

Viola GRADE 6

THEORY OF MUSIC, PRACTICAL MUSICIANSHIP OR SOLO JAZZ SUBJECT: Grade 5 must have been passed.

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/Music Sales)*
- 3 **Caix d’Hervelois** La Marche du Czar. No. 17 from *L’Alto classique, Vol. C (Combre/UMP)*
- 4 **Handel** Andante larghetto and Allegro: 1st and 2nd movts from Sonata in G minor, Op. 1 No. 6, trans. Pilkington (*Stainer & Bell*)
- 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 Z12846/Faber)*

LIST B

- 1 **Albéniz** Tango. No. 12 from *L’Alto classique, Vol. C (Combre/UMP)*
- 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/MDS or Musica Rara 1828/Breitkopf & Härtel*)
- 4 **Kiel** No. 3: from *Three Romances* for Viola, Op. 69 (*Kunzelmann GM 101/Peters or Musica Rara 1570/Breitkopf & Härtel*)
- 5 **Schumann** No. 4: from *Märchenbilder* for Viola, Op. 113 (*Henle 632 or Henle 632/MDS or Peters EP 2372*)
- 6 **Wolf** Verborgeneheit (Renunciation). No. 12 from *Solos for the Viola Player, arr. Doktor (Schirmer/Music Sales)*

LIST C

- 1 **Richard Rodney Bennett** The Czar of Muscovy: No. 6 from *Six Country Dances*, arr. Leigh Jacobs (*Novello/Music Sales*)
- 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 (Summy-Birchard/Faber)*
- 4 **B. Hummel** Finale–Vivace: 3rd movt from Sonatina for Viola No. 1, Op. 35b (*Simrock/MDS*)
- 5 **Roger Roche and Pierre Doury** Entrée: No. 1 from *Sous le chapiteau (Combre/UMP)*
- 6 **Vaughan Williams** Carol: No. 2 from *Suite for Viola, Group 1 (OUP)*

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

- F#, Bb, B majors; F#, Bb, B minors (two octaves)
- C, D majors; C, D minors (three octaves)

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

- (i) separate bows, even notes, as example in Violin Grade 6
- (ii) slurred, seven notes to a bow, as example in Violin Grade 6

Chromatic Scales: starting on C#, E and F (two octaves):

- (i) separate bows, even notes
- (ii) slurred, four or six notes to a bow at candidate’s choice

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

- (i) separate bows, even notes, as example in Violin Grade 1
- (ii) slurred, six notes to a bow (two-octave arpeggios) and three notes to a bow (three-octave arpeggios)

Dominant Seventh: in the keys of F, G and A \flat (starting on C, D and E \flat and resolving on the tonic) (two octaves):

- (i) separate bows, even notes, as example in Violin Grade 3
- (ii) slurred, four notes to a bow, as example in Violin Grade 4

Diminished Seventh: starting on C and D (two octaves)

- (i) separate bows, even notes, as for dominant sevenths
- (ii) slurred, four notes to a bow, as for dominant sevenths

Double Stop Scale: in sixths in the key of E \flat major (one octave): rhythm and bowing in broken steps, as example in Violin Grade 6

PLAYING AT SIGHT (alto and treble clefs): see paragraph I on page 18.

AURAL TESTS FOR THE GRADE