

**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](http://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 <b>Handel</b> Larghetto <i>and</i> Allegro: 1st <i>and</i> 2nd movts from Sonata in A, HWV 361   | } Violin Exam Pieces<br>2016–2019, Grade 7<br>(ABRSM) |
| 2 <b>Mozart</b> Rondo: 3rd movt from Concerto No. 2 in D, K. 211   |   |
| 3 <b>J. S. Bach</b> Allegro: 2nd movt from Sonata in E, BWV 1016   |   |
| 4 <b>Montanari</b> Adagio <i>and</i> Allegro: 1st <i>and</i> 2nd movts from Sonata No. 2 in D minor. <i>Montanari The Three 'Dresden' Sonatas (Edition HH)</i> |   |
| 5 <b>Rode</b> Air varié ( <i>omitting Var. 2</i> ). <i>Sheila M. Nelson's Classical Violinist (Boosey &amp; Hawkes)</i>  |   |
| 6 <b>Vivaldi</b> Preludio <i>and</i> Corrente: 1st <i>and</i> 2nd movts from Sonata in E minor, F.XIII No. 57, RV 17a ( <i>Ricordi</i> )                       |   |

**LIST B**

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|---|---|
| 1 <b>Bohm</b> Introduction and Polonaise; No. 12 from <i>Arabesken</i>  | } Violin Exam Pieces 2016–2019, Grade 7 (ABRSM) |
| 2 <b>Burleigh</b> Allegro: No. 4 from <i>Southland Sketches</i>   |   |
| 3 <b>Drdla</b> Souvenir ( <i>mute optional</i> )  |   |
| 4 <b>Elgar</b> Mazurka. <i>Elgar Ten Pieces for Violin, Vol. 1 (Thames TH978700)</i>  |   |
| 5 <b>Liszt</b> Romance oubliée ( <i>PWM 9914: published individually; or Hardie Press: published with Liszt Two Waltzes</i> ) |   |
| 6 <b>Moszkowski</b> Allegro brioso: No. 1 from <i>Spanische Tänze</i> , Op. 12, arr. Scharwenka ( <i>Peters EP 2167</i> )     |   |

**LIST C**

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|---|--|
| 1 <b>M. Arnold</b> Prelude <i>and</i> Waltz: No. 1 <i>and</i> No. 3 from Five Pieces, Op. 84                                | } Violin Exam Pieces 2016–2019,<br>Grade 7 (ABRSM) |
| 2 <b>Ramiro Gallo</b> Rojo y negro (Red and Black)  |  |
| 3 <b>Stravinsky</b> Gavotte with Two Variations: No. 4 from <i>Suite italienne</i>  |  |
| 4 <b>Bloch</b> Processional: No. 2 from <i>Suite hébraïque (G. Schirmer GS28608)</i>  |  |
| 5 <b>Krzysztof Dębski</b> Cantabile ( <i>observing quasi cadenza</i> ) ( <i>PWM 9996</i> )                                  |  |
| 6 <b>Gershwin, trans. Heifetz</b> No. 2: from <i>Preludes (upper line only in octave passages)</i> ( <i>Alfred SS2002</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>
<b>Scales</b>			
F, F $\sharp$ majors & minors	2 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
A, B, D 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>			
F, F $\sharp$ 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 B $\flat$	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 B $\flat$ majors	1 oct.	see p. 12	see p. 12
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 $\sharp$  minor. Highest note G ( $g'''$ ): shifts as required to cover this range. Occasional use of left-hand *pizzicato* may be encountered. See also p. 9.

**AURAL TESTS FOR THE GRADE\***: see pp. 68 and 72

- A To sing or play from memory the lower part of a two-part phrase played twice by the examiner.** The lower 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).
- B To sing the upper part of a two-part phrase from score, with the lower part played by the examiner.** The candidate may choose to sing from treble or bass clef. The upper 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 (i) To identify the cadence at the end of a phrase as perfect, imperfect or interrupted.** 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 in root position. Before the first playing, the examiner will play the key-chord.
- (ii) To identify the two chords forming the above cadence.** The chords will be limited to the tonic, subdominant, dominant, dominant seventh or submediant (all in root position). First the examiner will name and play the key-chord, then play the two chords as a pair. The candidate may answer using technical names (tonic, dominant, etc.), chord numbers (I, V, etc.) or letter names (C major, G major, etc.).
- (iii) To identify whether the modulation at the end of a different passage is to the dominant, subdominant or relative minor.** The passage, played once by the examiner, will begin in a major key. First the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant, subdominant, relative minor) or the letter name of the new key.
- D (i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two of the following features the questions will be about: dynamics, articulation, tempo, tonality, character, style and period, texture, structure.
- (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, four time or 6/8 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, four time or 6/8 time.