

Violin GRADE 7

PREREQUISITE FOR ENTRY: Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

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

LIST A

- 1 **J. S. Bach** Adagio: 1st movt from Sonata in G, BWV 1021
- 2 **Hume** A Soldier's Resolution, arr. Huws Jones
- 3 **Vivaldi** Allegro: 1st movt from Concerto in A minor, Op. 3 No. 6, RV 356
(*violin to play in tutti*)
- 4 **Biber** Aria and Variations: final movt from Sonata No. 5 in E minor. *Biber Eight Violin Sonatas (Alfred—Kalmus K09193)*
- 5 **Mozart** Allegro con spirito: 1st movt from Sonata in G, K. 301. *No. 1 from Mozart Sonatas for Piano and Violin, Vol. 1 (Henle 77) or Mozart Complete Works for Piano and Violin, Vol. 1 (Bärenreiter BA 5761)*
- 6 **Telemann** Allemanda–Largo: 1st movt from Sonata in D, TWV 41:D1. *No. 2 from Telemann Six Sonatas (Schott ED 4221) or Baroque Violin Pieces, Book 4 (ABRSM)*

LIST B

- 1 **Moszkowski** Spanischer Tanz: No. 2 from *Spanische Tänze*, Op. 12, arr. Scharwenka
- 2 **Schubert** Allegro vivace: 3rd movt from Sonatina in D, Op. 137 No. 1, D. 384
- 3 **Tchaikovsky** Mélodie: No. 3 from *Souvenir d'un lieu cher*, Op. 42
- 4 **Kreisler** Schön Rosmarin (*published separately: Schott BSS 29030*) or *Fritz Kreisler Repertoire (Vol. 1) (Schott ED 8658)*
- 5 **Massenet** Méditation (from *Thaïs*), arr. Nichols (*Peters EP 7510*)
- 6 **Schumann** Lebhaft, leicht: No. 2 from *Fantasiestücke*, Op. 73 (*with repeats*) (*Henle 421 or Peters EP 2366b*)

LIST C

- 1 **Bartók** Bagpipers: 1st movt from Sonatina, trans. Gertler
- 2 **Korngold** Mummenschanz (Masquerade): from *Much Ado About Nothing*, Op. 11
- 3 **A. Morley** Reverie
- 4 **Grainger, arr. Kreisler** Molly on the Shore (*Schott BSS 31240*)
- 5 **Hindemith** Ruhig bewegt: 1st movt from Sonata in E (*Schott ED 2455*)
- 6 **Thea Musgrave** The Egrets have Landed. *Spectrum for Violin: 16 Contemporary Pieces (ABRSM)*

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 6–9

	<i>range</i>	<i>bowing requirements</i>	<i>rhythm pattern</i>
Scales			
F, F# majors & minors	2 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
A, B, D majors & minors (minors harmonic or melodic, as directed by the examiner)	3 oct.	(7 notes to a bow)	at candidate's choice
Arpeggios			
F, F# 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
Dominant sevenths (<i>resolving on tonic</i>)			
In the keys of G and Bb	2 oct.	separate bows <i>and</i> slurred	even notes
In the keys of D and E	3 oct.	(4 notes to a bow)	"
Diminished sevenths			
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)	"
Chromatic scales			
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)	"
Double-stop scales (<i>in broken steps</i>)			
In sixths, in G and Bb majors	1 oct.	see p. 8	see p. 8
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# minor. Highest note G (g'''): shifts as required to cover this range. Occasional use of left-hand *pizzicato* may be encountered. See also p. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 62