

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

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| 1 J. S. Bach Adagio: 1st movt from Sonata No. 1 in G minor for Solo Violin, BWV 1001 | } <i>Violin Exam Pieces</i>
2016–2019, Grade 8
(ABRSM) |
| 2 Haydn Allegro moderato: 1st movt from Concerto in G, Hob VIIa/4 | |
| 3 Vivaldi Preludio <i>and</i> Corrente: 1st <i>and</i> 2nd movts from Sonata in C minor, RV 6 | |
| 4 J. S. Bach 1st movt from Concerto in A minor, BWV 1041 (<i>violin to play in tutti</i>) (Henle HN 671 or Bärenreiter BA 5189-90) | |
| 5 Corelli Adagio <i>and</i> Vivace: 1st <i>and</i> 2nd movts from Sonata in G minor, Op. 5 No. 5 (<i>observing repeats and with Roger's embellishments on the repeats in Adagio</i>). <i>Corelli Violin Sonatas, Op. 5, Vol. 1 (Wiener Urtext UT 50235)</i> | |
| 6 Geminiani Sonata in D, Op. 5 No. 4 (<i>complete</i>) (<i>observing repeats</i>) (<i>UT Orpheus EX I</i>). Also available in: <i>Geminiani Six Sonatas, Op. 5, Vol. 2 (UT Orpheus PEG 4)</i> | |
| 7 Mozart Largo–Allegro: 1st movt from Sonata in B \flat , K. 454. No. 13 from <i>Mozart Sonatas for Piano and Violin, Vol. 3 (Henle HN 79)</i> or <i>Mozart Complete Works for Piano and Violin, Vol. 2 (Bärenreiter BA 5762)</i> | |

LIST B

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| 1 Brahms Allegretto grazioso: 3rd movt from Sonata in A, Op. 100 | } <i>Violin Exam Pieces</i> 2016–2019, Grade 8
(ABRSM) |
| 2 Tchaikovsky Scherzo: No. 2 from Three Pieces, Op. 42 | |
| 3 Wieniawski Obertass: No. 1 from Two Mazurkas, Op. 19 | |
| 4 Beethoven Allegro: 1st movt from Sonata in F ('Spring'), Op. 24. No. 5 from <i>Beethoven Sonatas for Piano and Violin, Vol. 1 (Henle HN 7)</i> | |
| 5 Bruch No. 13 <i>and</i> No. 14 <i>and</i> No. 15: from <i>Schwedische Tänze</i> , Op. 63, Vol. 2 (<i>Simrock EE 3111</i>) | |
| 6 Elgar Allegro: 1st movt from Sonata, Op. 82 (<i>Novello NOV120026R</i>) | |
| 7 Franck Allegretto poco mosso: 4th movt from Sonata in A (<i>Wiener Urtext UT 50174</i>) | |

LIST C

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| 1 Copland Hoe-Down: from <i>Rodeo</i> | } <i>Violin Exam Pieces</i> 2016–2019, Grade 8 (ABRSM) |
| 2 Helen Grime Romance | |
| 3 Michael Nyman Full fathom five: from <i>On the Fiddle</i> | |
| 4 Janáček Balada: 2nd movt from Sonata. <i>Janáček Works for Violin and Piano (Bärenreiter BA 9508)</i> | |
| 5 Kabalevsky Allegro molto e con brio: 1st movt from Concerto in C, Op. 48 (<i>Peters EP 4618</i>) | |
| 6 Kodály The Kálló Double-Dance, arr. Fejgin (<i>complete</i>) (<i>lower line optional in arco stopped passages in 1st movt</i>) (<i>Editio Musica Budapest Z.3231</i>) | |
| 7 Kreutzer Étude No. 10 in G (Allegro) or Étude No. 35 in E \flat (Marcia: Moderato): from <i>42 Études ou Caprices</i> for Solo Violin (<i>Peters EP 284</i>) | |

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			
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
Arpeggios			
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)	"
Dominant sevenths (<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
Diminished sevenths			
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)	"
Chromatic scales			
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)	"
Double-stop scales (<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	"
Double-stop scale (<i>in broken steps</i>)			
In thirds, in B \flat major	2 oct.	see p. 12	see p. 12

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. 9.

AURAL TESTS FOR THE GRADE*: see pp. 68 and 73

- A (i) To sing or play from memory the *lowest* part of a three-part phrase played twice by the examiner.** The lowest 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).
- (ii) To identify the cadence at the end of a continuing phrase as perfect, imperfect, interrupted or plagal.** 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 limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). Before the first playing, the examiner will play the key-chord.
- (iii) To identify the three chords (including their positions) forming the above cadential progression.** The chords will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). First the examiner will name and play the key-chord, then play the three chords in sequence, finally playing each chord individually, pausing for the candidate to identify it. The candidate may answer using technical names (tonic, first inversion, etc.), chord numbers (Ib, etc.) or letter names (C major in first inversion, etc.).
- B To sing the *lower* part of a two-part phrase from score, with the upper part played by the examiner.** The candidate may choose to sing from treble or bass clef. The lower part will be within the range of an octave, in a major or minor key with up to four 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 whether the modulations at the end of two different passages are to the dominant, subdominant or relative minor/major.** The first passage will begin in a major key and the second will begin in a minor key; each passage will be played once by the examiner. Before playing each passage, the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant*, subdominant, relative minor/major) or the letter name of the new key. (* Minor-key passages may modulate to the dominant major or minor but the candidate is only required to specify 'dominant' in such cases.)
- D To describe the characteristic features of a piece played by the examiner.** After hearing the piece, the candidate should describe any notable features (such as texture, structure, character, style and period, etc.). The examiner will prompt the candidate with questions only if this becomes necessary.