

**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 **Albinoni** Allemanda (Larghetto) and Corrente (Allegro): 1st and 2nd movts from Sonata in G minor, So33. *Baroque Violin Pieces, Book 4, ed. Jones (ABRSM)*
- 2 **J. S. Bach** Allegro assai: 3rd movt from Concerto in A minor, BWV 1041 (*violin to play in tutti*) (*Bärenreiter BA 5189a or Henle 671 or Henle 671/MDS*)
- 3 **J. S. Bach** Allegro assai: 4th movt from Sonata No. 3 in C for Solo Violin, BWV 1005, or Gavotte en Rondeau: 3rd movt from Partita No. 3 in E for Solo Violin, BWV 1006. *Bach Three Sonatas and Three Partitas for Solo Violin, BWV 1001–1006 (Bärenreiter BA 5116)*
- 4 **Beethoven** Allegro moderato: 1st movt from Sonata in G, Op. 96. *No. 10 from Beethoven Sonatas for Piano and Violin, Vol. 2 (Henle 8 or Henle 8/MDS)*
- 5 **Corelli** Vivace, Adagio (*ornamentation optional*) and Allegro: 3rd, 4th and 5th movts from Sonata in F, Op. 5 No. 4. *Corelli 12 Sonatas, Op. 5, Vol. 1 (Schott ED 4380/MDS)*
- 6 **Mozart** Andante: 2nd movt from Sonata in B $\flat$ , K. 454. *No. 13 from Mozart Sonatas for Piano and Violin, Vol. 3 (Henle 79 or Henle 79/MDS)* or *Mozart Complete Works for Piano and Violin, Vol. 2 (Bärenreiter BA 5762)*
- 7 **Vivaldi** Allegro: 1st movt from Concerto in E, Op. 3 No. 12, RV 265 (*violin to play in tutti*) (*Peters EP 4379*)

**LIST B**

- 1 **Albéniz** Pavana-Capricho, Op. 12 (*UME/Music Sales*)
- 2 **Delius** Slow: 1st movt from Sonata No. 3. *Delius Three Sonatas for Violin and Piano (Boosey & Hawkes/MDS)*
- 3 **Grieg** Allegro animato: 3rd movt from Sonata in G, Op. 13 (*Peters EP 2279*)
- 4 **Lalo** Andante: 4th movt from *Symphonie espagnole*, Op. 21 (*Peters EP 3797 or Henle 709 or Henle 709/MDS*)
- 5 **Schumann** Mit leidenschaftlichem Ausdruck: 1st movt from Sonata No. 1 in A minor, Op. 105. *Schumann Sonatas for Piano and Violin, Op. 105, 121 (Peters EP 2367)* or *Schumann Sonatas for Violin and Piano, Vol. 1 (Wiener Urtext UT 50237/MDS)*
- 6 **Stenhammar** Sentimental Romance in A, Op. 28 No. 1. *Stenhammar Two Sentimental Romances, Op. 28 (Bosworth BOE100023/Music Sales)*
- 7 **Wieniawski** Légende, Op. 17 (*Schott ED0 5037/MDS or PWM 2401/MDS*)

**LIST C**

- 1 **Bloch** Affirmation: 3rd movt from *Suite Hébraïque (Schirmer GS28608/Music Sales)*
- 2 **Falla** Jota: 6th movt from *Suite populaire espagnole*, arr. Kočański (*Chester CH00430/Music Sales*)
- 3 **Monti** Czardas (*Ricordi/UMP*)
- 4 **Rachmaninov** Danse hongroise, Op. 6 No. 2. *Rachmaninov Morceaux de Salon, Op. 6 (Boosey & Hawkes/MDS)*
- 5 **Johanna Senfter** Elegie, Op. 13 No. 3. *Female Composers: 13 Pieces for Violin and Piano (Schott ED 8132/MDS)*
- 6 **Shostakovich** Frühlingswalzer (Spring Waltz). *No. 6 from Shostakovich Albumstücke, arr. Fortunatov (Peters EP 4794)*
- 7 **Stravinsky** Introduzione (Allegro moderato) and Serenata (Larghetto): 1st and 2nd movts from *Suite italienne*, trans. Stravinsky and Dushkin (*Boosey & Hawkes/MDS*)

**SCALES AND ARPEGGIOS\*:** from memory, in the following keys:

E $\flat$ , E, F, F $\sharp$  majors; E $\flat$ , E, F, F $\sharp$  minors (two octaves)

All other keys G–D inclusive, major and minor (three octaves)

**Scales:** in the above keys (minors in *both* melodic and harmonic forms):

- (i) separate bows, even notes, as examples in Grade 6
- (ii) slurred, even notes, two or three octaves to a bow according to range

**Chromatic Scales:** A, C, C $\sharp$ , E, F and F $\sharp$  (two octaves) and G (three octaves):

- (i) separate bows, even notes
- (ii) slurred, twelve notes to a bow

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

## Violin GRADE 8

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**Arpeggios:** the common chords of the above keys for the ranges indicated:

- (i) separate bows, even notes, as example in Grade 1
- (ii) slurred, six notes to a bow (two-octave arpeggios) and three *or* nine notes to a bow at candidate's choice (three-octave arpeggios)

**Dominant Sevenths:** in the keys of D, E $\flat$ , E and F (starting on A, B $\flat$ , B and C and resolving on the tonic) (three octaves)

- (i) separate bows, even notes, as example in Grade 3
- (ii) slurred, four *or* twelve notes to a bow at candidate's choice

**Diminished Sevenths:** starting on A $\flat$ , A and B $\flat$  (three octaves)

- (i) separate bows, even notes, as for dominant sevenths
- (ii) slurred, four *or* twelve notes to a bow at candidate's choice, as for dominant sevenths

**Double Stop Scales:**

- (i) in sixths in the key of E $\flat$  major (two octaves): separate bows, as example below:



- (ii) in octaves in the keys of D major and G minor (*both* melodic *and* harmonic forms) (one octave): separate bows, rhythm as for scale in sixths above
- (iii) in thirds in the key of B $\flat$  major (two octaves): slurred bowing with repeated notes, as example below:



**SIGHT-READING\*:** see p. 7

**AURAL TESTS FOR THE GRADE\*:** see pp. 56 and 60