

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

LIST A

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| 1 Anon. The New Round O, arr. Huws Jones | } <i>Violin Exam Pieces</i>
2016–2019, Grade 4
(ABRSM) |
| 2 Vivaldi Allegro: 5th movt from Sonata in G, RV 25 | |
| 3 Haydn Allegretto: 2nd movt from the ‘Clock’ Symphony, Hob. I/101, arr. Forbes | |
| 4 Handel Presto (from Sonata for Flute, Op. 1 No. 9). <i>Sheila M. Nelson’s Baroque Violinist (Boosey & Hawkes)</i> | |
| 5 D. Ortiz Recercada (<i>violin melody</i>). <i>The Early Music Fiddler, arr. Huws Jones (Boosey & Hawkes)</i> | |
| 6 Purcell Rondeau (from <i>Abdelazer</i>). <i>Superpieces, arr. Cohen (Faber) or The Best of Grade 4 Violin (Faber)</i> | |

LIST B

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| 1 Dancla Mazurka: No. 11 from <i>Petite école de la mélodie</i> , Op. 123, Book 2 | } <i>Violin Exam Pieces 2016–2019,</i>
<i>Grade 4 (ABRSM)</i> |
| 2 O. Bull Sæterjentens Søndag (The Shepherd-girl’s Sunday), arr. Svendsen | |
| 3 Schubert Entr’acte No. 3: No. 5 from <i>Rosamunde</i> , D. 797, arr. Blackwell | |
| 4 Gabriel-Marie La Cinquantaine. <i>The Best of Grade 4 Violin (Faber)</i> | |
| 5 F. Kùchler Allegro moderato: 1st movt from Concertino in D, Op. 12 (<i>Bosworth BOE003560</i>) | |
| 6 Rieding Marcia, Op. 44 (<i>Bärenreiter BA 8982: published with Rondo, Op. 22/3</i>) | |

LIST C

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| 1 Paul Desmond Take Five, arr. Huws Jones | } <i>Violin Exam Pieces 2016–2019, Grade 4 (ABRSM)</i> |
| 2 Weill & Brecht Tango–Ballade, arr. Frenkel | |
| 3 Timothy Salter Daydream | |
| 4 Daphne Baker Harlequin (<i>Spartan Press SP232</i>) | |
| 5 Scott Skinner MacPherson’s Blade. <i>Alastair Hardie’s Compliments to ‘The King’ (Hardie Press)</i> | |
| 6 Ros Stephen Milonga pampeana. <i>No. 11 from Argentinian Tango and Folk Tunes for Violin, arr. Stephen (Schott ED 13379: Milonga pampeana piano accomp. published separately, ED 13692)</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			
Ab, B, C, E majors; G, B, C minors (<i>minors harmonic or melodic,</i> <i>at candidate’s choice</i>)	2 oct.	separate bows <i>and</i> slurred (2 beats to a bow)	even notes <i>or</i> long tonic, at candidate’s choice
Arpeggios			
Ab, B, C, E majors; G, B, C minors	2 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 C and D [§]	1 oct.	separate bows	even notes
Chromatic scales			
Starting on A and E [‡]	1 oct.	separate bows <i>and</i> 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 Eb 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. 9.

AURAL TESTS FOR THE GRADE*: see pp. 68 and 70

§ 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)

- 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 five 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 third above and below the tonic in the key of C, F or G major. The test will begin and end on the tonic and will not contain intervals greater than a third. 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; the second will be character.
- (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.