

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

- 1 **Corelli** Preludio: 1st movt from Sonata in A, Op. 5 No. 9 (*observing repeats and with Geminiani's embellishments on the repeats*)
- 2 **Beethoven** Scherzo and Trio: 3rd movt from Sonata in C minor, Op. 30 No. 2
- 3 **Locatelli** Allegro: 2nd movt from Sonata in D minor, Op. 6 No. 12
- 4 **J. S. Bach** Allegro: 4th movt from Sonata in B minor, BWV 1014. *Bach Six Sonatas for Violin, Vol. 1 (Bärenreiter BA 5118 or Wiener Urtext UT 50018)*
- 5 **Mozart** Allegro: 2nd movt from Sonata in G, K. 301. *No. 1 from Mozart Sonatas for Piano and Violin, Vol. 1 (Henle HN 77) or Mozart Complete Works for Piano and Violin, Vol. 1 (Bärenreiter BA 5761)*
- 6 **Telemann** Adagio and Allegro assai: 1st and 2nd movts from Sonatina in A, TWV 41:A2. *No. 4 from Telemann Six Sonatinas for Violin (Amadeus BP 0480)*

} Violin Exam Pieces
2016–2019, Grade 6
(ABRSM)

LIST B

- 1 **Mascagni** Intermezzo: from *Cavalleria rusticana*
- 2 **Paganini** Rondeau: 3rd movt from Sonata Concertata, arr. Huws Jones
- 3 **Elgar** Idylle, Op. 4 No. 1
- 4 **Dancla** 5th Air varié on a Theme by Weigl, Op. 89 No. 5. *Solos for Young Violinists, Vol. 3 (Alfred–Summy-Birchard 0990)*
- 5 **Mazas** Study in C, Op. 36 No. 7 (*accompanied*). *Selected Studies 3, arr. Dezaire and Van Rompaey (De Haske DHP 1074433-400)*
- 6 **Schubert** Allegro molto: 1st movt from Sonatina in D, Op. 137 No. 1, D. 384. *Schubert Sonatinas for Piano and Violin (Henle HN 6) or Schubert Sonatas for Piano and Violin (Wiener Urtext UT 50004)*

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LIST C

- 1 **Bartók** Este a székelyeknél (An Evening in the Village), arr. Fülep
- 2 **Nigel Hess** Theme from *Ladies in Lavender*
- 3 **Trad. Russian** Black Eyes, arr. Waterfield
- 4 **Richard Lane** Elegy (*Editions BIM VN22*)
- 5 **Martinů** No. 1 from *Five Madrigal Stanzas* (H. 297) (*AMP GS23440*)
- 6 **Nazareth** Apanhei-te, cavaquinho (*violin melody*). *The Latin-American Fiddler, arr. Huws Jones (Boosey & Hawkes)*

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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			
C, E♭, F♯ majors & minors	2 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
G, B♭ majors & minors (<i>minors harmonic or melodic, as directed by the examiner</i>)	3 oct.	(7 notes to a bow)	at candidate's choice
Arpeggios			
C, E♭, F♯ majors & minors	2 oct.	separate bows <i>and</i> slurred (6 notes to a bow)	even notes
G, B♭ majors & minors	3 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, E♭ and F	2 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes
Diminished sevenths			
Starting on G, B♭ and C	2 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes
Chromatic scales			
Starting on G, B♭ and C	2 oct.	separate bows <i>and</i> slurred (6 notes to a bow)	even notes
Double-stop scale (<i>in broken steps</i>)			
In sixths, in B♭ major	1 oct.	see p. 12	see p. 12

SIGHT-READING*: a piece of around twelve to sixteen bars in length, time and key signatures as Grade 5, with the addition of $\frac{9}{8}$, $\frac{5}{4}$ and $\frac{5}{8}$ and C♯ minor. Highest note E (*e'''*): shifts as required to cover this range. Further use of chords. A slowing of tempo within the piece followed by an *a tempo* may be encountered, as may triplet rhythms. See also p. 9.

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

- A To sing or play from memory the *upper* part of a two-part phrase played twice by the examiner.** The upper 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 a melody from score, with an accompaniment played by the examiner.** The candidate may choose to sing from treble or bass clef. 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 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 the cadence at the end of a phrase as perfect or imperfect.** 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.
- 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 features the questions will be about. The first will be: texture or structure; the second will be *one* of the following: 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 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.