

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

LIST A

- 1 **Anon.** 13th-century French Estampie royal, arr. Huws Jones
- 2 **Leclair** Musette: 3rd movt from Sonata in G, Op. 1 No. 8, arr. David
- 3 **McGibbon** Adagio: 1st movt from Sonata No. 5 in C minor
- 4 **Corelli** Allemanda: 2nd movt from Sonata in F, Op. 5 No. 10. *Corelli 12 Sonatas, Op. 5, Vol. 2 (Schott ED 4381)*
- 5 **J. Gibbs** Aria and Variation 3: from Sonata in D minor, Op. 1 No. 1. *Sheila M. Nelson's Baroque Violinist (Boosey)*
- 6 **F. M. Veracini** Largo e nobile: 1st movt from Sonata No. 1 in F (1716). *Veracini 12 Sonatas for Recorder/Flute/Violin, Vol. 1 (Peters EP 4965a)*

LIST B

- 1 **C.-A. de Bériot** Mélodie: from *Méthode de violon*, Op. 102, arr. Dezaire and van Rompaey
- 2 **Dvořák** Scherzo: 3rd movt from Sonata in G, Op. 100
- 3 **Neil Mackay** Ambleside: from *A Tuneful Introduction to the Third Position*
- 4 **C. Dancla** Rondo (from Introduction and Rondo): No. 12 from *Petite école de la mélodie*, Op. 123, Vol. 2 (Schott ED 749) or *First Repertoire for Violin*, arr. Cohen (Faber)
- 5 **Kreisler** Sicilienne: from Sicilienne and Rigaudon (in the style of Francoeur) (*published separately: Schott BSS 29024*) or *Fritz Kreisler Repertoire (Vol. 1) (Schott ED 8658)*
- 6 **A. Thomas** Gavotte (from *Mignon*). No. 9 from *Suzuki Violin School, Vol. 2 (Alfred—Summy-Birchard 0146S: piano accomp. published separately, 30098)*

LIST C

- 1 **David Matthews** An Alpine Tune
- 2 **Christopher Norton** King Boogie: No. 6 from *The Christopher Norton Concert Collection for Violin*
- 3 **Trad. klezmer** Congratulations to the Bridegroom and Bride, arr. Cravitz
- 4 **Kabalevsky** Scherzo, arr. Sorokin. No. 18 from *Kabalevsky Album Pieces (Peters EP 4783)*
- 5 **Trad. Bosnian** The Sultan's Throne (*violin melody*). *Sevdah, arr. Huws Jones and Velagić (Boosey & Hawkes)*
- 6 **Pam Wedgwood** Falling: from *After Hours – Violin (Faber)*

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

| | range | bowing requirements | rhythm pattern |
|--|--------|--|---|
| Scales | | | |
| A \flat , B, C, E majors; G, B, C 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 | | | |
| A \flat , B, C, E majors; G, B, C minors | 2 oct. | separate bows <i>and</i> slurred (3 notes to a bow) | even notes |
| Dominant sevenths (resolving on tonic) | | | |
| In the keys of C and D [§] | 1 oct. | separate bows | even notes |
| Chromatic scales | | | |
| Starting on A and E [‡] | 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 E \flat 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 G and bottom A, respectively ‡ Starting on bottom A and E, respectively

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