

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

LIST A

- 1 **attrib. Henry VIII** Pastime with good company, arr. Huws Jones
- 2 **Mozart** Polonaise: No. 4 from 12 Duos, K. 487, arr. Forbes
- 3 **Telemann** Presto: 3rd movt from Sonatina No. 6 in F, TWV 41:F1
- 4 **J. S. Bach** Gavotte 1: from Gavotte in D. No. 6 from Suzuki Violin School, Vol. 3 (Alfred–Summy-Birchard 0148S: *piano accomp. published separately, 30099*)
- 5 **F. Duval** Un peu gay. No. 3 from My First Concert for Violin, arr. Mohrs (Schott ED 21467)
- 6 **Handel** Bourrée. No. 11 from The Young Violinist's Repertoire, Book 4, arr. de Keyser and Waterman (Faber)

} Violin Exam Pieces 2016–2019, Grade 3
(ABRSM)

LIST B

- 1 **Arlen & Harburg** Over the Rainbow: from *The Wizard of Oz*, arr. Barnes
- 2 **Paganini** Theme and Variation: from 24 Caprices, Op. 1, arr. Bornemann (observing repeats)
- 3 **Trad. Irish** The Lark in the Clear Air, arr. Kelly
- 4 **Neil Mackay** German Folk Song and Swiss Air: from *A Tuneful Introduction to the Third Position* (Stainer & Bell 1857: *piano accomp. published separately, H419*)
- 5 **Moniuszko** Baika. No. 3 from *The Young Violinist's Repertoire, Book 4*, arr. de Keyser and Waterman (Faber)
- 6 **J. Strauss II** The Beautiful Blue Danube (violin melody) (omitting DC). *The Viennese Fiddler*, arr. Huws Jones (Boosey & Hawkes)

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LIST C

- 1 **Trad. American** Pig Ankle Rag, arr. Cooper (*solo*)
- 2 **Bernstein** America: from *West Side Story*, arr. Lanning
- 3 **Trad. French** The Folk from the Mountain, arr. Huws Jones
- 4 **Roy McCormack** Louis: No. 10 from *Let's Swing for Violin* (Spartan Press SP1280)
- 5 **Monty Norman** James Bond Theme. *James Bond 007 Collection for Violin*, arr. Galliford, Neuburg and Edmondson (Alfred IFM0401CD)
- 6 **Ros Stephen** Tango in San Telmo or African Jamboree: No. 7 or No. 12 from *Violin Globetrotters* (OUP: *piano accomp. printable from companion CD*)

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SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 8–9 and 12–15

	range	bowing requirements	rhythm pattern
Scales			
Ab, Eb, E majors	1 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
Bb, D majors; A, D minors (minors harmonic <i>or</i> melodic, at candidate's choice)	2 oct.	(2 quavers to a bow)	at candidate's choice
Arpeggios			
Ab, Eb, E majors	1 oct.	separate bows <i>and</i> slurred	even notes
Bb, D majors; A, D minors	2 oct.	(3 notes to a bow)	"
Chromatic scale			
Starting on D †	1 oct.	separate bows	even notes

SIGHT-READING*: an eight-bar piece, time and key signatures as Grade 2, with the addition of C, F, Bb majors and A, D, G minors. Further use of 1st position. Occasional accidentals (within minor keys only). Dotted rhythms, semiquavers and ties may be encountered. *Pizzicato* (at end of piece only) and *staccato* may be included. Increasing use of dynamics, rests and slurs. See also p. 9.

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

* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

† Starting on open string

Aural Tests GRADE 3

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time, three time or four time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. 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.
- B To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major or minor key, and within the range of an octave. First the examiner will play the key-chord and the starting note and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be up to four bars long, in a major or minor key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).
- D 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 (loud/quiet, or sudden/gradual changes), articulation (smooth/detached), tempo (becoming slower/faster, or staying the same); the second will be tonality (major/minor key).