

# VIOLIN *(Subject Code: 03)*

This syllabus is valid for 2012–2015. It includes new set pieces as well as revised scale and sight-reading requirements. The next revision of the set pieces will come into force in 2016.

## Violin GRADE 1

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

### LIST A

- 1 **Arbeau** Mattachins, arr. Huws Jones
- 2 **Handel** Menuet (from *Music for the Royal Fireworks*, HWV 351), arr. Salter
- 3 **Mozart** German Dance: from K. 605 No. 3, arr. Cohen
- 4 **Anon. 17th-century English** The Duke of Lorraine's March. *Violin Star 2*, arr. Huws Jones (ABRSM: piano accomp. published separately)
- 5 **T. Arne** Allegro (from *The Fairy Prince*). No. 32 from *Violin Playtime, Book 2*, arr. de Keyser (Faber)
- 6 **Purcell** Rondeau. P. 47 from *Superstart Violin (The Complete Method)*, arr. Cohen (Faber: piano accomp. published separately)

### LIST B

- 1 **Brahms** Sandmännchen (Little Sandman), arr. Salter
- 2 **Edward Huws Jones** The Boat to Inverie
- 3 **Dacre** Daisy Bell, arr. Mumford
- 4 **Kathy and David Blackwell** The Old Castle. No. 39 from *Fiddle Time Joggers*, arr. Blackwell (OUP: piano accomp. published separately)
- 5 **Holst** Jupiter Theme (from *The Planets*). *Classical Pieces for Violin*, arr. van Rompaey (De Haske)
- 6 **Sullivan** The Merryman and his Maid. *Piece by Piece 2 for Violin*, arr. Nelson (Boosey & Hawkes)

### LIST C

- 1 **Gray and Sigman** Pennsylvania 6-5000
- 2 **Margery Dawe** Russia – Gopak: No. 5 from *Travel Tunes*
- 3 **Janáček** Dvoják (Couple Dance), arr. Faltus
- 4 **Peter Martin** Hoe Down: from *Little Suite No. 3 (Stainer & Bell H205)*
- 5 **Sheila Nelson** Fiddler's Fancy: No. 19 from *Right from the Start – Violin (Boosey & Hawkes)*
- 6 **Trad. Greek** Arcadian Dance (*violin melody*) (*lower line only in col legno; open E string on final note*). *The Greek Fiddler*, arr. Huws Jones (Boosey & Hawkes)

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

	<i>range</i>	<i>bowing requirements</i>	<i>rhythm pattern</i>
<b>Scales</b>			
D, A majors†; E natural minor	1 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
G major	2 oct.	(2 quavers to a bow)	at candidate's choice
<b>Arpeggios</b>			
D, A majors†; E minor	1 oct.	separate bows	even notes
G major	2 oct.	"	"

**SIGHT-READING\***: a four-bar piece in  $\frac{4}{4}$  or  $\frac{3}{4}$ , or a six-bar piece in  $\frac{2}{4}$ , in D or A majors, in 1st position (no use of G string). All notes separately bowed. Simple dynamics (*f*, *mf*, *p*), note values (♩ ♪ ♫ ♬ ♮) and rests (♯). See also p. 7.

**AURAL TESTS FOR THE GRADE\***: see pp. 58 and 59

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

† Starting on open strings

## Violin GRADE 2

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

### LIST A

- 1 **Handel** March by Mr Handel
- 2 **A. Holborne** The Honeysuckle, arr. Huws Jones
- 3 **Járdányi** French Troubadour Song
- 4 **Byrd** Wolsey's Wilde. *Piece by Piece 2 for Violin, arr. Nelson (Boosey & Hawkes)*
- 5 **Lully** Gavotte. *No. 12 from Festive Baroque – Violin, arr. van Beringen (De Haske)*
- 6 **Mozart** Little Song (from *Nannerl's Notebook*). *No. 3 from Magical Mozart, arr. Watkin (Fentone)*

### LIST B

- 1 **Schubert** Heidenröslein (Little Briar-Rose), D. 257, arr. ABRSM
- 2 **Rossini** Theme from *William Tell*, arr. Cohen
- 3 **Trad. Irish** Londonderry Air, arr. Huws Jones
- 4 **Haydn** Theme from 'Kaiserquartett', Op. 76 No. 3. *Classical Pieces for Violin, arr. van Rompaey (De Haske)*
- 5 **Mendelssohn** Venetian Gondola Song. *Violin Star 3, arr. Huws Jones (ABRSM: piano accomp. published separately)*
- 6 **Weber** March of the Hunters (from *Der Freischütz*) (*double-stop optional*). *No. 7 from The Young Violinist's Répertoire, Book 3, arr. de Keyser and Waterman (Faber)*

### LIST C

- 1 **Abe Schwartz** Sher, arr. Wolfgram (*observing repeat*)
- 2 **Szelényi** School Break: No. 6 from *24 Easy Little Concert Pieces*
- 3 **Trad. Jamaican** Mango Walk, arr. Nelson
- 4 **Edward Huws Jones** Haley's Comet. *Violin Star 3, arr. Huws Jones (ABRSM: piano accomp. published separately)*
- 5 **Trad. American** Groundhog (*exclamations optional*). *O Shenandoah! for Violin, arr. Waterfield and Beach (Faber)*
- 6 **John Williams** Hedwig's Theme (from *Harry Potter and the Sorcerer's Stone*). *Easy Popular Movie Instrumental Solos, Violin, Level 1 (Alfred 28165)*

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

	<i>range</i>	<i>bowing requirements</i>	<i>rhythm pattern</i>
<b>Scales</b>			
C, F majors; G, D minors <sup>†</sup>	1 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
G, A, B $\flat$ majors ( <i>minors natural, harmonic or melodic, at candidate's choice</i> )	2 oct.	(2 quavers to a bow)	at candidate's choice
<b>Arpeggios</b>			
C, F majors; G, D minors <sup>†</sup>	1 oct.	separate bows	even notes
G, A, B $\flat$ majors	2 oct.	"	"

**SIGHT-READING\*:** an eight-bar piece, time and key signatures as Grade 1, with the addition of G major and E natural minor. Further use of 1st position. Notes separately bowed or with simple two-note slurs. Addition of *mp*, 'hairpins' (*cresc./dim.*), dotted minim, and minim rest. See also p. 7.

**AURAL TESTS FOR THE GRADE\*:** see pp. 58 and 59

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

† Starting on open strings

## Violin GRADE 3

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

### LIST A

- 1 **Anon.** 14th-century Italian La Rotta, arr. Huws Jones
- 2 **Corelli** Gavotta: 4th movt from Sonata in F, Op. 5 No. 10
- 3 **Mozart** An Chloë, K. 524, arr. Salter
- 4 **J. S. Bach** Gavotte (from BWV 1012). No. 1 from *The Young Violinist's Repertoire, Book 3*, arr. de Keyser and Waterman (Faber)
- 5 **Handel** Hornpipe (from *Water Music*). No. 26 from *Fiddle Time Sprinters*, arr. Blackwell (OUP: piano accomp. published separately)
- 6 **Hasse** Bourrée. No. 7 from *Festive Baroque – Violin*, arr. van Beringen (De Haske)

### LIST B

- 1 **Paganini** Theme from *Le streghe* (The Witches), Op. 8, arr. Suzuki
- 2 **Schubert** Ständchen (Serenade): from *Schwanengesang*, D. 957, arr. Davies
- 3 **Schumann** Träumerei (Reverie): No. 7 from *Kinderscenen*, Op. 15, arr. Salter
- 4 **Bridge** Lullaby (No. 3 from *Four Short Pieces*) (Stainer & Bell H473: Lullaby published with Spring Song)
- 5 **Carolan** Carolan's Air (violin melody). Jigs, Reels & Hornpipes, arr. Huws Jones or *The Fiddler Playalong Collection 1*, arr. Huws Jones (Boosey & Hawkes)
- 6 **Reinecke** Without Care. *Concert Repertoire for Violin*, arr. Cohen (Faber)

### LIST C

- 1 **I. Berlin** Puttin' on the Ritz, arr. Cohen
- 2 **Michael Zev Gordon** Joshi's Dance
- 3 **Járdányi** Hungarian Dance
- 4 **Neil Mackay** Twilight Tango: from *A Tuneful Introduction to the Third Position* (Stainer & Bell 1857: piano accomp. published separately, H419)
- 5 **Trad.** Build that Wall. No. 1 from *Up-Grade! Violin Grades 2–3*, arr. Wedgwood (Faber)
- 6 **Trad. Spiritual** Wade in the Water. No. 30 from *Fiddle Time Sprinters*, arr. Blackwell (OUP: piano accomp. published separately)

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

	range	bowing requirements	rhythm pattern
<b>Scales</b>			
A <sup>b</sup> , E <sup>b</sup> , E majors	1 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
B <sup>b</sup> , D majors; A, D minors (minors harmonic <i>or</i> melodic, at candidate's choice)	2 oct.	(2 quavers to a bow)	at candidate's choice
<b>Arpeggios</b>			
A <sup>b</sup> , E <sup>b</sup> , E majors	1 oct.	separate bows <i>and</i> slurred	even notes
B <sup>b</sup> , D majors; A, D minors	2 oct.	(3 notes to a bow)	"
<b>Chromatic scale</b>			
Starting on D †	1 oct.	separate bows	even notes

**SIGHT-READING\*:** an eight-bar piece, time and key signatures as Grade 2, with the addition of C, F, B♭ majors and A, D, G minors. Further use of 1st position. Occasional accidentals (within minor keys only). Dotted rhythms, semiquavers and ties may be encountered. *Pizzicato* (at end of piece only) and *staccato* may be included. Increasing use of dynamics, rests and slurs. See also p. 7.

**AURAL TESTS FOR THE GRADE\*:** see pp. 58 and 60

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

† Starting on open string

**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
<b>Scales</b>			
A $\flat$ , B, C, E majors; G, B, C minors (minors harmonic or melodic, at candidate's choice)	2 oct.	separate bows and slurred (2 beats to a bow)	even notes or long tonic, at candidate's choice
<b>Arpeggios</b>			
A $\flat$ , B, C, E majors; G, B, C minors	2 oct.	separate bows and slurred (3 notes to a bow)	even notes
<b>Dominant sevenths (resolving on tonic)</b>			
In the keys of C and D <sup>§</sup>	1 oct.	separate bows	even notes
<b>Chromatic scales</b>			
Starting on A and E <sup>‡</sup>	1 oct.	separate bows and 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)

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

## LIST A

- |  |  |
|--|--|
| 1 <b>Corelli</b> Corrente: 2nd movt from Sonata in D minor, Op. 5 No. 7  | } <i>Violin Exam Pieces 2012–2015, Grade 5 (ABRSM)</i> |
| 2 <b>Handel</b> Allegro: 4th movt from Sonata in A, HWV 361, Op. 1 No. 3   |  |
| 3 <b>Telemann</b> Andante: 1st movt from Sonata in F, TWV 41:F4  |  |
| 4 <b>Albinoni</b> Allegro: 4th movt from Sonata in D minor, Op. 6 No. 4. <i>Albinoni Trattenimenti armonici per camera, Op. 6, Sonatas 1–4 (Kunzelmann GM 335a or European Music Archive EMA106)</i>                       |  |
| 5 <b>J. S. Bach</b> Bourrée I and II (from BWV 1009) ( <i>without DC</i> ). No. 7 from <i>Suzuki Violin School, Vol. 3 (Alfred—Summy-Birchard 0148S: piano accomp. published separately, 30099)</i>                        |  |
| 6 <b>Vivaldi</b> Largo: 2nd movt from Concerto in F minor, 'L'Inverno' (Winter), Op. 8 No. 4, RV 297. <i>Vivaldi The Four Seasons (Bärenreiter BA 6994a) or Sheila M. Nelson's Baroque Violinist (Boosey &amp; Hawkes)</i> |  |

## LIST B

- |  |  |
|--|--|
| 1 <b>Carse</b> Gavotte   | } <i>Violin Exam Pieces 2012–2015, Grade 5 (ABRSM)</i> |
| 2 <b>Rieding</b> Pastorale, Op. 23 No. 1   |  |
| 3 <b>C. Dancla</b> Petit air varié: No. 7 from <i>Petite école de la mélodie</i> , Op. 123, Book 2                   |  |
| 4 <b>Dvořák</b> Valse, Op. 54 No. 4. No. 7 from <i>Universal Violin Album, Vol. 3, arr. Kolman (Universal 17857)</i> |  |
| 5 <b>Pleyel</b> Andante: from Sonatina in B♭, Op. 48 No. 4. <i>First Repertoire for Violin, arr. Cohen (Faber)</i>   |  |
| 6 <b>Reger</b> Romanze in G ( <i>Breitkopf &amp; Härtel EB 3420</i> )  |  |

## LIST C

- |   |  |
|---|--|
| 1 <b>Brian Chapple</b> For Latin Lovers   | } <i>Violin Exam Pieces 2012–2015, Grade 5 (ABRSM)</i> |
| 2 <b>Kadosa</b> Slow and Fast   |  |
| 3 <b>Trad. Greek</b> Kozanis, arr. Huws Jones   |  |
| 4 <b>George Perlman</b> Hora-Hatikva: 1st movt from <i>Israeli Concertino (De Haske)</i>                                    |  |
| 5 <b>Szelényi</b> Little Rhapsody: No. 12 from <i>24 Easy Little Concert Pieces, Vol. 1 (Editio Musica Budapest Z.2648)</i> |  |
| 6 <b>Hugh Wood</b> Bagatelle. <i>Spectrum for Violin: 16 Contemporary Pieces (ABRSM)</i>                                    |  |

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

	<i>range</i>	<i>bowing requirements</i>	<i>rhythm pattern</i>
<b>Scales</b>			
D♭, E♭, F majors; B, C♯, E minors	2 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
G, A majors; G, A minors ( <i>minors harmonic or melodic, at candidate's choice</i> )	3 oct.	(2 beats to a bow)	at candidate's choice
<b>Arpeggios</b>			
D♭, E♭, F majors; B, C♯, E minors	2 oct.	separate bows <i>and</i> slurred	even notes
G, A majors; G, A minors	3 oct.	(3 notes to a bow)	"
<b>Dominant sevenths (resolving on tonic)</b>			
In the key of B♭	1 oct.	separate bows <i>and</i> slurred	even notes
In the keys of C and D	2 oct.	(4 notes to a bow)	"
<b>Diminished sevenths</b>			
Starting on G and D †	1 oct.	separate bows	even notes
<b>Chromatic scales</b>			
Starting on G, A and B♭	2 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes

(continued overleaf)

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

† Starting on open strings

**SIGHT-READING\***: a piece of around eight to sixteen bars in length, time and key signatures as Grade 4, with the addition of E, A $\flat$  majors and B, C minors. Highest note E ( $e'''$ ): shifts as required to cover this range. Simple chords may be included (at end of piece only). Changes between *arco* and *pizzicato*, simple syncopation and a slowing of tempo at the end may be encountered. See also p. 7.

**AURAL TESTS FOR THE GRADE\***: see pp. 58 and 61

## Violin GRADE 6

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**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 **Foulis** Allegro moderato: 3rd movt from Sonata No. 2 in F
  - 2 **J. Stamitz** Minuetto: 3rd movt from Sonata in D, Op. 6 No. 5
  - 3 **F. M. Veracini** Giga: 3rd movt from *Sonata accademica* in E minor, Op. 2 No. 8
  - 4 **Handel** Allegro: 2nd movt from Sonata in D minor, HWV 359a. *Handel Complete Works for Violin and Basso Continuo* (Bärenreiter BA 4226)
  - 5 **McGibbon** Largo and Allegro: 1st and 2nd movts from Sonata No. 3 in E minor. *Orpheus Caledonius, Vol. 1* (Hardie Press)
  - 6 **Vivaldi** Preludio–Largo: 1st movt from Sonata in A minor, Op. 2 No. 12. *Vivaldi 12 Sonatas, Op. 2, Vol. 2* (Schott ED 4213)
- } *Violin Exam Pieces*  
2012–2015, Grade 6  
(ABRSM)

### LIST B

- 1 **Brahms** Hungarian Dance, Book 1 No. 5, arr. Forbes
  - 2 **Ireland** Bagatelle (*double-stopping optional*)
  - 3 **Schumann** Zart und mit Ausdruck: No. 1 from *Fantasiestücke*, Op. 73
  - 4 **Debussy** En bateau (from *Petite Suite*), trans. Choisnel (*mute optional*) (Durand)
  - 5 **Ten Have** Bolero, Op. 11. *Music from the Romantic Era: Recital Pieces for Violin and Piano, Grades 4 to 7* (Bosworth BOE005012)
  - 6 **Seitz** Allegro moderato: 1st movt from Concerto No. 5 in D, Op. 22. *No. 2 from Suzuki Violin School, Vol. 4* (Alfred—Summy-Birchard 0150S: *piano accomp. published separately*, 32089)
- } *Violin Exam Pieces 2012–2015,*  
Grade 6 (ABRSM)

### LIST C

- 1 **Grappelli** Flonville
  - 2 **Head** Irish Idyll
  - 3 **Trad. American** Grey Eagle (*unaccompanied*)
  - 4 **Albéniz** Tango (No. 2 from *España*, Op. 165), arr. Forbes (*published separately: OUP*)
  - 5 **Mollenhauer** The Boy Paganini (*complete*) (*LH pizz. may be bowed*). *Solos for Young Violinists, Vol. 2*, arr. Barber (Alfred—Summy-Birchard 0989)
  - 6 **Trad. Hungarian** Verbunk and Friss: Invitation to the Dance. *Gypsy Jazz, Intermediate Level*, arr. Waterfield and Kraemer (Faber)
- } *Violin Exam Pieces 2012–2015, Grade 6* (ABRSM)

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

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

	<i>range</i>	<i>bowing requirements</i>	<i>rhythm pattern</i>
<b>Scales</b>			
C, E♭, F♯ majors & minors	2 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
G, B♭ majors & minors ( <i>minors harmonic or melodic,</i> <i>as directed by the examiner</i> )	3 oct.	(7 notes to a bow)	at candidate's choice
<b>Arpeggios</b>			
C, E♭, F♯ majors & minors	2 oct.	separate bows <i>and</i> slurred (6 notes to a bow)	even notes
G, B♭ majors & minors	3 oct.	separate bows <i>and</i> slurred (3 notes to a bow)	even notes
<b>Dominant sevenths</b> ( <i>resolving on tonic</i> )			
In the keys of C, E♭ and F	2 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes
<b>Diminished sevenths</b>			
Starting on G, B♭ and C	2 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes
<b>Chromatic scales</b>			
Starting on G, B♭ and C	2 oct.	separate bows <i>and</i> slurred (6 notes to a bow)	even notes
<b>Double-stop scale</b> ( <i>in broken steps</i> )			
In sixths, in B♭ major	1 oct.	see p. 8	see p. 8

**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 C♯ minor. Highest note E (*e'''*): shifts as required to cover this range. Further use of chords. A slowing of tempo within the piece followed by an *allegro* may be encountered, as may triplet rhythms. See also p. 7.

**AURAL TESTS FOR THE GRADE\***: see pp. 58 and 61

## Violin GRADE 7

**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 **J. S. Bach** Adagio: 1st movt from Sonata in G, BWV 1021
- 2 **Hume** A Soldier's Resolution, arr. Huws Jones
- 3 **Vivaldi** Allegro: 1st movt from Concerto in A minor, Op. 3 No. 6, RV 356  
(*violin to play in tutti*)
- 4 **Biber** Aria and Variations: final movt from Sonata No. 5 in E minor. *Biber Eight Violin Sonatas (Alfred—Kalmus K09193)*
- 5 **Mozart** Allegro con spirito: 1st movt from Sonata in G, K. 301. *No. 1 from Mozart Sonatas for Piano and Violin, Vol. 1 (Henle 77) or Mozart Complete Works for Piano and Violin, Vol. 1 (Bärenreiter BA 5761)*
- 6 **Telemann** Allemanda—Largo: 1st movt from Sonata in D, TWV 41:D1. *No. 2 from Telemann Six Sonatas (Schott ED 4221) or Baroque Violin Pieces, Book 4 (ABRSM)*

### LIST B

- 1 **Moszkowski** Spanischer Tanz: No. 2 from *Spanische Tänze*, Op. 12, arr. Scharwenka
- 2 **Schubert** Allegro vivace: 3rd movt from Sonatina in D, Op. 137 No. 1, D. 384
- 3 **Tchaikovsky** Mélodie: No. 3 from *Souvenir d'un lieu cher*, Op. 42
- 4 **Kreisler** Schön Rosmarin (*published separately: Schott BSS 29030*) or *Fritz Kreisler Repertoire (Vol. 1) (Schott ED 8658)*
- 5 **Massenet** Méditation (from *Thaïs*), arr. Nichols (*Peters EP 7510*)
- 6 **Schumann** Lebhaft, leicht: No. 2 from *Fantasiestücke*, Op. 73 (*with repeats*) (*Henle 421 or Peters EP 2366b*)

### LIST C

- 1 **Bartók** Bagpipers: 1st movt from Sonatina, trans. Gertler
- 2 **Korngold** Mummenschanz (Masquerade): from *Much Ado About Nothing*, Op. 11
- 3 **A. Morley** Reverie
- 4 **Grainger, arr. Kreisler** Molly on the Shore (*Schott BSS 31240*)
- 5 **Hindemith** Ruhig bewegt: 1st movt from Sonata in E (*Schott ED 2455*)
- 6 **Thea Musgrave** The Egrets have Landed. *Spectrum for Violin: 16 Contemporary Pieces (ABRSM)*



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

	<i>range</i>	<i>bowing requirements</i>	<i>rhythm pattern</i>
<b>Scales</b>			
F, F# majors & minors	2 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
A, B, D majors & minors (minors harmonic or melodic, as directed by the examiner)	3 oct.	(7 notes to a bow)	at candidate's choice
<b>Arpeggios</b>			
F, F# majors & minors	2 oct.	separate bows <i>and</i> slurred (6 notes to a bow)	even notes
A, B, D majors & minors	3 oct.	separate bows <i>and</i> slurred (3 notes to a bow)	even notes
<b>Dominant sevenths</b> ( <i>resolving on tonic</i> )			
In the keys of G and Bb	2 oct.	separate bows <i>and</i> slurred	even notes
In the keys of D and E	3 oct.	(4 notes to a bow)	"
<b>Diminished sevenths</b>			
Starting on D and F	2 oct.	separate bows <i>and</i> slurred	even notes
Starting on A and B	3 oct.	(4 notes to a bow)	"
<b>Chromatic scales</b>			
Starting on D and F	2 oct.	separate bows <i>and</i> slurred	even notes
Starting on A and B	3 oct.	(12 notes to a bow)	"
<b>Double-stop scales</b> ( <i>in broken steps</i> )			
In sixths, in G and Bb majors	1 oct.	see p. 8	see p. 8
In octaves, in D major	1 oct.	"	"

**SIGHT-READING\***: a piece of around sixteen to twenty bars in length, time and key signatures as Grade 6, with the addition of  $\frac{7}{8}$  and  $\frac{7}{4}$  and F# minor. Highest note G ( $g'''$ ): shifts as required to cover this range. Occasional use of left-hand *pizzicato* may be encountered. See also p. 7.

**AURAL TESTS FOR THE GRADE\***: see pp. 58 and 62

**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 **J. S. Bach** Allegro assai: 3rd movt from Concerto in E, BWV 1042 (*violin to play in tutti*) (Peters EP 4593 or Henle 670)
- 2 **J. S. Bach** Allemanda or Giga: 1st or 4th movt from Partita No. 2 in D minor for Solo Violin, BWV 1004. *Bach Three Sonatas and Three Partitas for Solo Violin, BWV 1001–1006 (Bärenreiter BA 5116)*
- 3 **Beethoven** Rondo–Allegro ma non troppo: 4th movt from Sonata in F, Op. 24 ('Spring'). No. 5 from *Beethoven Sonatas for Piano and Violin, Vol. 1 (Henle 7)*
- 4 **Haydn** Finale–Presto: 3rd movt from Concerto in C, Hob. VIIa/1 (Peters EP 4322)
- 5 **Mozart** Molto allegro: 1st movt from Sonata in A, K. 526. No. 15 from *Mozart Sonatas for Piano and Violin, Vol. 3 (Henle 79)* or *Mozart Complete Works for Piano and Violin, Vol. 2 (Bärenreiter BA 5762)*
- 6 **J. B. G. Neruda** Allegro moderato: 1st movt from Sonata in A minor. No. 3 from *Bohemian Violin Sonatas, Vol. 1 (Henle 334)*
- 7 **Vivaldi** Danza pastorale: 3rd movt from Concerto in E, 'La Primavera' (Spring), Op. 8 No. 1, RV 269 (*violin to play in tutti*). *Vivaldi The Four Seasons (Bärenreiter BA 6994a)* (or published separately: Peters EP 9055a)

## LIST B

- 1 **Brahms** Andante tranquillo: 2nd movt from Sonata in A, Op. 100 (*Wiener Urtext UT 50012*)
- 2 **Bruch** Nos 5, 6 and 7: from *Schwedische Tänze*, Op. 63, Vol. 1 (*Simrock EE3110*)
- 3 **C. Dancla** Resignation, Op. 59. *Singing Violin, Book 3, arr. Doležal (PWM 8575)*
- 4 **Grieg** Allegretto quasi andantino: 2nd movt from Sonata in F, Op. 8 (Peters EP 1340)
- 5 **Janáček** Dumka. *Janáček Works for Violin and Piano (Bärenreiter BA 9508)*
- 6 **Schumann** Rasch und mit Feuer: No. 3 from *Fantasiestücke*, Op. 73 (*with repeats*) (Henle 421 or Peters EP 2366b)
- 7 **Schumann** Allegretto: 2nd movt from Sonata 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)*

## LIST C

- 1 **Alwyn** Allegro e grazioso: 1st movt from Sonatina (*Stainer & Bell H471*)
- 2 **Debussy** Allegro vivo: 1st movt from Sonata (*Henle 410* or *Durand*)
- 3 **Hindemith** Langsam–Sehr lebhaft: 2nd movt from Sonata in E (*Schott ED 2455*)
- 4 **Kodály** Adagio (*Editio Musica Budapest Z.768*)
- 5 **Kreutzer** Étude No. 30 in B♭: from *42 Études ou Caprices (Peters EP 284)*
- 6 **Sibelius** No. 4: from *Danses champêtres*, Op. 106 (*published separately: Hansen WH19410*)
- 7 **John Williams** Remembrances: from *Three Pieces from Schindler's List (observing printed cadenza) (MCA)*

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

	<i>range</i>	<i>bowing requirements</i>	<i>rhythm pattern</i>
<b>Scales</b>			
A $\flat$ , C, D $\flat$ , E $\flat$ , E majors	3 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
G $\sharp$ , C, C $\sharp$ , E $\flat$ , E minors ( <i>minors harmonic or melodic,</i> <i>as directed by the examiner</i> )	3 oct.	(7 notes to a bow)	at candidate's choice
<b>Arpeggios</b>			
A $\flat$ , C, D $\flat$ , E $\flat$ , E majors	3 oct.	separate bows <i>and</i> slurred	even notes
G $\sharp$ , C, C $\sharp$ , E $\flat$ , E minors	3 oct.	(9 notes to a bow)	"
<b>Dominant sevenths</b> ( <i>resolving on tonic</i> )			
In the keys of D $\flat$ , F, A $\flat$ and A	3 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes
<b>Diminished sevenths</b>			
Starting on C, E $\flat$ and E	2 oct.	separate bows <i>and</i> slurred	even notes
Starting on A $\flat$	3 oct.	(4 notes to a bow)	"
<b>Chromatic scales</b>			
Starting on C, E $\flat$ and E	2 oct.	separate bows <i>and</i> slurred	even notes
Starting on A $\flat$	3 oct.	(12 notes to a bow)	"
<b>Double-stop scales</b> ( <i>in parallel</i> )			
In octaves, in D major and G minor ( <i>harmonic or melodic, as directed by</i> <i>the examiner</i> )	1 oct.	separate bows	even notes <i>or</i> long tonic, at candidate's choice
In sixths, in E $\flat$ major	2 oct.	separate bows	"
<b>Double-stop scale</b> ( <i>in broken steps</i> )			
In thirds, in B $\flat$ major	2 oct.	see p. 8	see p. 8

**SIGHT-READING\***: a piece of around sixteen to twenty-four bars in length, time and key signatures as Grade 7, with the addition of  $\frac{12}{8}$ , B, D $\flat$  majors and F minor. Highest note A (*a'''*): shifts as required to cover this range. Acceleration of tempo, simple ornaments and *8va* may be encountered. See also p. 7.

**AURAL TESTS FOR THE GRADE\***: see pp. 58 and 63