

PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or any solo Jazz subject. For alternatives, see www.abrsm.org/prerequisite.

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

LIST A

- 1 **J. S. Bach** Menuets 1 and 2: from Cello Suite No. 1 in G, BWV 1007. *Bach Six Cello Suites, trans. Rowland-Jones (Peters EP 7489) or trans. Forbes (Chester CH01401)*
- 2 **Caix d'Hervelois** La Marche du Czar. No. 17 from *L'Alto classique, Vol. C, arr. Classens (Combre P04438)*
- 3 **Fiocco** Allegro, trans. Arnold (*Viola World VWP000015*)
- 4 **Mozart** Allegro: 1st movt from Divertimento in C, trans. Piatigorsky. *Solos for Young Violists, Vol. 2 (Alfred–Summy-Birchard 18590X)*
- 5 **Telemann** Allegro: 2nd movt from Concerto in G, TWV 51:G9 (*Bärenreiter BA 5878-90*)
- 6 **Telemann** Courante and Double (*viola to play in tutti*): 6th movt from Suite in D, arr. Bergmann and Forbes (*Schott ED 10196*)

LIST B

- 1 **Albéniz** Tango. No. 12 from *L'Alto classique, Vol. C, arr. Classens (Combre P04438)*
- 2 **Brahms** Andante: from String Sextet No. 1, Op. 18. *More Time Pieces for Viola, Vol. 2, arr. Lamb and Meredith (ABRSM)*
- 3 **Bridge** Serenade. *Bridge Four Pieces for Viola (Faber)*
- 4 **Kalliwoda** No. 1: from *Six Nocturnes, Op. 186 (Peters EP 2104)*
- 5 **Seitz** Allegro moderato: 1st movt from Student Concerto in D (transposed to G), Op. 22 (*Bärenreiter BA 8986*)
- 6 **Sitt** No. 4: from *Album Leaves, Op. 39. Solos for Young Violists, Vol. 4 (Alfred–Summy-Birchard 18750X) or Sitt Album Leaves, Op. 39 (IMC 1048)*

LIST C

- 1 **Dancla** Fantasia – La Cenerentola, Op. 86 No. 7, trans. Barber. *Solos for Young Violists, Vol. 2 (Alfred–Summy-Birchard 18590X)*
- 2 **Ehrensperger** Ma belle, si tu voulais: from *Suite über französische Volkslieder (Amadeus BP 1926)*
- 3 **B. Hummel** Presto: 3rd movt from *Kleine Suite, Op. 19c (Simrock EE 2954a)*
- 4 **Joplin** The Easy Winners (*observing double-stops; upper line in bb. 83–84*). *Joplin Three Ragtimes, arr. Birtel (Schott ED 20459)*
- 5 **Vaughan Williams** Carol: No. 2 from *Suite for Viola, Group 1 (OUP)*
- 6 **Weill & Brecht** Mack the Knife (from *The Threepenny Opera*), arr. Reiter. *More Time Pieces for Viola, Vol. 2, arr. Lamb and Meredith (ABRSM)*

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 8–9 and 12–15

	<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. 12	see p. 12

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. 9.

AURAL TESTS FOR THE GRADE*: see pp. 68 and 71

- A To sing or play from memory the *upper* part of a two-part phrase played twice by the examiner.** The upper part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this will affect the assessment).
- B To sing a melody from score, with an accompaniment played by the examiner.** The candidate may choose to sing from treble or bass clef. The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this will affect the assessment).
- C To identify the cadence at the end of a phrase as perfect or imperfect.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.
- D (i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: texture or structure; the second will be *one* of the following: dynamics, articulation, tempo, tonality, character, style and period, texture/structure.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.