

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

**LIST A**

- 1 **J. S. Bach** Rondeau (from Orchestral Suite in B minor, BWV 1067). *More Time Pieces for Viola, Vol. 1, arr. Lamb and Meredith (ABRSM)*
- 2 **J. S. Bach** Minuet No. 1. *No. 15 from Suzuki Viola School, Vol. 1 (Alfred–Summy-Birchard 0241S: piano accomp. published separately, 0245S)*
- 3 **Charpentier** Prelude (from *Te Deum*). *No. 24 from Viola Time Runners, arr. Blackwell (OUP: piano accomp. published separately)*
- 4 **J.-F. Dandrieu** Les bergers rustiques. *No. 11 from } First Repertoire for Viola, Book 2, arr. Wilkinson and Hart*
- 5 **G. B. Martini** Gavotte. *No. 1 from } (Faber)*
- 6 **Playford** The Twenty-Ninth of May (from *The Dancing Master*). *Time Pieces for Viola, Vol. 1, arr. Bass and Harris (ABRSM)*

**LIST B**

- 1 **Katherine and Hugh Colledge** Snake Charmer: No. 21 from *Fast Forward for Viola (Boosey & Hawkes)*
- 2 **Edward Jones** Glwysen (The Fairest One) (*viola melody*). *The Fiddler Playalong Viola Collection, arr. Huws Jones (Boosey & Hawkes)*
- 3 **Mozart** Theme from Andante grazioso (from Piano Sonata in A, K.331). *Time Pieces for Viola, Vol. 1, arr. Bass and Harris (ABRSM)*
- 4 **Schumann** The Happy Farmer. *No. 18 from Suzuki Viola School, Vol. 1 (Alfred–Summy-Birchard 0241S: piano accomp. published separately, 0245S)*
- 5 **J. Strauss II** Emperor Waltz, Op. 437. *More Time Pieces for Viola, Vol. 1, arr. Lamb and Meredith (ABRSM)*
- 6 **Trad. North American** Simple Gifts. *O Shenandoah! for Viola, arr. Waterfield and Beach (Faber)*

**LIST C**

- 1 **Kathy and David Blackwell** Mean Street Chase. *No. 20 from Viola Time Runners, arr. Blackwell (OUP: piano accomp. published separately)*
- 2 **Katherine and Hugh Colledge** The Ceilidh: No. 20 from *Fast Forward for Viola (Boosey & Hawkes)*
- 3 **Offenbach** Galop infernal (*observing 1st repeat*). *No. 13 from First Repertoire for Viola, Book 2, arr. Wilkinson and Hart (Faber)*
- 4 **Stravinsky** Shrove-Tide Fair Themes (from *Petrushka*). *More Time Pieces for Viola, Vol. 1, arr. Lamb and Meredith (ABRSM)*
- 5 **Trad. American** Old Joe Clark. *O Shenandoah! for Viola, arr. Waterfield and Beach (Faber)*
- 6 **Trad. Scottish** Mrs McLeod’s Reel (*viola melody*). *The Fiddler Playalong Viola Collection, arr. Huws Jones (Boosey & Hawkes)*

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

**SIGHT-READING\*:** an eight-bar piece, time and key signatures as Grade 1, with the addition of C major and A 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. 9.

**AURAL TESTS FOR THE GRADE\*:** see pp. 68 and 69

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests) † Starting on open strings

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.
- B To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–dominant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be two bars long, in a major key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).
- D 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 (loud/quiet, or sudden/gradual changes), articulation (smooth/detached); the second will be tempo (becoming slower/faster, or staying the same).