolan** Lord Inchiquin. *Amazing Solos for Viola*, arr. Harrison (Boosey & Hawkes)
- 4 **Grechaninov** On Winter's Eve: No. 6 from *In aller Frühe*, Op. 126b (Schott ED 8757)
- 5 **Grieg** Arietta (from *Lyric Pieces*, Op. 12). *Time Pieces for Viola, Vol. 1*, arr. Bass and Harris (ABRSM)
- 6 **Tchaikovsky** Roco Theme (from Op. 33). No. 11 from *Schott Viola Album*, trans. Dodd (Schott ED 10900)

LIST C

- 1 **Joseph Gearen** Big Foot Lou. No. 11 from *First Repertoire for Viola, Book 3*, arr. Wilkinson and Hart (Faber)
- 2 **Gershwin** Summertime (from *Porgy and Bess*) (*solo part*). No. 8 from *Session Time for Strings – Viola*, arr. Wastall (Boosey & Hawkes: piano accomp. published separately)
- 3 **Holst** Theme from 'Jupiter' (from *The Planets*). *Time Pieces for Viola, Vol. 1*, arr. Bass and Harris (ABRSM)
- 4 **Sheila M. Nelson** Toad in the Hole (*upper line*). *Technitunes for Viola*, arr. Nelson (Boosey & Hawkes: piano accomp. published separately)
- 5 **Richard Rodgers** Oh What a Beautiful Morning (from *Oklahoma*). No. 6 from *First Repertoire for Viola, Book 2*, arr. Wilkinson and Hart (Faber)
- 6 **Trad. Israeli** Mayim, Mayim. *Amazing Solos for Viola*, arr. Harrison (Boosey & Hawkes)

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 6–9

	range	bowing requirements	rhythm pattern
Scales			
D \flat , A \flat , A majors	1 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
E \flat , G majors; D, G minors (minors harmonic <i>or</i> melodic, at candidate's choice)	2 oct.	(2 quavers to a bow)	at candidate's choice
Arpeggios			
D \flat , A \flat , A majors	1 oct.	separate bows <i>and</i> slurred	even notes
E \flat , G majors; D, G minors	2 oct.	(3 notes to a bow)	"
Chromatic scale			
Starting on G \uparrow	1 oct.	separate bows	even notes

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. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 60

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

\uparrow Starting on open string

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

LIST A

- 1 **Dittersdorf** German Dance. *No. 7 from Solos for the Viola Player, arr. Doktor (Schirmer GS32926)*
- 2 **G. Farnaby** Bonny Sweet Robin. *Chester String Series, Viola Book 2, arr. Radmall (Chester CH00399)*
- 3 **Hasse** Two Dances, arr. Moffat (*omitting da capo*). *Solos for Young Violists, Vol. 1, ed. Barber (Alfred—Summy-Birchard 18400X)*
- 4 **Marais** Caprice. *No. 18 from L'Alto classique, Vol. B (Combre P03580)*
- 5 **Pepusch** Allegro: 4th movt from Sonata in D minor, arr. Dinn (*Schott ED 11262*)
- 6 **Purcell** Hallelujah (from 'O God, thou art my God'). *Time Pieces for Viola, Vol. 2, arr. Bass and Harris (ABRSM)*

LIST B

- 1 **Brahms** Dimanche (Sonntag, Op. 47 No. 3). *No. 2 from* } *L'Alto classique, Vol. B (Combre P03580)*
- 2 **Gounod** Ave Maria. *No. 13 from* }
- 3 **Haesche** Marguerite Waltz. *Solos for Young Violists, Vol. 1, ed. Barber (Alfred—Summy-Birchard 18400X)*
- 4 **Haydn** Poco adagio (from 'Emperor' Quartet). *No. 19 from First Repertoire for Viola, Book 3, arr. Wilkinson and Hart (Faber)*
- 5 **Pergolesi** Arietta. *Chester String Series, Viola Book 2, arr. Radmall (Chester CH00399)*
- 6 **Schubert** The Trout, Op. 32, D. 550. *Time Pieces for Viola, Vol. 2, arr. Bass and Harris (ABRSM)*

LIST C

- 1 **Richard Rodney Bennett** All in a Garden Green: No. 1 from *Six Country Dances*, arr. Leigh Jacobs (*Novello NOV090750*)
- 2 **Walter Donaldson** Makin' Whoopee (*viola melody*) (*with repeat*) } *The Fiddler Playalong Viola Collection, arr.*
- 3 **G. M. Rodríguez** La Cumparsita (*viola melody*) } *Huw Jones (Boosey & Hawkes)*
- 4 **Ferguson** Jig: from *Five Irish Folk Tunes (ABRSM)*
- 5 **Joplin** New Rag or Maple Leaf Rag. *Joplin Ragtime Favourites – Viola, arr. Cowles (Fentone)*
- 6 **Roger Roche** Chant pastoral (*Combre P03562*)

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 6–9

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

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. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 60

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

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

LIST A

- 1 **J. S. Bach** A Merry Tune (from Peasant Cantata, BWV 212). No. 4 from *Baroque Pieces for Viola*, arr. Forbes (OUP)
- 2 **Corelli** Prelude. No. 19 from *L'Alto classique, Vol. B (Combre P03580)*
- 3 **R. Farnaby** Nobody's Gigge. *Chester String Series, Viola Book 2*, arr. Radmall (Chester CH00399)
- 4 **Gossec** Tambourin (with repeats). *Time Pieces for Viola, Vol. 2*, arr. Bass and Harris (ABRSM)
- 5 **Handel** Allegro: 4th movt from Sonata in G minor, Op. 1 No. 6, trans. Pilkington (*Stainer & Bell H244*)
- 6 **Veracini** Largo. *Music for Viola III*, arr. Szeredi (*Editio Musica Budapest Z.13397*)

LIST B

- 1 **Bridge** Berceuse. *Bridge Four Pieces for Viola and Piano (Faber)*
- 2 **Fauré** Après un rêve. *Music for Viola III*, arr. Szeredi (*Editio Musica Budapest Z.13397*)
- 3 **German** The English Rose. *Romantic Melodies*, arr. Otty (SJ Music)
- 4 **Mascagni** Intermezzo sinfonico (from *Cavalleria rusticana*) } *Bratschissimo*, arr. Jánosi (Bosworth BOE4403)
- 5 **Toselli** Serenata
- 6 **Mozart** Bei Männern, welche Liebe fühlen (from *The Magic Flute*). *Time Pieces for Viola, Vol. 2*, arr. Bass and Harris (ABRSM)

LIST C

- 1 **Richard Rodney Bennett** Buskin: No. 2 from *Six Country Dances*, arr. Leigh Jacobs (*Novello NOV090750*)
- 2 **Rebecca Clarke** I'll Bid My Heart Be Still or Chinese Puzzle. *Clarke Shorter Pieces for Viola and Piano (OUP)*
- 3 **Joplin** Rag Time Dance or Fig Leaf Rag. *Joplin Ragtime Favourites – Viola*, arr. Cowles (Fentone)
- 4 **Sitt** Tarantella, Op. 26 No. 12, arr. Arnold (*Viola World*)
- 5 **Trad. American** Boston Fancy. No. 16 from *Solos for the Viola Player*, arr. Doktor (Schirmer GS32926)
- 6 **Weill** September Song (from *Knickerbocker Holiday*). *Time Pieces for Viola, Vol. 2*, arr. Bass and Harris (ABRSM)

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 6–9

	range	bowing requirements	rhythm pattern
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 (minors harmonic or melodic, at candidate's choice)	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 (resolving on tonic)			
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 \uparrow	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. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 61

PREREQUISITE FOR ENTRY: Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

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

LIST A

- 1 **J. S. Bach** Adagio and Allegro: 1st and 2nd movts from Viola da Gamba Sonata No. 2 in D, BWV 1028. *Bach Three Sonatas for Viola da Gamba (Viola), BWV 1027–1029 (Bärenreiter BA 5186)*
- 2 **J. S. Bach** Courante: 3rd movt from Cello Suite No. 1 in G, BWV 1007. *Bach Six Cello Suites, trans. Rowland-Jones (Peters EP 7489) or trans. Forbes (Chester CH01401)*
- 3 **Caix d'Hervelois** La Marche du Czar. No. 17 from *L'Alto classique, Vol. C (Combret P04438)*
- 4 **Handel** Andante larghetto and Allegro: 1st and 2nd movts from Sonata in G minor, Op. 1 No. 6, trans. Pilkington (*Stainer & Bell H244*)
- 5 **A. Stamitz** Adagio: 2nd movt from Viola Concerto No. 3 in G (*Breitkopf & Härtel EB 6654*)
- 6 **Telemann** Cantabile and Allegro: 1st and 2nd movts from Sonata in E minor for Viola da Gamba, TWV 41:e5. *Music for Viola I, arr. Szeredi (Editio Musica Budapest Z.12846)*

LIST B

- 1 **Albéniz** Tango. No. 12 from *L'Alto classique, Vol. C (Combret P04438)*
- 2 **Bridge** Serenade. *Bridge Four Pieces for Viola and Piano (Faber)*
- 3 **Joachim** No. 1: from *Hebrew Melodies for Viola, Op. 9 (lower octave optional in bb. 58–59) (IMC 3272 or Musica Rara 1828)*
- 4 **Kiel** No. 3: from *Three Romances for Viola, Op. 69 (Kunzelmann GM 101 or Musica Rara 1570)*
- 5 **Schumann** No. 4: from *Märchenbilder for Viola, Op. 113 (Henle 632 or Peters EP 2372)*
- 6 **Wolf** Verborgenheit (Renunciation). No. 12 from *Solos for the Viola Player, arr. Doktor (Schirmer GS32926)*

LIST C

- 1 **Richard Rodney Bennett** The Czar of Muscovy: No. 6 from *Six Country Dances*, arr. Leigh Jacobs (*Novello NOV090750*)
- 2 **Rebecca Clarke** Lullaby (p. 2). *Clarke Shorter Pieces for Viola and Piano (OUP)*
- 3 **Dancla** Fantasia – La Cenerentola, Op. 86 No. 7, trans. Barber. *Solos for Young Violists, Vol. 2, ed. Barber (Alfred—Summy-Birchard 18590X)*
- 4 **B. Hummel** Finale–Vivace: 3rd movt from Sonatina for Viola No. 1, Op. 35b (*Simrock EE2948*)
- 5 **Roger Roche and Pierre Doury** Entrée: No. 1 from *Sous le chapiteau (Combret C4636)*
- 6 **Vaughan Williams** Carol: No. 2 from *Suite for Viola, Group 1 (OUP)*

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 6–9

	<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. 8	see p. 8

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 *a tempo* may be encountered, as may triplet rhythms. See also p. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 61

PREREQUISITE FOR ENTRY: Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

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

LIST A

- 1 **J. S. Bach** Andante and Allegro moderato: 3rd and 4th movts 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)*
- 2 **J. S. Bach** Prélude: 1st movt from Cello Suite No. 1 in G, BWV 1007. *Bach Six Cello Suites, trans. Rowland-Jones (Peters EP 7489) or trans. Forbes (Chester CH01401)*
- 3 **Bonporti** Fantasia and Bizzarria: 3rd and 4th movts from Invenzione No. 3 in B \flat , Op. 10 No. 3. *Bonporti Two Inventions for Viola, arr. Martos and Nagy (Kunzelmann GM 1195)*
- 4 **Graun** Adagio: 1st movt from Viola Sonata No. 1 in B \flat (*observing cadenza*) (*Breitkopf & Härtel EB 4173*)
- 5 **C. Stamitz** Adagio: 2nd movt from Viola Concerto in D, Op. 1 (*Breitkopf & Härtel EB 5580*)
- 6 **Telemann** Recitativo and Arioso and Vivace: 3rd and 4th movts from Sonata in E minor for Viola da Gamba, TWV 41:e5. *Music for Viola I, arr. Szeredi (Editio Musica Budapest Z.12846)*

LIST B

- 1 **Brahms** Hungarian Dance No. 1 in D minor. *Brahms Hungarian Dances Nos 1 and 3, arr. Forbes (Peters EP 7725)*
- 2 **Bridge** Souvenir. *Bridge 10 Pieces for Viola, Vol. 2, trans. Leigh Jacobs (Thames)*
- 3 **Kalliwoda** No. 6: from *Six Nocturnes for Viola, Op. 186 (Peters EP 2104)* or *Solos for Young Violists, Vol. 5, ed. Barber (Alfred—Summy-Birchard 18830X)*
- 4 **Kiel** No. 2: from *Three Romances for Viola, Op. 69 (Kunzelmann GM 101 or Musica Rava 1570)*
- 5 **Schubert** Adagio: 2nd movt from Arpeggione Sonata in A minor, D. 821 (*arr. von Wrochem: Bärenreiter BA 5683*) or *No. 10 from Solos for the Viola Player, arr. Doktor (Schirmer GS32926)*
- 6 **Schumann** No. 1: from *Märchenbilder for Viola, Op. 113 (Henle 632 or Peters EP 2372)*

LIST C

- 1 **Rebecca Clarke** Passacaglia on an Old English Tune. *Clarke Shorter Pieces for Viola and Piano (OUP) or Solos for Young Violists, Vol. 5, ed. Barber (Alfred—Summy-Birchard 18830X)*
- 2 **Dimitrescu** Village Dance
- 3 **Zinzadse** Georgian Dance
- 4 **Gershwin** No. 2: from *Three Preludes*, arr. Arnold (*Viola World*)
- 5 **Roger Roche and Pierre Doury** Les Clowns: No. 5 from *Sous le chapiteau (Cambre C4636)*
- 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. 6–9

	<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,</i> <i>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. 8	see p. 8
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. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 62

PREREQUISITE FOR ENTRY: Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

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

LIST A

- 1 **J. S. Bach** Prélude: 1st movt from Cello Suite No. 3 in C, BWV 1009. *Bach Six Cello Suites, trans. Rowland-Jones (Peters EP 7489) or trans. Forbes (Chester CH01401)*
- 2 **Beethoven** Adagio or Allegretto alla Polacca: 2nd or 5th movt from *Notturmo* for Viola and Piano, Op. 42 (*Schott ED 10091*)
- 3 **Bonporti** Invenzione No. 6 in F minor, Op. 10 No. 6 (*complete*). *Bonporti Two Inventions for Viola, arr. Martos and Nagy (Kunzelmann GM 1195)*
- 4 **Dittersdorf** Allegro moderato: 1st movt from Viola Sonata in E \flat (*Hofmeister*)
- 5 **Frescobaldi** Toccata. *Music for Viola III, arr. Szeredi (Editio Musica Budapest Z.13397)*
- 6 **Mozart** Theme with Variations (*omitting Vars 3 & 5*) from *Divertimento* in D, K. 334, trans. Szaleski (*PWM 6167060*)
- 7 **A. Stamitz** Rondeau: 3rd movt from Viola Concerto in B \flat (*Schott VAB 29*)

LIST B

- 1 **Berlioz** Sérénade (*complete*): 3rd movt from *Harold en Italie*, ed. Macdonald (*Bärenreiter BA 5457a*)
- 2 **Brahms** Sonatensatz (Sonata Movement: Scherzo) in C minor, Op. posth., trans. Katims (*IMC 440*)
- 3 **Bruch** Romance for Viola, Op. 85 (*Schott VAB 6*)
- 4 **Glazunov** Elegie for Viola, Op. 44 (*Belaieff BEL 200*)
- 5 **Hummel** Andantino con moto and Allegro non troppo: 2nd and 3rd movts from *Fantasie* for Viola (*Kunzelmann GM 164*)
- 6 **Joachim** No. 2: from *Hebrew Melodies* for Viola, Op. 9 (*IMC 3272 or Musica Rara 1828*)
- 7 **Rolla** Andante or Romance and Polacca: 2nd or 4th movt from Viola Sonata No. 2 in E \flat (*Amadeus BP 824*)

LIST C

- 1 **Leroy Anderson** Fiddle-Fiddle, arr. Arnold (*Viola World*)
- 2 **Bloch** Affirmation: 3rd movt from *Suite Hébraïque* (*Schirmer GS28608*)
- 3 **Derek Bourgeois** Caprice for Viola and Piano, Op. 119a (*Brass Wind*)
- 4 **Rebecca Clarke** Morpheus for Viola and Piano (*OUP*)
- 5 **Paul Coletti** From My Heart: from *Three Pieces for Viola and Piano* (*OUP*)
- 6 **Aaron Minsky** The Flag Waver: from *Three American Pieces* for Unaccompanied Viola, trans. Dalton (*OUP*)
- 7 **Vaughan Williams** Christmas Dance: No. 3 from *Suite for Viola*, Group 1 (*OUP*)

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 6–9

	<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,</i> <i>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</i> <i>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. 8	see p. 8

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. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 63