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

**LIST A**

1. **Anon.** The New Round O, arr. Huws Jones
2. **Vivaldi** Allegro: 5th movt from Sonata in G, RV 25
3. **Handy** Allegretto: 2nd movt from the ‘Clock’ Symphony, Hob. I/101, arr. Forbes
4. **Handy** Presto (from Sonata for Flute, Op. 1 No. 9). Sheila M. Nelson’s Baroque Violinist (Boosey & Hawkes)
5. **D. Ortiz** Recercada (violin melody). The Early Music Fiddler, arr. Huws Jones (Boosey & Hawkes)
6. **Purcell** Rondeau (from Abdelazer). Superpieces, arr. Cohen (Faber) or The Best of Grade 4 Violin (Faber)

**LIST B**

1. **Dancla** Mazurka: No. 11 from Petite école de la mélodie, Op. 123, Book 2
2. **O. Bull** Sæterjentens Søndag (The Shepherd-girl’s Sunday), arr. Svendsen
3. **Schubert** Entr’acte No. 3: No. 5 from Rosamunde, D. 797, arr. Blackwell
4. **Gabriel-Marie** La Cinquantaine. The Best of Grade 4 Violin (Faber)
5. **F. Küchler** Allegro moderato: 1st movt from Concertino in D, Op. 12

**LIST C**

1. **Paul Desmond** Take Five, arr. Huws Jones
2. **Weill & Brecht** Tango–Ballade, arr. Frenkel
3. **Timothy Salter** Daydream
4. **Daphne Baker** Harlequin (Spartan Press SP232)
5. **Scott Skinner** MacPherson’s Blade. Alastair Hardie’s Compliments to 'The King' (Hardie Press)
6. **Ros Stephen** Milonga pampeana. No. 11 from Argentinian Tango and Folk Tunes for Violin, arr. Stephen (Schott ED 13379: Milonga pampeana piano accomp. published separately, ED 13692)

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

<table>
<thead>
<tr>
<th>Scales</th>
<th>range</th>
<th>bowing requirements</th>
<th>rhythm pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>A♭, B, C, E majors; G, B, C minors (minors harmonic or melodic, at candidate’s choice)</td>
<td>2 oct.</td>
<td>separate bows and slurred (2 beats to a bow)</td>
<td>even notes or long tonic, at candidate’s choice</td>
</tr>
</tbody>
</table>

| Arpeggios | A♭, B, C majors; G, B, C minors | 2 oct. | separate bows and slurred (3 notes to a bow) | even notes |

| Dominant sevenths (resolving on tonic) | In the keys of C and D♭ | 1 oct. | separate bows | even notes |

| Chromatic scales | Starting on A and E ♯ | 1 oct. | separate bows and slurred (4 notes to a bow) | even notes |

**SIGHT-READING**: a piece of around eight bars in length, time and key signatures as Grade 3, with the addition of $\frac{6}{8}$ and $E_♭$ major. Shifts between 1st and 3rd positions may be encountered. Occasional chromatic notes. Anacrusis, hooked bowing, accents and pause signs may be included. See also p. 9.

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

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§ Starting on open string G and bottom A, respectively

† Starting on bottom A and E, respectively

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

Aural Tests GRADE 4

A  To sing or play from memory a melody played twice by the examiner. 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 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 melody again and allow a second attempt (although this will affect the assessment).

B  To sing five notes from score in free time. The candidate may choose to sing from treble or bass clef. The notes will be within the range of a third above and below the tonic in the key of C, F or G major. The test will begin and end on the tonic and will not contain intervals greater than a third. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.

C (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 one of the following: dynamics, articulation, tempo, tonality; the second will be character.

(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.