**Violin GRADE 7**

**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. **Handel** Larghetto and Allegro: 1st and 2nd movts from Sonata in A, HWV 361
2. **Mozart** Rondo: 3rd movt from Concerto No. 2 in D, K. 211
3. **J. S. Bach** Allegro: 2nd movt from Sonata in E, BWV 1016
5. **Rode** Air varié (omitting Var. 2). *Sheila M. Nelson’s Classical Violinist (Boosey & Hawkes)*
6. **Vivaldi** Preludio and Corrente: 1st and 2nd movts from Sonata in E minor, F.XIII No. 57, RV 17a (Ricordi)

**LIST B**
1. **Bohm** Introduction and Polonaise: No. 12 from *Arabesken*
2. **Burleigh** Allegro: No. 4 from *Southland Sketches*  
3. **Drdla** Souvenir (mute optional) 
5. **Liszt** Romance oubliée (*PWM 9914: published individually; or Hardie Press: published with Liszt Two Waltzes*)

**LIST C**
1. **M. Arnold** Prelude and Waltz: No. 1 and No. 3 from Five Pieces, Op. 84
2. **Ramiro Gallo** Rojo y negro (Red and Black)
3. **Stravinsky** Gavotte with Two Variations: No. 4 from *Suite italienne* 
4. **Bloch** Processional: No. 2 from *Suite hébraïque* (*G. Schirmer GS28608*)
5. **Krzesimir Dębski** Cantabile (observing quasi cadenza) (*PWM 9996*)
6. **Gershwin, trans. Heifetz** No. 2: from *Preludes (upper line only in octave passages)* (*Alfred SS2002*)

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**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>
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<tbody>
<tr>
<td>F, F♯ majors &amp; minors</td>
<td>2 oct.</td>
<td>separate bows and slurred (7 notes to a bow)</td>
<td>even notes, or long tonic, at candidate’s choice</td>
</tr>
<tr>
<td>A, B, D majors &amp; minors (minors harmonic or melodic, as directed by the examiner)</td>
<td>3 oct.</td>
<td>separate bows and slurred (3 notes to a bow)</td>
<td>even notes</td>
</tr>
</tbody>
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**Arpeggios**

| F, F♯ majors & minors                        | 2 oct. | separate bows and slurred (6 notes to a bow) | even notes |
| A, B, D majors & minors                      | 3 oct. | separate bows and slurred (3 notes to a bow) | even notes |

**Dominant sevenths (resolving on tonic)**

| In the keys of G and B♭                       | 2 oct. | separate bows and slurred (4 notes to a bow) | even notes |
| In the keys of D and E                        | 3 oct. | separate bows and slurred (4 notes to a bow) | even notes |

**Diminished sevenths**

| Starting on D and F                           | 2 oct. | separate bows and slurred (4 notes to a bow) | even notes |
| Starting on A and B                           | 3 oct. | separate bows and slurred (4 notes to a bow) | even notes |

**Chromatic scales**

| Starting on D and F                           | 2 oct. | separate bows and slurred (12 notes to a bow) | even notes |
| Starting on A and B                           | 3 oct. | separate bows and slurred (12 notes to a bow) | even notes |

**Double-stop scales (in broken steps)**

| In sixths, in G and B♭ majors                 | 1 oct. | see p. 12 | see p. 12 |
| 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 7 and 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. 9.

**AURAL TESTS FOR THE GRADE**: see pp. 68 and 72
Aural Tests GRADE 7

A  To sing or play from memory the lower part of a two-part phrase played twice by the examiner. The lower 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 the upper part of a two-part phrase from score, with the lower part played by the examiner. The candidate may choose to sing from treble or bass clef. The upper part will be within the range of an octave, in a major or minor key with up to four 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 (i) To identify the cadence at the end of a phrase as perfect, imperfect or interrupted. 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.

(ii) To identify the two chords forming the above cadence. The chords will be limited to the tonic, subdominant, dominant, dominant seventh or submediant (all in root position). First the examiner will name and play the key-chord, then play the two chords as a pair. The candidate may answer using technical names (tonic, dominant, etc.), chord numbers (I, V, etc.) or letter names (C major, G major, etc.).

(iii) To identify whether the modulation at the end of a different passage is to the dominant, subdominant or relative minor. The passage, played once by the examiner, will begin in a major key. First the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant, subdominant, relative minor) or the letter name of the new key.

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 of the following features the questions will be about: 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, four time or 6/8 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, four time or 6/8 time.