

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** 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/Music Sales)*
- 2 **Beethoven** Adagio or Allegretto alla Polacca: 2nd or 5th movt from *Notturmo* for Viola and Piano, Op. 42 (*Schott ED 10091/MDS*)
- 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/Peters)*
- 4 **Dittersdorf** Allegro moderato: 1st movt from Viola Sonata in E♭ (*Hofmeister/Music Sales*)
- 5 **Frescobaldi** Toccata. *Music for Viola III, arr. Szeredi (Editio Musica Budapest Z13397/Faber)*
- 6 **Mozart** Theme with Variations (*omitting Vars 3 & 5*) from Divertimento in D, K. 334, trans. Szaleski (*PWM 6167060/MDS*)
- 7 **A. Stamitz** Rondeau: 3rd movt from Viola Concerto in B♭ (*Schott VAB 29/MDS*)

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 440b/MDS*)
- 3 **Bruch** Romance for Viola, Op. 85 (*Schott VAB 6/MDS*)
- 4 **Glazunov** Elegie for Viola, Op. 44 (*Belaieff BEL 200/MDS*)
- 5 **Hummel** Andantino con moto and Allegro non troppo: 2nd and 3rd movts from *Fantasie* for Viola (*Kunzelmann GM 164/Peters*)
- 6 **Joachim** No. 2: from *Hebrew Melodies* for Viola, Op. 9 (*IMC 3272/MDS* or *Musica Rara 1828/Breitkopf & Härtel*)
- 7 **Rolla** Andante or Romance and Polacca: 2nd or 4th movt from Viola Sonata No. 2 in E♭ (*Amadeus BP 824/MDS*)

LIST C

- 1 **Leroy Anderson** Fiddle-Fiddle, arr. Arnold (*Viola World/Music Sales*)
- 2 **Bloch** Affirmation: 3rd movt from *Suite Hébraïque* (*Schirmer/Music Sales*)
- 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: special order*)
- 7 **Vaughan Williams** Christmas Dance: No. 3 from *Suite for Viola*, Group 1 (*OUP*)

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

F, F♯, G, Ab, A, B♭, B majors; F, F♯, G, G♯, A, B♭, B minors (two octaves)

All other keys C–E 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 Violin Grade 6
- (ii) slurred, even notes, two or three octaves to a bow according to range

Chromatic Scales: starting on C♯, D, E♭, E and F (two octaves) and C (three octaves):

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

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Viola: GRADE 8

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 *or* nine notes to a bow at candidate's choice (three-octave arpeggios)

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

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

Diminished Sevenths: starting on C# and D (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 A \flat major (two octaves): separate bows, as example in Violin Grade 8
- (ii) in octaves in the keys of G major and C minor (*both* melodic *and* harmonic forms) (one octave): separate bows, as for scale in sixths above
- (iii) in thirds in the key of E \flat major (two octaves): slurred bowing with repeated notes, as example in Violin Grade 8

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

AURAL TESTS FOR THE GRADE