

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

LIST A

- 1 **J. S. Bach** Andante: 3rd movt from Sonata in B minor, BWV 1014
 2 **attrib. Handel** Allegro: 4th movt from Sonata in E, HWV 373
 3 **Matteis** Ground after the Scotch Humour, arr. Huws Jones
 4 **Mozart** Minuet (*omitting DC*). No. 5 from *Classical and Romantic Pieces, Book 3*, arr. Forbes (OUP)
 5 **Telemann** Allegro: 2nd movt from Sonata in G, TWV 41:G1. No. 4 from *Telemann Six Sonatas for Violin* (Schott ED 4221)
 6 **Vivaldi** Allegro: 1st movt from Concerto in G, Op. 3 No. 3, RV 310 (*violin to play in tutti*) (Bärenreiter BA 8980)

LIST B

- 1 **Ireland** The Holy Boy (A Carol of the Nativity) (*mute optional*)
 2 **Kreisler** Rondino on a Theme of Beethoven
 3 **Shostakovich** Romance: from *The Gadfly*, arr. Fraser
 4 **Carse** Rigaudon. *Classic Carse, Book 2* (Stainer & Bell H355)
 5 **Liszt** No. 1 and No. 2 from *Two Waltzes* (Hardie Press: published with *Romance oubliée*)
 6 **Peguri** An Evening of Romance (*violin melody*). *The French Fiddler*, arr. Huws Jones (Boosey & Hawkes)

LIST C

- 1 **Gordon Kerry** Dream
 2 **Malcolm Miles** Bathwater Blues: No. 10 from *Creative Variations for Violin, Vol. 1*
 3 **Kodály** Intermezzo: from *Háry János*, arr. Kolman
 4 **M. Arnold** No. 1 from *Four Scottish Dances*, Op. 59, arr. Gedge (Novello NOV090882)
 5 **Ives** Allegro: 1st movt from Sonata No. 4, 'Children's Day at the Camp Meeting' (AMP GS22419) (*double-stops in bb. 48 and 69 optional; ignoring octave ad lib. in bb. 70–77*)
 6 **Trad. Russian** Two Guitars. *The Gipsy Violin*, arr. Russ-Bovelino (Bosworth BOE004518)

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 , E \flat , F majors; B, C \sharp , 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
Arpeggios			
D \flat , E \flat , F majors; B, C \sharp , 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)	"
Dominant sevenths (<i>resolving on tonic</i>)			
In the key of B \flat	1 oct.	separate bows <i>and</i> slurred	even notes
In the keys of C and D	2 oct.	(4 notes to a bow)	"
Diminished sevenths			
Starting on G and D \uparrow	1 oct.	separate bows	even notes
Chromatic scales			
Starting on G, A and B \flat	2 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes

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

\uparrow 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. 9.

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

Aural Tests GRADE 5

- A To sing or play from memory a melody played twice by the examiner.** 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 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 melody again and allow a second attempt (although this will affect the assessment).
- B To sing six notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a fifth above and a fourth below the tonic, in a major key with up to two sharps or flats. The test will begin and end on the tonic and will not contain intervals greater than a third, except for the rising fourth from dominant to tonic. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C (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 *one* of the following: dynamics, articulation, tempo, tonality, character; the second will be style and period.
- (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.