

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

**LIST A**

- 1 **Corelli** Sarabanda: 3rd movt from Sonata in E minor, Op. 5 No. 8 } *Violin Exam Pieces 2016–2019, Grade 2*  
 2 **Haydn** German Dance, arr. de Keyser and Waterman } (ABRSM)  
 3 **Purcell** Rigaudon, Z. 653, arr. Forbes  
 4 **Caix d’Hervelois** Monsieur de Caix’s Fanfare. *Violin Star 3*, arr. Huws Jones (ABRSM: piano accomp. published separately)  
 5 **Charpentier** Prelude (from *Te Deum*). No. 24 from *Fiddle Time Runners*, arr. Blackwell (OUP: piano accomp. published separately)  
 6 **Milán** Pavane. No. 1 from *My First Concert for Violin*, arr. Mohrs (Schott ED 21467)

**LIST B**

- 1 **Carse** Afloat: from *The Fiddler’s Nursery* } *Violin Exam Pieces 2016–2019, Grade 2 (ABRSM)*  
 2 **Reinecke** Ländler, arr. de Keyser and Waterman }  
 3 **Scott Skinner** The Flower of the Quern, arr. Huws Jones }  
 4 **Lehár** No. 2: from Two Waltzes from *Gold and Silver (violin melody)*. *The Viennese Fiddler*, arr. Huws Jones (Boosey & Hawkes)  
 5 **E. Pütz** Spiritual. No. 13 from *My First Concert for Violin*, arr. Mohrs (Schott ED 21467)  
 6 **Tchaikovsky** Waltz (from *Sleeping Beauty*). *Superpieces*, arr. Cohen (Faber) or *The Best of Grade 2 Violin (Faber)*

**LIST C**

- 1 **Kathy and David Blackwell** Song from the Show: No. 4 from *Fiddle Time Sprinters* } *Violin Exam Pieces*  
 2 **Dorothy Howell** An Important Person } *2016–2019, Grade 2*  
 3 **Trad. Chinese** Si Ji Ge (Song of the Four Seasons), arr. Yiu (*observing slides*) } (ABRSM)  
 4 **Kabalevsky** Galop. No. 13 from *Violin Playtime, Book 3*, arr. de Keyser (Faber) or No. 5 from *Kabalevsky Album Pieces*, arr. Sorokin etc. (Peters EP 4783)  
 5 **Trad.** Raggle Taggle Gypsies. No. 3 from *Up-Grade! Violin Grades 2–3*, arr. Wedgwood (Faber)  
 6 **Trad. klezmer** Oh Father! *Violin Star 3*, arr. Huws Jones (ABRSM: piano accomp. published separately)

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

	range	bowing requirements	rhythm pattern
<b>Scales</b>			
C, F majors; G, D minors <sup>†</sup>	1 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
G, A, B $\flat$ majors (minors natural, harmonic or melodic, at candidate’s choice)	2 oct.	(2 quavers to a bow)	at candidate’s choice
<b>Arpeggios</b>			
C, F majors; G, D minors <sup>†</sup>	1 oct.	separate bows	even notes
G, A, B $\flat$ majors	2 oct.	"	"

**SIGHT-READING\***: an eight-bar piece, time and key signatures as Grade 1, with the addition of G major and E natural minor. Further use of 1st position. Notes separately bowed or with simple two-note slurs. Addition of *mp*, ‘hairpins’ (*cresc./dim.*), dotted minim, and minim rest. See also p. 9.

**AURAL TESTS FOR THE GRADE\***: see pp. 68 and 69

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

<sup>†</sup> Starting on open strings

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three 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 or three 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 key, and within the range of tonic–dominant. First the examiner will play the key-chord and the starting note (the tonic) 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 two bars long, in a major 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); the second will be tempo (becoming slower/faster, or staying the same).