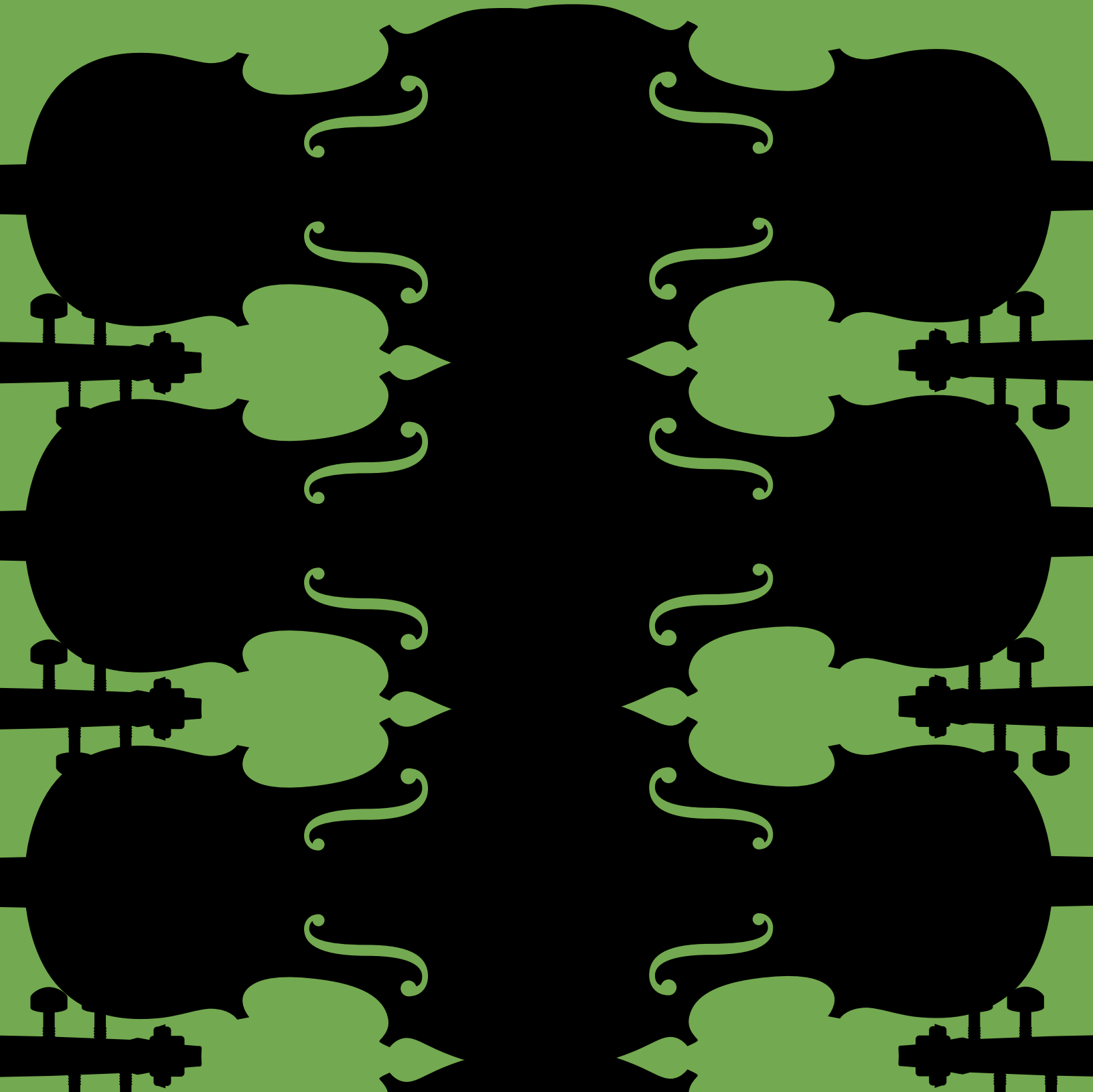


Viola

**The Royal
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The finest instrument is the mind.



SYLLABUS / 2013 EDITION



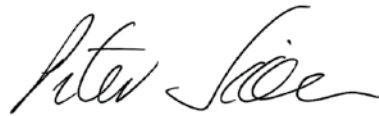
Message from the President

The Royal Conservatory of Music was founded in 1886 with the idea that a single institution could bind the people of a nation together with the common thread of shared musical experience. More than a century later, we continue to build and expand on this vision.

Today, The Royal Conservatory is recognized in communities across North America for outstanding service to students, teachers, and parents, as well as strict adherence to high academic standards through a variety of activities—teaching, examining, publishing, research, and community outreach.

Our students and teachers benefit from a curriculum based on more than 125 years of commitment to the highest pedagogical objectives. The strength of the curriculum is reinforced by the distinguished College of Examiners—a group of fine musicians and teachers who have been carefully selected from across Canada, the United States, and abroad for their demonstrated skill and professionalism. A rigorous examiner apprenticeship program, combined with regular evaluation procedures, ensures consistency and an examination experience of the highest quality for candidates.

As you pursue your studies or teach others, you become not only an important partner with The Royal Conservatory in the development of creativity, discipline, and goal-setting, but also an active participant, experiencing the transcendent qualities of music itself. In a society where our day-to-day lives can become rote and routine, the human need to find self-fulfillment and to engage in creative activity has never been more necessary. The Royal Conservatory will continue to be an active partner and supporter in your musical journey of self-expression and self-discovery.



Dr. Peter C. Simon
President

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Getting Started

What's New?

- Preparatory examinations are now offered.
- Only one etude is required for Grade 7.
- Technical Requirements have been revised.
- The marking scheme for Technical Requirements has been revised for Grades 7 to 10.
- There is a specific memory mark deduction for Lists A, C, and D repertoire in Grades 7 to 10.
- Candidates in Grade 10 have the opportunity to split the examination into two separate segments.

Visit www.examinations.rcmusic.ca to register for an examination or for further information concerning official Royal Conservatory programs.

Contact Us

- Phone: 416-408-5019 or toll-free 1-800-461-6058
- Fax: 416-408-3151

273 Bloor Street West
Toronto, ON Canada M5S 1W2

Examinations Offered

Practical Examinations

Accordion, Bassoon, Cello, Clarinet, Double Bass, Flute, French Horn, Guitar, Harp, Harpsichord, Oboe, Organ, Percussion, Piano, Recorder, Saxophone, Speech Arts and Drama, Trombone, Trumpet, Tuba, Viola, Violin, Voice

Theory Examinations

Rudiments, Harmony, Keyboard Harmony, History, Counterpoint, Analysis

About Us

The Royal Conservatory

The Royal Conservatory is one of the largest and most respected music education institutions in the world. Providing the definitive standard of excellence through its extensive curricula, assessment programs, public performances, master classes, and teacher education programs, The Royal Conservatory makes a significant impact on the lives of millions of people globally.

Notable alumni include:

- Randy Bachman
- Isabel Bayrakdarian
- Russell Braun
- Martin Beaver
- Measha Brueggergosman
- Adrienne Clarkson
- Bruce Cockburn
- David Foster
- Glenn Gould
- Angela Hewitt
- Norman Jewison
- Diana Krall
- Gordon Lightfoot
- Lois Marshall
- Sarah McLachlan
- Oscar Peterson
- Adrienne Pieczonka
- Paul Shaffer
- St. Lawrence String Quartet
- Teresa Stratas
- Shania Twain
- Jon Vickers

The Royal Conservatory Examinations

The Royal Conservatory provides a recognized standard of musical success through an effectively sequenced course of study and individual student assessments, from preparatory to advanced grades. Over 100,000 examinations are conducted annually in 260 communities across Canada.

The College of Examiners

Examiners are highly trained professional musicians and theorists from across North America. All examiners complete an Adjudicator Certification Program before being admitted to the College of Examiners. Professional development and training continues throughout each examiner's career to ensure consistent examination standards across North America.

The Frederick Harris Music Co., Limited

As The Royal Conservatory's publishing division, The Frederick Harris Music Co., Limited produces The Royal Conservatory's renowned syllabi and related teaching and examining materials for individual instruments, voice, and theoretical subjects.

Additional Programs

Additional programs of The Royal Conservatory are delivered through the following divisions:

- **The Glenn Gould School** provides professional training in music for gifted young artists at the undergraduate and graduate levels.
- **The Phil and Eli Taylor Performance Academy for Young Artists** provides supportive, comprehensive training for promising young musicians aged nine to eighteen.
- **The Royal Conservatory School** provides acclaimed early childhood music education programs, music classes, and private lessons for people of all ages and stages of musical literacy.
- **Learning Through the Arts®** supports excellence in public education programs by utilizing the arts to enhance learning.
- The **Performing Arts Division** programs superb performances and events in The Royal Conservatory's three venues: Koerner Hall, Mazzoleni Concert Hall in historic Ichnatowycz Hall, and the Conservatory Theatre.
- **The Royal Conservatory Music Development Program** promotes and expands musical activity in the United States and makes the study of music a central part of the lives of all Americans.

Visit www.rcmusic.ca to learn more about the history of The Royal Conservatory.

Read about the College of Examiners, including examiner biographies, at www.examinations.rcmusic.ca.

Examination Requirements

Certificate Program Overview

A progressive assessment program for every candidate

Internationally recognized certificates are awarded for successful completion of each practical grade and the required co-requisite theory examination(s). Internationally recognized diplomas are awarded for successful completion of the ARCT practical examination and the required co-requisite examinations in theory and piano.

Candidates may enter the Certificate Program at any practical grade from Preparatory to Grade 10. The following table summarizes the examinations required for each certificate.

Certificates	Examinations Required
Preparatory Viola	Preparatory Viola
Grade 1 Viola	Grade 1 Viola
Grade 2 Viola	Grade 2 Viola
Grade 3 Viola	Grade 3 Viola
Grade 4 Viola	Grade 4 Viola
Grade 5 Viola	Grade 5 Viola; Basic Rudiments
Grade 6 Viola	Grade 6 Viola; Intermediate Rudiments
Grade 7 Viola	Grade 7 Viola; Advanced Rudiments
Grade 8 Viola	Grade 8 Viola; Advanced Rudiments
Grade 9 Viola	Grade 9 Viola; Advanced Rudiments; Basic Harmony/Basic Keyboard Harmony; History 1: An Overview
Grade 10 Viola	Grade 10 Viola; Advanced Rudiments; Intermediate Harmony/Intermediate Keyboard Harmony; History 1: An Overview; History 2: Middle Ages to Classical
Diploma	Examinations Required
ARCT in Viola Performance	ARCT in Viola Performance; History 3: 19th Century to Present; any <i>two</i> of: Advanced Harmony/Advanced Keyboard Harmony, <i>or</i> Analysis, <i>or</i> Counterpoint; Grade 6 Piano
Teacher's ARCT	Teacher's ARCT (Parts 1, 2, and 3); History 3: 19th Century to Present; any <i>two</i> of: Advanced Harmony/Advanced Keyboard Harmony, <i>or</i> Analysis, <i>or</i> Counterpoint; Grade 8 Piano <i>For current information concerning the Teacher's ARCT requirements, please visit www.rcmusic.ca.</i>

Theory Examinations

Essential Tools for Musical Development

- Viola candidates are encouraged to begin theory and piano studies as early as possible.
- Beginning at Grade 5, candidates must complete the required theory examinations in order to receive Practical Examination Certificates.

See the current edition of the *Theory Syllabus* for detailed theory examination requirements.

Overview of Theoretical Subjects

The following table lists all of the written theory examinations in the Certificate Program with brief details, including the length of the examination and a summary description of the content.

Subject	Theory Examination Title
Rudiments	Preparatory Rudiments (1 hour) – Building blocks of music notation
	Basic Rudiments (1 hour) – Elements of music for the beginner
	Intermediate Rudiments (2 hours) – Continuation of basic rudiments
	Advanced Rudiments (2 hours) – Continuation of intermediate rudiments and preparation for harmony
Harmony and Counterpoint	Introductory Harmony (2 hours) – Chord symbols; non-chord tones; elementary four-part and melodic writing
	Basic Harmony (3 hours) – Four-part writing; melodic composition; harmonic and structural analysis in major and minor keys <i>or</i> Basic Keyboard Harmony (20 minutes) – Melodic improvisation; keyboard-style harmonization; accompaniment; melodic transposition; harmonic and structural analysis
	Intermediate Harmony (3 hours) – Four-part writing and melodic composition in major and minor keys; modulation; harmonic and structural analysis of musical forms <i>or</i> Intermediate Keyboard Harmony (25 minutes) – Melodic improvisation; keyboard-style harmonization; modulation; accompaniment; melodic transposition; harmonic analysis; C-clef reading
	Counterpoint (3 hours) – Composition and analysis of simple counterpoint in Baroque style
	Advanced Harmony (3 hours) – Advanced harmonic and contrapuntal techniques <i>or</i> Advanced Keyboard Harmony (30 minutes) – Melodic improvisation; keyboard-style harmonization; figured bass; accompaniment; melodic and orchestral transposition; score reading
	Analysis (3 hours) – Advanced harmonic and structural analysis of musical forms
	History
	History 2: Middle Ages to Classical (3 hours) – Styles, composers, and music of the Medieval, Renaissance, Baroque, Rococo, and Classical periods
	History 3: 19th Century to Present (3 hours) – Styles, composers, and music of the Romantic era to the present

Preparing for a Theory Examination

- Theory examinations test music theory and knowledge of music history in a formal classroom setting, generally with a written examination.
- *Official Examination Papers*, available at music retailers, are published annually by The Frederick Harris Music Co., Limited to aid with examination preparation.

Co-requisites and Prerequisites

The following table summarizes all the co-requisite and prerequisite examinations required to obtain certificates for Grades 5 to 10 and diplomas for the ARCT in Viola Performance or the Teacher's ARCT. There are no prerequisite or co-requisite theory examinations for Preparatory to Grade 4. However, it is recommended that students complete Preparatory Rudiments prior to Basic Rudiments. Similarly, it is recommended that students complete Introductory Harmony prior to Basic Harmony.

Candidates must complete prerequisite examinations at least one session prior to attempting the ARCT in Viola Performance. Candidates for the ARCT in Viola Performance or the Teacher's ARCT will be required to complete the following theory co-requisite examinations: History 3: 19th Century to Present, and *two* of the following three examinations: Advanced Harmony/Advanced Keyboard Harmony, *or* Counterpoint, *or* Analysis. The selection of these examinations and the order in which they are taken is at the discretion of the candidate.

Candidates for the ARCT in Viola Performance must complete co-requisite theory examinations and the Grade 6 Piano examination before or within five years after the original practical examination to be eligible for the Diploma.

For up-to-date information on the Teacher's ARCT, please consult www.rcmusic.ca.

Grade	5	6	7	8	9	10	ARCT in Performance	Teacher's ARCT
Required Examinations (C = Co-requisite / P = Prerequisite)								
Basic Rudiments	C							
Intermediate Rudiments		C						
Advanced Rudiments			C	C	C	C	P	P
Basic Harmony					C			
Intermediate Harmony						C	P	P
Any <i>two</i> of: Advanced Harmony, <i>or</i> Counterpoint, <i>or</i> Analysis							C	C
History 1: An Overview					C	C	P	P
History 2: Middle Ages to Classical						C	P	P
History 3: 19th Century to Present							C	C
Grade 10 Practical							P	P
Grade 6 Piano							C	
Grade 8 Piano								C
Alternative Examinations								
Basic Keyboard Harmony (can be substituted for Basic Harmony)					C			
Intermediate Keyboard Harmony (can be substituted for Intermediate Harmony)						C	P	P
Advanced Keyboard Harmony (can be substituted for Advanced Harmony)							C	C

Examination Repertoire

The *Viola Syllabus, 2013 Edition* lists the repertoire for Viola examinations. Information given for each item includes:

- the composer
- the title of the selection
- the larger work of which the selection is a part (where applicable)
- an anthology or collection in which the selection can be found (where applicable)
- performance directions (where applicable) indicating the section(s) of a work to be prepared
- the publisher of a suggested edition (where applicable)

Candidates are responsible for ensuring that selections taken from sources originally composed for violin (or other instruments) have been correctly transposed for the viola.

Names of publishers are indicated by an assigned abbreviation. Please see p. 74 for a list of publishers with their abbreviations.

Syllabus Repertoire Lists

At each grade, candidates are encouraged to choose a balanced and varied examination program that includes a variety of musical styles and keys. The repertoire for each grade is divided into lists, according to genre or stylistic period.

Preparatory, Grade 1, and Grade 2

List A: Pieces in a Slower Tempo

List B: Pieces in a Faster Tempo

Grade 3

List A: Baroque and Classical Repertoire

List B: Traditional and 19th-century Repertoire

List C: 20th-century Repertoire

Grade 4

List A: Concertos, Concertinos, Fantasias, and *Airs Variés*

List B: Baroque Repertoire

List C: Concert Repertoire

Grades 5–7

List A: Concertos, Concertinos, and *Airs Variés*

List B: Sonatas and Sonatinas

List C: Concert Repertoire

Grade 8

List A: Concertos

List B: Sonatas

List C: Concert Repertoire

List D: Unaccompanied Repertoire

Grades 9 and 10

List A: Concertos and Viola Solos

List B: Sonatas

List C: Concert Repertoire

List D: Unaccompanied Repertoire

ARCT in Viola Performance

List A: Concertos

List B: Sonatas

List C: Concert Repertoire

List D: Unaccompanied Repertoire

Candidates must provide their own collaborative pianist in order for the examination to proceed.

Da Capo Signs and Repeats

- When performing repertoire in an examination, candidates should observe *da capo* and *dal segno* signs, unless stated otherwise in the *Viola Syllabus, 2013 Edition*.
- Repeat signs should be observed *only* if indicated in the *Viola Syllabus, 2013 Edition* or in *Viola Series, 2013 Edition*.

Memory

At Preparatory through Grade 6, six marks are awarded for the memorization of repertoire.

- In Preparatory, Grade 1, and Grade 2, three marks are awarded for each repertoire selection performed by memory.
- In Grades 3 and 4, two marks are awarded for each repertoire selection performed by memory.
- In Grades 5 and 6, three marks are awarded for each repertoire selection from Lists A and C performed by memory. List B selections need not be memorized and no extra marks will be awarded for memorization.

At Grade 7 through ARCT, candidates are expected to perform all repertoire by memory, with the exception of List B selections, which do not need to be memorized.

- A memory mark deduction of 10 percent per repertoire selection will be made for pieces from Lists A, C, and D that are performed with music.
- List B selections need not be memorized, and no extra marks will be awarded for memorization.

Accompaniment

All selections requiring accompaniment must be performed with piano accompaniment only. No other instruments are permitted. Recorded accompaniment is not permitted.

Candidates must provide their own collaborative pianists. Collaborative pianists are permitted in the examination room only while they are playing accompaniments for the candidate.

Repertoire Substitutions

Viola candidates at Grades 1 through ARCT have the option of substituting *one* repertoire selection at each examination with a selection of their own choice. Repertoire substitutions for Viola fall under the following categories.

Syllabus Substitutions

Candidates in Grades 1 through 10 may substitute *one* repertoire selection from the grade immediately above without prior approval. The repertoire substitution must normally be chosen from the corresponding List of the grade immediately above the candidate's official grade. For example, a Grade 6 List A selection may be performed in place of a Grade 5 List A selection.

However, candidates should ensure that the substitution piece complies with the genre or stylistic period intended for the List in the grade to be examined (see *Syllabus Repertoire Lists* on p. 9). Please note that the performance of repertoire substitutions chosen from a higher grade will be evaluated at the standard of the higher grade.

Non-Syllabus Substitutions Requiring Approval

Viola candidates may apply to substitute one repertoire selection not listed in the *Viola Syllabus, 2013 Edition* with a work that is comparable in style and difficulty. The substitute repertoire selection must be of comparable length and musical quality to selections in the specified List. Approval of such selections is based on the suitability of the style and the level of difficulty of the substitute composition.

Candidates wishing to include a substitute selection on their examination programs must complete an Examination Substitute Piece Request Form (available at www.examinations.rcmusic.ca) by the examination registration deadline. Candidates are advised to prepare an alternate work in case the request is denied.

- Send the completed form together with the appropriate fee and a copy of the substitute piece to The Royal Conservatory. (Photocopies used for this purpose should be marked “For Approval Only”; these copies will be destroyed once a decision has been made.) Any published music submitted will be returned to the candidate along with the approval form.
- Bring the approved Examination Substitute Piece Request Form to your examination and give it to the examiner.
- Please note that marks will be deducted from the final examination mark for any unapproved *Non-Syllabus* substitution or for any *Syllabus* substitution that does not follow the guidelines provided above.

Orchestral Excerpts

All orchestral excerpts listed in the *Viola Syllabus, 2013 Edition* are included in *Viola Series, 2013 Edition: Orchestral Excerpts*. Alternatively, candidates may select the specified passages from standard Viola orchestral parts.

Candidates are expected to play chords as they would in an orchestral setting. Unless specifically marked “*non divisi*,” candidates should play the upper note only, or the upper two notes of three- or four-note chords.

Orchestral excerpts need not be memorized, and no extra marks will be awarded for memorization. For further details on examination requirements for orchestral excerpts, please consult the listings for each grade.

Rests should be counted in a consistent tempo. However, when the rests are lengthy (exceeding ten seconds), candidates may take a brief general pause and then continue.

Technical Requirements

Etudes

A selection of etudes for Preparatory through Grade 8 is published in *Viola Series, 2013 Edition: Viola Etudes* (Preparatory–4 and 5–8). Etudes need not be memorized, and no extra marks will be awarded for memorization. For further details on examination requirements for etudes, please consult the listings for each grade.

Candidates are responsible for ensuring that selections taken from sources originally composed for violin (or other instruments) have been correctly transposed for the viola.

Technical Tests

Complete technical tests for Preparatory through Grade 10 are published in *Viola Series, 2013 Edition: Viola Technique*. Technical tests (scales, arpeggios, and scales in double stops) must be played from memory. For further details on examination requirements for technical tests, please consult the listings for each grade.

General Instructions

- The examiner will choose a representative sampling of items on the technical requirements list.
- Metronome speeds are intended as a guideline. The tempo should be compatible with the required number of notes per bow, a clear and sonorous tone, controlled rhythm, and precise intonation.
- The fingering shown in *Viola Series, 2013 Edition: Viola Technique* is recommended but not compulsory. Any logical fingering pattern is acceptable.

- One- and two-octave scales must be played with the patterns shown in the *Viola Syllabus, 2013 Edition* and in *Viola Series, 2013 Edition: Viola Technique*.
- Three-octave scales in Grades 6 through 8 must be played using the following pattern, with the required number of notes per bow as stipulated in the *Viola Syllabus, 2013 Edition*.



- Three-octave scales in Grades 9 and 10 must be played using the Galamian Pattern, with the required number of notes per bow as stipulated in the *Viola Syllabus, 2013 Edition*.



Grade-by-Grade Requirements

Preparatory

Candidates at the Preparatory level should be playing with balanced, flexible posture and bow hold, allowing the student to produce a clear tone by bowing well on track. There should be evidence of a steady, rhythmic pulse. *Legato*, *staccato*, and slurs are introduced, as are basic contrasting dynamic levels.

Preparatory Requirements	Marks
Repertoire	60
<i>one</i> selection from List A	27
<i>one</i> selection from List B	27
Memory (3 marks per repertoire selection)	6
Technical Requirements	30
Etudes: <i>one</i> etude from the <i>Syllabus</i> list	15
Technical Tests	15
– scales	
– arpeggios	
Ear Tests	10
Clapback	5
Playback	5
Total possible marks (pass = 60)	100
Theory Co-requisite	
None	

Repertoire

Please see “Examination Repertoire” on p. 10 for important information regarding this section of the examination.

Candidates must prepare *two* contrasting selections by two different composers: *one* from List A and *one* from List B.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Viola Series, 2013 Edition: Preparatory Viola Repertoire* FHM

List A

Pieces in a Slower Tempo

Traditional

- ▶ Buffalo Gals (arr. Forrest Kinney FHM)
- Go Tell Aunt Rhody (in *Suzuki Viola School, Revised Edition*, 1 ALF)
- ▶ The Old Woman and the Peddler (arr. Akiko Kinney FHM)
- Twinkle, Twinkle Little Star (arr. Daniel Scott, in *Play It Again* FAB)

Archer, Violet

Twelve Miniatures WAT; CMC

- ▶ On Tiptoe

Bayly, Thomas

- Long Long Ago (in *Suzuki Viola School, Revised Edition*, 1 ALF)

Bennett, Richard Rodney

Up Bow, Down Bow, 1 NOV

- Serenade

Birston, Harold

Excursions for Violin FHM

- ▶ In Ancient Times

Blachford, Frank

- ▶ Berceuse FHM

Colledge, Katherine, and Hugh Colledge

Waggon Wheels B&H

- Daydreaming (no. 13)

de Keyser, Paul

Violin Playtime, 1 FAB

- ▶ Poème

Duke, David

- ▶ All Alone (in *The Encore Series for Violin & Piano*, 1 FHM)

Huws Jones, Edward

The Really Easy Viola Book FAB

- ▶ Viola d'amore
- Windmills

Rose, Michael

Fiddler's Ten NOV

- ▶ March

List B

Pieces in a Faster Tempo

Traditional

- ▶ The Ash Grove (Llynn Onn) (arr. Forrest Kinney FHM)
- May Song (arr. in *Suzuki Viola School, Revised Edition*, 1 ALF)
- O Come, Little Children (arr. in *Suzuki Viola School, Revised Edition*, 1 ALF)
- ▶ Pop Goes the Weasel (arr. Katharine Rapoport FHM)
- ▶ Saint Paul's Steeple (arr. Jason Gray FHM)
- Song of the Wind (arr. in *Suzuki Viola School, Revised Edition*, 1 ALF)

Colledge, Katherine, and Hugh Colledge

Fast Forward B&H

- Polly's Polka

Waggon Wheels B&H

- Bell-ringers (no. 14)
- Knickerbocker Glory (no. 10)

Donkin, Christine

Costume Party FHM

- ▶ The Pirate

Huws Jones, Edward

The Really Easy Viola Book FAB

- Henry's Almain
- Striding High

The Really Easy Violin Book FAB

- ▶ Tap Dance

Krasev, A.

- ▶ Pony Trot (in *The Young Violinist's Repertoire*, 1 FAB)

Mozart, Wolfgang Amadeus

- ▶ That Sounds So Glorious (Das klinget so herrlich), from *The Magic Flute*, K 620 (arr. Christine Donkin FHM)

Nelson, Sheila M.

Piece by Piece, 1 B&H

- On the Ice

Piece by Piece, 2 B&H

- Henry's Hornpipe

Purcell, Henry

- ▶ Rigadoon, Z 653 (arr. Jason Noble FHM)

RT, Zav

Fiddleworks, 1 FHM

- ▶ When Stella Smiles

Suzuki, Shin'ichi

- Allegro (in *Suzuki Viola School, Revised Edition*, 1 ALF)

Technical Requirements

Please see "Technical Requirements" on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *one* etude from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Viola Series, 2013 Edition: Viola Etudes Preparatory–4* FHM

Anderson, Gerald E., and Robert Frost

- ▶ D Scale Waltz (in *All for Strings*, 1 KJO)

Cohen, Mary

Superstudies for Viola, 1 FAB

- ▶ Blast Off!

Harris, Paul

Improve Your Scales, 1–2 FAB

- ▶ Dragon Drama!

Kinsey, Herbert

Elementary Progressive Studies, 1 (transc. Margaret Banwell ABR)

- no. 1 or no. 2

Rapoport, Katharine

- ▶ Pizzicato Puddle Stomp FHM

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales and arpeggios from memory. Refer to *Viola Series, 2013 Edition: Viola Technique* for required patterns and bowings.

Scales	Keys	Range	Tempo	Bowing
Major	G, D	1 octave start on open string	♩ = 69	♩ ♩
Arpeggios				
Major	G, D	1 octave start on open string	♩ = 69	♩ ♩ ♩

Ear Tests

Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{3}{4}$	two to four measures

Example only



Playback

Candidates will be asked to play back a melody on the viola, based on the first three notes of a major scale. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic	G, D major	four notes

Example only



Grade 1

Candidates in Grade 1 should be using the standard bow hold (if they have been using the early bow hold), and should be able to use the whole bow, *detaché*, *martelé*, *staccato*, and up to four-note slurred *legato* strokes. Tone should be clear and variety in dynamic levels should be present. Intonation should include clearly differentiated whole and half steps.

Grade 1 Requirements	Marks
Repertoire	60
one selection from List A	27
one selection from List B	27
Memory (3 marks per repertoire selection)	6
Technical Requirements	30
Etudes: two etudes from the <i>Syllabus</i> list	15
Technical Tests	15
– scales	
– arpeggios	
Ear Tests	10
Clapback	5
Playback	5
Total possible marks (pass = 60)	100
Theory Co-requisite	
None	

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *two* contrasting selections by two different composers, *one* from List A and *one* from List B.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Viola Series, 2013 Edition: Viola Repertoire 1* FHM

List A

Pieces in a Slower Tempo

Traditional

- Bohemian Folk Song (arr. in *Suzuki Viola School, Revised Edition*, 1 ALF)
- ▶ The Wandering Canadian (Un Canadien errant) (arr. David Duke, in *The Encore Series for Violin & Piano*, 2 FHM)

Bach, Johann Sebastian

- Choral (arr. Watson Forbes, in *First Year Classical Album* OUP [or])

Birston, Harold

- ▶ March of the Elephants FHM

Colledge, Katherine and Hugh Colledge

Waggon Wheels B&H

- Bow Ties! (no. 20)
- With an Upbeat (no. 24)

Cui, César

- ▶ From My Homeland (arr. Paul de Keyser and Fanny Waterman, in *The Young Violinist’s Repertoire*, 3 FAB)

Donkin, Christine

Costume Party FHM

- ▶ The Sasquatch

Gow, Niel

- ▶ Niel Gow’s Lament for the Death of His Second Wife (arr. Zav RT, in *Fiddleworks*, 2 FHM)

Handel, George Frideric

- ▶ Air from *Rinaldo* (arr. Kathleen Wood FHM)

Lehár, Franz

- ▶ Waltz, from *The Merry Widow* FIS

MacDowell, Edward

- ▶ To a Wild Rose, op. 51, no. 1 (arr. Jason Gray FHM)

Murray, Eleanor, and Sebastian Brown

Tunes for my Viola B&H

- Melody (no. 3)

Norton, Christopher

Microjazz for Starters B&H

- A Bower (no. 19)

Purcell, Henry

- ▶ Rondeau, from *The Fairy Queen*, Z 629 (arr. Kathleen Wood FHM)

Suzuki, Shin’ichi

- Andantino (in *Suzuki Viola School, Revised Edition*, 1 ALF)

Teehan, Rob

Four Songs TEE; CMC

- ▶ Sorrow (no. 2)

Wilkinson, Marguerite, and Philip Bass

Viva Viola! FAB

- At Anchor (no. 1)
- Lazy Beat (no. 4)

List B

Pieces in a Faster Tempo

Traditional

- ▶ Turkey in the Straw (arr. Forrest Kinney FHM)

Archer, Violet

Six Miniatures for Viola and Piano WAT; CMC

- ▶ Dance (no. 1)
- On Tip-Toe (no. 4)

Bach, Johann Sebastian

- Minuet No. 1, from Suite in G Minor, BWV 822 (arr. in *Suzuki Viola School, Revised Edition*, 1 ALF)

Brahms, Johannes

- The Blacksmith, op. 19, no. 4 (arr. Watson Forbes, in *First Year Classical Album* OUP [OP])

Byrd, William

- ▶ Wolsey's Wilde (arr. Jason Noble FHM)

Donkin, Christine

Costume Party FHM

- ▶ The Robot

Murray, Eleanor, and Sebastian Brown

Tunes for my Viola B&H

- Country Tune (no. 2)
- The Shepherd (no. 4)

Norton, Christopher

Microjazz for Starters B&H

- Snooker Table

Purcell, Henry

- Minuet in G Major (arr. Watson Forbes, in *First Year Classical Album* OUP [OP])

Scott, Daniel

- When a Knight Won His Spurs (arr. in *Play it Again* FAB)

Suzuki, Shin'ichi

- Allegretto (in *Suzuki Viola School, Revised Edition*, 1 ALF)

Teehan, Rob

Four Songs TEE; CMC

- ▶ Tango (no. 1)

Work, Henry Clay

- ▶ Grandfather's Clock (arr. Christine Donkin FHM)

Technical Requirements

Please see "Technical Requirements" on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *two* technically contrasting etudes from the following list:

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Viola Series, 2013 Edition: Viola Etudes Preparatory–4* FHM

Anonymous

- ▶ Bow Division FHM

Cohen, Mary

Superstudies for Viola, 1 FAB

- ▶ Gliding Along at the Octopus Ball (no. 9)
- one of nos. 2–4, 6–8

Donkin, Christine

Get Fiddlin'! FHM

- ▶ Nojack

Entezami, Ramin

Melodious Etudes in First Position FIS

- ▶ The Little Eel (no. 9)

Suzuki, Shin'ichi

- Etude (with variation) (in *Suzuki Viola School, Revised Edition*, 1 ALF)
- Perpetual Motion (with variation) (in *Suzuki Viola School, Revised Edition*, 1 ALF)

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales and arpeggios from memory. Refer to *Viola Series, 2013 Edition: Viola Technique* for required patterns and bowings.

Scales	Keys	Range	Tempo	Bowing
Major	C, D	2 octaves	♩ = 69	♩ ♩
Harmonic and Melodic Minor	C, D	1 octave start on open string		
Arpeggios				
Major	C, D	2 octaves	♩ = 69	♩ ♩ ♩
Minor	C, D	1 octave start on open string		

Ear Tests

Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$	three to four measures

Example only

1



2



Playback

Candidates will be asked to play back a melody on the viola, based on the first three notes of a major scale. The melody may contain repeated notes and a leap of a 3rd. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic	G, D major	four notes

Example only

1



2



Grade 2

Candidates in Grade 2 should have secure hand placements in the 1st, 2nd, and 3rd positions. Control and understanding of bow speeds and bow distribution should be developing. Slurred *legato* bow strokes will include up to six notes; string crossings and slurs should be smooth. Rhythm development at this level may include simple syncopations. Tonality should be well centered in both major and minor keys.

Grade 2 Requirements	Marks
Repertoire	60
one selection from List A	27
one selection from List B	27
Memory (3 marks per repertoire selection)	6
Technical Requirements	30
Etudes: two etudes from the <i>Syllabus</i> list	15
Technical Tests	15
– scales	
– arpeggios	
Ear Tests	10
Clapback	3
Intervals	3
Playback	4
Total possible marks (pass = 60)	100
Theory Co-requisite	
None	

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare two contrasting selections by two different composers, one from List A and one from List B.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Viola Series, 2013 Edition: Viola Repertoire 2* FHM

List A

Pieces in a Slower Tempo

Traditional

- Hatikvah (arr. Marguerite Wilkinson and Katharine Hart, in *First Repertoire for Viola*, 1 FAB)

Archer, Violet

Six Miniatures for Viola and Piano WAT; CMC

- ▶ Dreaming
- ▶ Solemn Moments

Bach, Johann Sebastian

- Musette, from English Suite No. 3, BWV 808 (arr. in *Suzuki Viola School, Revised Edition*, 2 ALF)

Bayly, Thomas H.

- Long, Long Ago (with variation) (in *Suzuki Viola School, Revised Edition*, 2 ALF)

Corelli, Arcangelo

- ▶ Largo from Concerto in D Major, op. 6, no. 1 (arr. Kathleen Wood FHM)

Donkin, Christine

Costume Party FHM

- ▶ The Fortune Teller

Elgar, Edward

Six Very Easy Pieces in the First Position, op. 22 (arr. Michael Pope BOS)

- Andantino (no. 4)

Ethridge, Jean

- ▶ Cradle Song (in *The Encore Series for Violin & Piano*, 2 FHM)

Halvorsen, Johan

- ▶ Mélodie (arr. Warren Mould FHM)

Handel, George Frideric

- Chorus, from *Judas Maccabaeus* (arr. in *Suzuki Viola School, Revised Edition*, 2 ALF)

Jacob, Gordon

- A Little Minuet (in *New Pieces for Viola*, 1 ABR)

Jones, Kenneth

Cameos for Viola

- Riding at Anchor (in *New Pieces for Viola*, 1 ABR)

Murray, Eleanor, and Sebastian Brown

Tunes for my Viola B&H

- Cradle Song (no. 8)
- Musette (no. 6)

Tchaikovsky, Pyotr Il'yich

- ▶ Old French Song (Mélodie antique française), from *Album for the Young*, op. 39 (arr. FHM)

Teehan, Rob

Four Songs TEE; CMC

- ▶ Pet ze Cat (no. 3)

Willis, Wallis

- ▶ Swing Low, Sweet Chariot (arr. Jason Gray FHM)

List B

Pieces in a Faster Tempo

Traditional

- ▶ Tam Lyn's (arr. Zav RT and Christine Donkin FHM)

Aletter, Wilhelm

Melodious Favorites

- ▶ Petite gavotte

Bach, Johann Sebastian

- Minuet No. 2 (Minuet in G Major), from *Notebook for Anna Magdalena Bach*, BWV Anh. 116 (arr. in Suzuki *Viola School, Revised Edition*, 1 ALF)
- Minuet No. 3 (arr. in Suzuki *Viola School, Revised Edition*, 1 ALF)
- The New Squire, from *The Peasant Cantata*, BWV 212 (arr. Alan H. Arnold, in *Basic Bach for the Young Violist VLW*)
- Ten Thousand Ducats, from *The Peasant Cantata*, BWV 212 (arr. Alan H. Arnold, in *Basic Bach for the Young Violist VLW*)

Charpentier, Marc-Antoine

- ▶ Prelude, from *Te Deum*, H. 146 (arr. Kathleen Wood FHM)

Clarke, Jeremiah

- Minuet (arr. Ferenc Brodsky, in *Early Music for Viola EMB*)

Colledge, Katherine and Hugh

Waggon Wheels B&H

- Fiddlesticks (no. 18)

Dandrieu, Jean-François

- ▶ The Rustic Shepherds (Les bergers rustiques) from *La Pastorale* (arr. Jason Noble FHM)

Donkin, Christine

Costume Party FHM

- ▶ The Dancer
- ▶ La señorita

Handel, George Frideric

- Bourrée, from Sonata in F Major, HWV 363 (arr. in Suzuki *Viola School, Revised Edition*, 2 ALF)
- March, from *Flavio* (arr. Watson Forbes in *First Year Classical Album* OUP [OP])
- Menuet (arr. Lionel Salter in *Starters for Viola ABR*)

Kovács, C.

- Happy Days (Waltz) (in *Viola Miniatures* FIS)

Losy, Johann Anton [Jan Antonín]

- Bourrée (arr. Ferenc Brodsky, in *Early Music for Viola EMB*)

Lully, Jean-Baptiste

- Menuet (arr. Lionel Salter in *Starters for Viola ABR*)

Mackay, Neil

Four Modern Dance Tunes S&B

- ▶ Tango

Mozart, Wolfgang Amadeus

- ▶ Minuet and Trio, K 585, no. 8 (arr. Jason Noble FHM)

Norton, Christopher

Microjazz for Starters B&H

- Garden (no. 20)

Shostakovich, Dmitri

- ▶ Hurdy-Gurdy (arr. Konstantin Fortunatov PET)

Weber, Carl Maria von

- Hunters' Chorus, from *Der Freischütz* (arr. in Suzuki *Viola School, Revised Edition*, 2 ALF)

Wilkinson, Marguerite, and Philip Bass

Viva Viola! FAB

- By the Brook (no. 3)
- Show Jumper (no. 12)

Work, Henry Clay

- ▶ Marching Through Georgia

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *two* technically contrasting etudes from the following list:

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Viola Series, 2013 Edition: Viola Etudes Preparatory–4* FHM

Traditional

- ▶ Charlie Is My Darling (arr. Mary Cohen FAB)

Cohen, Mary

Superstudies for Viola, 1 FAB

- one of nos. 9–13

de Keyser, Paul

Violin Playtime Studies FAB

- ▶ Rowing on the Lake

Rapoport, Katharine

- ▶ Kites FHM

Romberg, Bernhard Heinrich, arr. A. Baird Knechtel

Twenty-seven Etudes for Strings ALF

- ▶ Sailing

Suzuki, Shin'ichi

- Perpetual Motion in 2nd position (with variation) (in *Suzuki Viola School, Revised Edition*, 1 ALF)
→ in B flat Major on G string *or* in F Major on D string

Wohlfahrt, Franz

Sixty Studies, op. 45, 1 INT

- one of nos. 1, 2, 8








Woof, Rowsby

Fifty Elementary Studies (transc. Margaret Banwell ABR)

- one of nos. 21, 24, 28, 30, 50

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales and arpeggios from memory. Refer to *Viola Series, 2013 Edition: Viola Technique* for required patterns and bowings.

Scales	Keys	Range	Tempo	Bowing
Major	C, D, E \flat	2 octaves	♩ = 80	
Melodic Minor	C, D			
Harmonic Minor	C, D	1 octave start on open string	♩ = 88	
Major	F	1 octave in 2nd position	♩ = 100	
Major	G	1 octave in 3rd position	♩ = 100	
Arpeggios				
Major	C, D, E \flat	2 octaves	♩ = 80	
Minor	C, D			
Major	F	1 octave in 2nd position	♩ = 100	
Major	G	1 octave in 3rd position	♩ = 100	

Ear Tests

Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$	three to four measures

Example only

1



2



Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

Above a Given Note
major 3rd
perfect 5th

Playback

Candidates will be asked to play back a melody on the viola, based on the first five notes of a major scale. The melody may contain one or more leaps of a 3rd. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic or dominant	G, D major	five notes

Example only

1



2



Grade 3

Candidates in Grade 3 should be able to demonstrate smooth, accurate shifting between 1st, 2nd, and 3rd positions. The early development of some *vibrato* is encouraged at this level. Bow skills should include brush strokes and some lifted strokes at moderate tempos, as well as secure control of bow weights for dynamic and tonal color. Left-hand finger coordination should be developing at faster tempos.

Grade 3 Requirements	Marks
Repertoire	60
one selection from List A	18
one selection from List B	18
one selection from List C	18
Memory (2 marks per repertoire selection)	6
Technical Requirements	20
Etudes: two etudes from the <i>Syllabus</i> list	10
Technical Tests	10
– scales	
– arpeggios	
Ear Tests	10
Clapback	3
Intervals	3
Playback	4
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisite	
None	

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *three* contrasting selections by three different composers, *one* from List A, *one* from List B, and *one* from List C.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Viola Series, 2013 Edition: Viola Repertoire 3* FHM

List A

Baroque and Classical Repertoire

Albrechtsberger, Johann Georg

- ▶ Minuetto and Trio, from *Symphony No. 3 in D Major* (arr. Paul Jenkins FHM)

Bach, Johann Sebastian

- Away to the Inn, from *The Peasant Cantata*, BWV 212 (arr. Alan H. Arnold in *Basic Bach for the Young Violist* VLW)
- March in C Major, from *Notebook for Anna Magdalena Bach* (arr. Alan H. Arnold in *Basic Bach for the Young Violist* VLW)

Bach, Johann Sebastian, attr.

- Minuet, from *Notenbuch der Anna Magdalena Bach*, BWV Anh. 114 (Christian Petzold: attr. J.S. Bach and arr. in *Suzuki Viola School, Revised Edition*, 3 ALF)
- ▶ Musette in D Major, from *Notebook for Anna Magdalena Bach*, BWV Anh. 126 (arr. Kathleen Wood FHM)

Becker, Jean

- Gavotte (in *Suzuki Viola School, Revised Edition*, 3 ALF)

Beethoven, Ludwig van

- Minuet in G Major, WoO 10, no. 2 (arr. in *Suzuki Viola School, Revised Edition*, 2 ALF)

Carissimi, Giacomo

- ▶ Vittoria, mio core! (Win My Heart!) (arr. Christine Donkin FHM)

Corelli, Arcangelo

- Sarabande (arr. Alan H. Arnold in *The Young Violist*, 1 VLW)

Farnaby, Giles

- Tower Hill (arr. Peggy Radmall, in *Chester String Series Graded Viola Pieces*, 1 CHS)

Galliard, John Ernest

- ▶ Hornpipe a l'inglese, from *Sonata No. 1 in A Minor* (arr. Christine Donkin FHM)

Gossec, François-Joseph

- Gavotte (in *Suzuki Viola School, Revised Edition*, 1 ALF)

Haydn, Franz Joseph

- ▶ German Dance, from *Twelve German Dances*, Hob. IX:12 (arr. Jason Noble FHM)
- Romance (arr. Watson Forbes, in *First Year Classical Album* OUP [OP])

Lully, Jean-Baptiste

- Gavotte (in *Suzuki Viola School, Revised Edition*, 2 ALF)

Martini, Giovanni Battista

- Gavotte (in *Suzuki Viola School, Revised Edition*, 3 ALF)

Purcell, Henry

- ▶ If Love's a Sweet Passion, from *The Fairy Queen* (arr. Kathleen Wood FHM)

Rameau, Jean-Philippe

- ▶ Tambourin (arr. Christine Donkin FHM)

List B**Traditional and 19th-century Repertoire****Traditional**

- ▶ Linstead Market (arr. Harold Birston FHM)
- ▶ Nouvelle agréable! (Good News!) (arr. Christine Donkin FHM)
- ▶ Sakura (Cherry Blossoms) (arr. Joanne Martin, in *More Folk Strings* ALF)
- ▶ She's Like the Swallow (arr. Forrest Kinney FHM)

Alard, Jean-Delphin

- ▶ Nocturne (In the Second Position)

Brahms, Johannes

- Waltz, op. 39, no. 15 (in *Suzuki Viola School, Revised Edition*, 2 ALF)

Gearen, Joseph

- ▶ Big Foot Lou (arr. Forrest Kinney FHM)

Murray, Eleanor, and Sebastian Brown

Tunes for my Viola B&H

- Ländler (no. 7)

Paganini, Niccolò

- Theme, from *Witches' Dance* (arr. in *Suzuki Viola School, Revised Edition*, 2 ALF)

Schubert, Franz

- Andante, from String Quartet in A Minor, op. 29, no. 1, D 804 (arr. C. Paul Herfurth, in *Classical Album of Early Grade Pieces* BMC)

Schumann, Robert

- The Two Grenadiers, op. 49, no. 1 (arr. in *Suzuki Viola School, Revised Edition*, 2 ALF)

List C**20th-century Repertoire****Bennett, Richard Rodney**

Up Bow, Down Bow, 2 NOV

- Romance (no. 3)

Cheney, Carey

- ▶ Budapesto (in *Solos for Young Cellists*, 1 ALF)

Gruber, Edmund L.

- ▶ The Caissons Go Rolling Along (arr. Forrest Kinney)

Johnson, Charles L.

- ▶ Dill Pickles (arr. Zav RT and Christine Donkin FHM)

Jones, Kenneth

- ▶ Casting the Nets (in *New Pieces for Viola*, 1 ABR)
- ▶ Full Steam Ahead (in *New Pieces for Viola*, 1 ABR)

Norton, Christopher

Microjazz for Viola B&H

- A Dramatic Episode

Trott, Josephine

- ▶ The Puppet Show, op. 5, no. 1 (transc. Barbara Barber, in *Solos for Young Violists*, 1 ALF)

Wilkinson, Marguerite, and Philip Bass

Viva Viola! FAB

- Mazurka
- ▶ The Underworld of Worms and Other Crawlies

Technical Requirements

Please see "Technical Requirements" on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *two* technically contrasting etudes from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Viola Series, 2013 Edition: Viola Etudes Preparatory–4* FHM

Cohen, Mary

Superstudies for Viola, 2 FAB

- ▶ Heidi Hi!

Donkin, Christine

Get Fiddlin'! FHM

- ▶ Spuzzum

Geringas, Yaakov

Shifting: Thirty Progressive Studies for Violinists FHM

- ▶ The First Skating Lesson

Mackay, Neil

Position Changing for the Violin OUP

- ▶ The Fair Isle

Suzuki, Shin'ichi

- Perpetual Motion in 3rd Position (with variation) (in *Suzuki Viola School, Revised Edition*, 1 ALF)
→ in C Major on G string *or* in G Major on D string

Wohlfahrt, Franz

Sixty Studies, op. 45, 1

- ▶ no. 4

Woof, Rowsby

Thirty Studies of Moderate Difficulty (transc. Margaret Banwell ABR)

- no. 9 *or* no. 10

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales, arpeggios, and double stops from memory. Refer to *Viola Series, 2013 Edition: Viola Technique* for required patterns and bowings.

Scales	Keys	Range	Tempo	Bowing
Major	E, F, G	2 octaves	♩ = 100	
Harmonic and Melodic Minor	E, F, G			
Major	B♭	1 octave in 2nd position	♩ = 60	
Harmonic and Melodic Minor	B♭			
Major	C	1 octave in 3rd position	♩ = 60	
Harmonic and Melodic Minor	C			
Chromatic	on G	1 octave start on open string	♩ = 66	
Arpeggios				
Major	E, F, G	2 octaves	♩ = 88	
Minor	E, F, G			

Ear Tests

Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it *twice* on the piano.

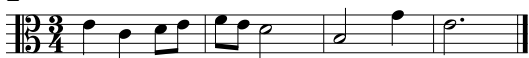
Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$	four measures

Example only

1



2



Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
major 3rd	minor 3rd
perfect 5th	perfect 5th
perfect octave	

Playback

Candidates will be asked to play back a melody on the viola, based on the first five notes of a major scale. The melody may contain leaps of a 3rd and/or a 5th. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, or dominant	C, G, D major	five notes

Example only

1



2



Sight Reading

Playing

Candidates will be asked to play a short melody at sight. This may contain dynamics (*p*, *mp*, *mf*, *f*, *dim.*, *cresc.*), symbols (\frown), and bowing indications (two-note *legato* or *staccato* slurs).

Difficulty	Time Signatures	Keys	Positions	Approximate Length
Grade 1 repertoire	$\frac{3}{4}$	C, G, D major	1st	eight to twelve measures

Clapping

Candidates will be asked to clap or tap a rhythm. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{3}{4}$	four measures

Example only



Grade 4

Candidates in Grade 4 should be shifting with accuracy between 1st through 4th positions. Intonation in these positions should be stable, using a balanced left hand. Easy double stops are introduced and occasionally required. Early *vibrato* is expected on longer note values. Rhythmic skills include awareness of subdivision and stable pulse throughout a piece. Students should use a variety of bow strokes, including brush stroke, *martelé* and *detaché*, and transition appropriately with ease.

Grade 4 Requirements	Marks
Repertoire	60
one selection from List A	18
one selection from List B	18
one selection from List C	18
Memory (2 marks per repertoire selection)	6
Technical Requirements	20
Etudes: two etudes from the <i>Syllabus</i> list	10
Technical Tests	10
– scales	
– arpeggios	
Ear Tests	10
Clapback	3
Intervals	3
Playback	4
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisite	
None	

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *three* contrasting selections by three different composers: *one* from List A, *one* from List B, and *one* from List C.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Viola Series, 2013 Edition Viola Repertoire 4* FHM

List A

Concertos, Concertinos, Fantasias, and *Airs Variés*

Bréval, Jean-Baptiste

Concertino No. 4 in C Major, op. 22

- ▶ 3rd movement: Finale

Dancla, Charles

Douze fantasies sur motifs favoris, op. 86 FIS

- Fleuve du Tage (no. 8)
- Rédowa de Wallerstein (no. 3)

Küchler, Ferdinand

Concertino in the Style of Antonio Vivaldi, op. 15

- ▶ 3rd movement

Mollenhauer, Eduard

- ▶ The Infant Paganini (Fantasia)

Rieding, Oskar

Concerto in E Minor, op. 35

- ▶ 1st movement

List B

Baroque Repertoire

Bach, Johann Sebastian

- Gavotte, from *Orchestral Suite No. 3*, BWV 1068 (arr. in *Suzuki Viola School, Revised Edition*, 3 ALF)
- Gavotte in G Minor (Gavotte en rondeau) from *Suite in G Minor*, BWV 822 (arr. in *Suzuki Viola School, Revised Edition*, 3 ALF)
- ▶ Giguette, from *Sarabande con Partite C-dur*, BWV 990, (arr. Constance Seely-Brown)
- ▶ Polonaise, from *Notebook for Anna Magdalena Bach*, BWV Anh. 119 (arr. Jason Noble FHM)

Corelli, Arcangelo

- Largo (arr. C. Paul Herfurth, in *Classical Album of Early Grade Pieces* BMC)

Handel, George Frideric

- ▶ Chaconne, from *Suite in C Major*, HWV 443 (arr. Peter Heilbut PET)
- Menuet, from *Berenice*, HWV 38 (arr. C. Paul Herfurth in *Classical Album of Early Grade Pieces* BMC)
- ▶ Ombra mai fù (Never Was a Shade), from *Serse*, HWV 40 (arr. Gaston Borch)
- ▶ Sarabande, from *Keyboard Suite in D Minor*, HWV 447 (arr. Christine Gale FHM)

Hasse, John Adolf

- ▶ Two Dances (arr. Johannes Palaschko)

Hook, James

- The Little Princess (arr. Samuel Applebaum, in *Twenty Progressive Solos: Viola* ALF)

Telemann, Georg Philipp

- Bourrée (arr. Lionel Salter in *Starters for Viola* ABR)

Thomas, Ambroise

- Gavotte, from *Mignon* (arr. in *Suzuki Viola School, Revised Edition*, 2 ALF)

List C

Concert Repertoire

Archer, Violet

Six Miniatures for Viola and Piano WAT; CMC

- ▶ Dark Mood (no. 5)
- Skipping Along (no. 6)

Bajo, Felipe

- Habañera (arr. Marguerite Wilkinson and Katharine Hart, in *First Repertoire for Viola*, 2 FAB)

Bennett, Richard Rodney

Up Bow, Down Bow, 2 NOV

- Country Walk (no. 1)
- Fives (no. 4)
- Windmills (no. 6)
- Work Song (no. 2)

Boccherini, Luigi

- Minuet (in *Suzuki Viola School, Revised Edition*, 2 ALF)

Dvořák, Antonín

- Humoresque (in *Suzuki Viola School, Revised Edition*, 3 ALF)
→ with shifts

Haydn, Franz Joseph

- Allegretto, from Symphony no. 100 (arr. Raymond Dodd, in *Viola Album: Eleven Transcriptions* OTT)

Jacob, Gordon

- ▶ Rigadoon (in *New Pieces for Viola*, 1 ABR)

Konicek, Zdenek

- ▶ Hen and Rooster FHM

Mendelssohn, Felix

- Pilgrims' March, from Symphony No. 4 (arr. Raymond Dodd, in *Viola Album: Eleven Transcriptions* OTT)

Mozart, Wolfgang Amadeus

- ▶ Andante grazioso, from Piano Sonata in A Major, K 331 (arr. Jason Gray and Katharine Rapoport FHM)
- March, from *The Magic Flute*, K 620 (arr. Marguerite Wilkinson and Katharine Hart, in *First Repertoire for Viola*, 3 FAB)
- Menuet and Trio (arr. Lionel Salter in *Starters for Viola* ABR)
- Minuet, K 439b (arr. Doris Preucil, in *Suzuki Viola School, Revised Edition*, 3 ALF)
- Waltz in C Major (arr. Watson Forbes in *First Year Classical Album* OUP [OP])

Rebikov, Vladimir Ivanovich

Berceuse and Dance (arr. Watson Forbes, in *Chester Music for Viola* CHS)

- Dance

Schubert, Franz

- Waltz (arr. Marguerite Wilkinson and Katharine Hart, in *First Repertoire for Viola*, 2 FAB)

Tchaikovsky, Pyotr Il'yich

- ▶ March, from *The Nutcracker* (arr. Jason Noble FHM)
- Rocooco Theme, from *Variations on a Rocooco theme for Violoncello and Orchestra* (arr. Raymond Dodd, in *Viola Album: Eleven Transcriptions* OTT)

Teehan, Rob

Four Songs TEE; CMC

- ▶ On the Road (no. 4)

Weber, Carl Maria von

- Waltz (arr. Marguerite Wilkinson and Katharine Hart, in *First Repertoire for Viola*, 2 FAB)

Wolf, Hugo

- ▶ Wiegenlied (Lullaby)

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *two* technically contrasting etudes from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Viola Series, 2013 Edition: Viola Etudes Preparatory–4* FHM

Cohen, Mary

Superstudies for Viola, 2 FAB

- ▶ Hot Chocolate Treat (no. 3)
- one of nos. 1, 2, 4

Geringas, Yaakov

Shifting: Thirty Progressive Studies for Violinists FHM

- ▶ Playing Ball

Hoffmann, Richard

First Studies, op. 86 INT

- one of nos. 1–5

Kinsey, Herbert

Elementary Progressive Studies, 2 (transc. Margaret Banwell ABR)

- ▶ Preparatory Exercise for Chromatic Scales

Trott, Josephine

Melodious Double Stops, 1 SCH

- ▶ no. 9

Wohlfahrt, Franz

Sixty Studies, op. 45, 1 INT

- one of nos. 17, 20–22, 24

Woof, Rowsby

Thirty Studies of Moderate Difficulty (transc. Margaret Banwell ABR)

- one of nos. 11, 12, 14, 16

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales and arpeggios from memory. Refer to *Viola Series, 2013 Edition: Viola Technique* for required patterns and bowings.

Scales	Keys	Range	Tempo	Bowing
Major	D \flat , G, A \flat	2 octaves	♩ = 60	
Harmonic and Melodic Minor	C \sharp , G, G \sharp			
Major	D	1 octave in 4th position	♩ = 84	
Harmonic and Melodic Minor	D			
Major	E	1 octave on D string	♩ = 84	
Chromatic	on A	1 octave start on G string	♩ = 84	
Arpeggios				
Major	D \flat , G, A \flat	2 octaves	♩ = 96	
Minor	C \sharp , G, G \sharp			
Major	D	1 octave in 4th position	♩ = 84	
Minor	D			
Dominant 7th of Major Keys	C (starting on G), D (starting on A)	1 octave start on G string	♩ = 84	
Diminished 7th of Minor Keys	E \flat (starting on D \flat), F (starting on E \flat)	1 octave start on D string	♩ = 84	

Ear Tests

Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{6}{8}$	two to three measures

Example only

1



2



Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
major and minor 3rds	minor 3rd
perfect 4th	
perfect 5th	perfect 5th
perfect octave	perfect octave

Playback

Candidates will be asked to play back a melody on the viola, based on the first five notes of a major scale. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, or dominant	C, G, D, F major	six notes

Example only



Sight Reading

Playing

Candidates will be asked to play a short melody at sight. New features introduced at Grade 4 may include accidentals, *staccato*, accent, and *tenuto* symbols, and dynamic indications from *pp* to *ff*.

Difficulty	Time Signatures	Keys	Positions	Approximate Length
Grade 2 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$	C, G, D, F major	1st	eight to twelve measures

Clapping

Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{3}{4}$	four measures

Example only



Grade 5

Candidates in Grade 5 should have a good awareness of collaborative work with a pianist in a sonata ensemble. Bow skills should include depth and clarity of tone, as well as *collé* and *spiccato* bow strokes. Use of *vibrato* should be consistent on all fingers, and the balanced hand should shift with ease and play in tune in 1st through 5th positions.

Grade 5 Requirements	Marks
Repertoire	60
one selection from List A	17
one selection from List B	20
one selection from List C	17
Memory (3 marks each for List A and List C)	6
Technical Requirements	20
Etudes: <i>two</i> etudes from the <i>Syllabus</i> list	10
Technical Tests	10
– scales	
– arpeggios	
– scales in double stops	
Ear Tests	10
Clapback	3
Intervals	3
Playback	4
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisite	
Basic Rudiments	

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *three* contrasting selections by three different composers: *one* from List A, *one* from List B, and *one* from List C. *Note that the selections in List B need not be memorized.*

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Viola Series, 2013 Edition: Viola Repertoire 5* FHM

List A

Concertos, Concertinos, and *Airs Variés*

Bréval, Jean-Baptiste

Concertino No. 5 in D Major (arr. Pierre Ruysen DEL)
▶ 1st movement

Classens, Henri

- Concertino No. 1 in G Major COM

Haydn, Franz Joseph, arr. Gregor Piatigorsky

Divertimento in D Major ELV
▶ 3rd movement

Mokry, J.

Concertino in G Major BOS
● 1st movement

Rieding, Oskar

- ▶ Air varié (*Air with Variations*), op. 23, no. 3

Seitz, Friedrich

Concerto No. 2 in G Major, op. 13 BOS; SCH
● 3rd movement (in *Suzuki Viola School, Revised Edition*, 4 ALF)
Concerto No. 5 in D Major, op. 22 BOS; SCH
● 1st movement (in *Suzuki Viola School, Revised Edition*, 4 ALF)

List B

Sonatas and Sonatinas

Corelli, Arcangelo

Sonata in D Minor, op. 5, no. 8
▶ 1st movement: Prelude *and* 2nd movement: Allemanda (arr. Jason Noble FHM)

Marcello, Benedetto

Sonata in G Major (in *Suzuki Viola School, Revised Edition*, 5 ALF)
● 3rd *and* 4th movements

Mozart, Wolfgang Amadeus, arr. Gregor Piatigorsky

Sonatina in C Major, arr. from *Five Divertimenti*, K 439b ELV
● 1st movement

Pepusch, Johann Christoph

Sonata in D Minor (arr. Freda Dinn OTT)
● 1st *and* 3rd movements

Telemann, Georg Philipp

Sonata in A Major, TWV 41:E1
▶ 1st movement *and* 4th movement (arr. Kathleen Wood FHM)

List C

Concert Repertoire

Bach, Carl Philipp Emanuel

- Allegretto grazioso (arr. Paul Doktor, in *Solos for the Viola Player* SCH)

Bach, Johann Sebastian

- Bourrée, from Cello Suite No. 3, BWV 1009 (arr. in *Suzuki Viola School, Revised Edition*, 3 ALF)
- Sarabanda in C Major (arr. James Francis Murphy, in *Ten Little Classics* FIS)

Baxter, Timothy

- ▶ Alla Greco (in *New Pieces for Viola*, 2 ABR)

Birston, Harold, arr.

- ▶ Boston Fancy FHM

Charpentier, Marc-Antoine

- Prelude (arr. Marguerite Wilkinson and Katharine Hart, in *First Repertoire for Viola*, 2 FAB)

Damase, Jean-Michel

- Epigraphe BIL

Dittersdorf, Carl Ditters von

- German Dance (arr. Paul Doktor, in *Solos for the Viola Player* SCH)

Duke, David

- ▶ Abracadabra (in *The Encore Series for Violin & Piano*, 4 FHM)

Glière, Reinhold

- Romance, op. 64 (arr. Vadim Borissovsky, in *Album of Six Pieces* INT)

Gluck, Christoph Willibald

- ▶ Musette and Air de Ballet, from *Armide, drama héroïque* (arr. Kathleen Wood FHM)

Grieg, Edvard

Lyric Pieces, op. 12

- ▶ Waltz (no. 2)

Handel, George Frideric

- Menuetto (arr. Paul Doktor, in *Solos for the Viola Player* SCH)

Haydn, Franz Joseph

- Poco Adagio, from “Kaiser Quartet” (arr. Marguerite Wilkinson and Katharine Hart, in *First Repertoire for Viola*, 3 FAB)

Kreisler, Fritz

Four Pieces for Violin and Piano FIS

- ▶ Toy Soldiers’ March

Lichner, Heinrich

- Tulip, op. 111, no. 14 (arr. Samuel Applebaum, in *Twenty Progressive Solos: Viola* ALF)

Mendelssohn, Ludwig

Miniatures, op. 62

- ▶ Conte sérieux (Solemn Story) (no. 6)

Miller, Michael

Three Miniatures PET

- ▶ any two movements

Mozart, Wolfgang Amadeus

- ▶ Ave Verum Corpus, K 618 (arr. Jason Gray FHM)

Murrill, Herbert, arr.

Four French Nursery Songs CHS

- Dansez belles mains

Prokofiev, Sergei

- March, from *Musique d’enfants*, op. 65 (arr. Marguerite Wilkinson and Katharine Hart, in *First Repertoire for Viola*, 3 FAB)

Purcell, Henry

- Bourrée and Hornpipe (arr. Watson Forbes, in *Eight Pieces for Viola* MAS)

Saint-Saëns, Camille

Le carnaval des animaux

- Le cygne (The Swan) (no. 15) (arr. Harold Gottlieb FIS)

Tchaikovsky, Pyotr Il’yich

- Chanson italienne, op. 39, no. 15 (arr. Watson Forbes, in *Eight Pieces for Viola* MAS)

Vaughan Williams, Ralph

Six Studies in English Folksong GAL

- any one

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *two* technically contrasting etudes from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Viola Series, 2013 Edition: Viola Etudes 5–8* FHM

Bruni, Antonio Bartolomeo

Méthode pour l’alto

- ▶ Etude in C Minor (no. 3)

Cohen, Mary

Superstudies for Viola, 2 FAB

- one of nos. 6–12
- Technique Takes Off* FAB
- ▶ The Bee’s Knees!
- one of nos. 1–14

Geringas, Yaakov

Shifting: Thirty Studies for Young Violinists FHM

- ▶ Ballet Variation

Hofmann, Richard*First Studies*, op. 86 INT

- no. 6 or no. 7

Kinsey, Herbert*Elementary Progressive Studies*, 3 (transc. Margaret Banwell ABR)

- ▶ Arpeggio Study (no. 1)

Trott, Josephine*Melodious Double Stops*, 1 SCH

- ▶ no. 11

Wohlfahrt, Franz*Sixty Studies*, op. 45, 1 INT

- one of nos. 25, 26, 28, 33, 34

Sixty Studies, op. 45, 2 INT

- ▶ Study in F Major (no. 42)









- no. 33

Woof, Rowsby*Thirty Studies of Moderate Difficulty* (transc. Margaret Banwell ABR)

- one of nos. 17–26

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales, arpeggios, and scales in double stops from memory. Refer to *Viola Series, 2013 Edition: Viola Technique* for required patterns and bowings.

Scales	Keys	Range	Tempo	Bowing
Major	A \flat , A, B \flat	2 octaves	♩ = 88	
Harmonic and Melodic Minor	G \sharp , A, B \flat			
Major	F	1 octave on D string	♩ = 84	
Chromatic	on C, on D	2 octaves	♩ = 76	
Arpeggios				
Major	A \flat , A, B \flat	2 octaves	♩ = 120	
Minor	G \sharp , A, B \flat			
Major	F	1 octave on D string	♩ = 84	
Dominant 7th of Major Keys	F (starting on C), G (starting on D)	2 octaves	♩ = 104	
Diminished 7th of Minor Keys	C \sharp (starting on B \sharp), E \flat (starting on D \natural)	2 octaves	♩ = 104	
Scales in Double Stops				
Major in Broken and Solid 3rds, 6ths, and 8ves	C, D	1 octave	♩ = 72	

Ear Tests

Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{8}$	two to four measures

Example

1



2



Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
major and minor 3rds	major and minor 3rds
perfect 4th	
perfect 5th	perfect 5th
major and minor 6ths	
perfect octave	perfect octave

Playback

Candidates will be asked to play back a melody on the viola, based on the first five notes and the upper tonic of a major scale. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, or dominant	C, G, D, F major	seven notes

Example only



Sight Reading

Playing

Candidates will be asked to play a short melody at sight. New features introduced at Grade 5 may include *pizzicato* and *arco* markings.

Difficulty	Time Signatures	Keys	Positions	Approximate Length
Grade 3 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$	C, G, D, A, F major	1st, 3rd	twelve to sixteen measures

Clapping

Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Example only



Grade 6

Candidates in Grade 6 should exhibit confident control of a variety of bow speeds and distributions and demonstrate the ability to produce a beautiful *cantabile* tone with expressive use of dynamics. Double stops are now well established for both tone and intonation. Occasional use of shifting above 5th position is required.

Grade 6 Requirements	Marks
Repertoire	60
one selection from List A	17
one selection from List B	20
one selection from List C	17
Memory (3 marks each for List A and List C)	6
Technical Requirements	20
Etudes: two etudes from the <i>Syllabus</i> list	10
Technical Tests	10
– scales	
– arpeggios	
– scales in double stops	
Ear Tests	10
Clapback	2
Intervals	3
Chords	2
Playback	3
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisite	
Intermediate Rudiments	

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *three* contrasting selections by three different composers: *one* from List A, *one* from List B, and *one* from List C. *Note that the selections in List B need not be memorized.*

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Viola Series, 2013 Edition: Viola Repertoire 6* FHM

List A

Concertos, Concertinos, and *Airs Variés*

Beer, Leopold J.

Concertino in D Minor, op. 81 BOS

- ▶ 3rd movement: Rondo

Concertino in E Minor, op. 47 BOS

- last movement

Dancla, Charles

- ▶ *Air varié* on a Theme by Rossini, op. 89, no. 2 (arr. FHM)

Mollenhauer, Eduard

- ▶ The Boy Paganini (Fantasia) (arr. FHM)

Rieding, Oskar

Concerto in D Major, op. 36 BOS

- 1st movement

Seitz, Friedrich

Concerto No. 5 in D Major, op. 22 BOS; SCH

- 3rd movement

Telemann, Georg Philipp

Concerto in G Major, TWV 51:G9

- ▶ 1st and 2nd movements

Vivaldi, Antonio

Concerto in D Minor, op. 3, no. 6

- 1st movement (in *Suzuki Viola School, Revised Edition*, 4 ALF)

List B

Sonatas and Sonatinas

Beethoven, Ludwig van

- ▶ Sonatina in D Minor, WoO 43a (arr. FHM)

Flackton, William

Sonata in C Minor, op. 2, no. 8 (arr. Walter Bergmann OTT)

- two contrasting movements

Handel, George Frideric, arr. Robert Courte

Sonata in E Minor ELV

- two contrasting movements

Handel, George Frideric, attr.

Sonata in C Major OTT

- ▶ 1st and 2nd movements

Marcello, Benedetto

Sonata in C Major INT

- two contrasting movements

Sonata in G Major (in *Suzuki Viola School, Revised Edition*, 5 ALF)

- 1st and 2nd movements

Mozart, Wolfgang Amadeus, arr. Gregor Piatigorsky
Sonatina in C Major, arr. from *Five Divertimenti*, K 439b
ELV

- 3rd movement

Purcell, Henry

Sonata in G Minor (arr. Watson Forbes and Alan Richardson OUP)

- 1st and 2nd movements

Valentine, Robert

Sonata in A Minor, op. 2, no. 9

- ▶ 1st and 2nd movements (arr. Harold Birston FHM)

List C

Concert Repertoire

Beethoven, Ludwig van

- Rondo, WoO 41 (arr. Watson Forbes OTT)

Bohm, Carl

- Moto perpetuo (in *Suzuki Viola School, Revised Edition*, 5 ALF)

Bolton, Rose

Very Near the Edge of Flat Earth CMC

- 1st movement

Borowski, Felix

- Adoration VLW

Bridge, Frank

Four Pieces for Viola and Piano FAB

- ▶ Berceuse
- Serenade

Chausson, Ernest

Poème de l'amour et de la mer, op. 19

- ▶ Interlude (no. 2)

Corelli, Arcangelo

- Adagio (arr. Jules Conus, in *Album of Six Pieces* INT)
- Giga (arr. Joseph Boetje, in *Viola Music for Concert and Church* BMC)

Cui, César

Kaleidoscope, op. 50

- ▶ Orientale (no. 9)

Donkin, Christine

Fall Fair FHM

- ▶ Catch Me if You Can!

Ferguson, Howard

Four Short Pieces B&H

- any two

Il'yinsky, Alexander

- Berceuse (arr. Watson Forbes, in *Chester Music for Viola* CHS)

Jenkinson, Ezra

Sechs lyrische Stücke für Violine ALF

- ▶ Elfentanz

Leclair, Jean-Marie

- Sarabande (arr. Joseph Boetje, in *Viola Music for Concert and Church* BMC)

Marais, Marin

Pièces à une et à trois violes, 4

- L'agréable (rondeau) (arr. Maud Aldis and Louis Rowe, in *Five Old French Dances* CHS; arr. in *Suzuki Viola School, Revised Edition*, 5 ALF)
- ▶ L'Américaine (arr. Marcelle Soulage)

Pergolesi, Giovanni Battista

- Nina (Tre giorni son che Nina) (in *Suzuki Viola School, Revised Edition*, 5 ALF)

Rebikov, Vladimir Ivanovich

Berceuse and Dance (arr. Watson Forbes, in *Chester Music for Viola* CHS)

- Berceuse

Tchaikovsky, Pyotr Il'yich

- Chanson triste, op. 40, no. 2 (arr. Merle J. Isaac and Ralph C. Lewis FIS)
- Humoreske (arr. Watson Forbes OUP)

Veracini, Francesco Maria

- Gigue (in *Suzuki Viola School, Revised Edition*, 5 ALF)

Vivaldi, Antonio

- Praeludium (in *Classical Solo Compositions* EMU)

Weber, Carl Maria von

- Country Dance (in *Suzuki Viola School, Revised Edition*, 5 ALF)

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *two* technically contrasting etudes from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Viola Series, 2013 Edition: Viola Etudes 5–8* FHM

Bruni, Antonio Bartolomeo

Méthode pour l'alto

- ▶ Etude in G Minor (no. 13)

Campagnoli, Bartolomeo

Nouvelle méthode de la mécanique progressive du jeu de violon, op. 21

- ▶ Etude in C Minor (no. 73)
- no. 19

Kinsey, Herbert

Elementary Progressive Studies, 3 (transc. Margaret Banwell ABR)

- no. 9

Kreutzer, Rodolphe

Quarante-deux études ou caprices (Forty-two Studies SCH)

- ▶ Etude No. 2 in F Major
- one of nos. 3–6

Mazas, Jacques-Féréol

Études mélodiques et progressives, op. 36, 1: *Études spéciales*
INT

- ▶ Étude spéciale: *Fermeté d'archet* (no. 3)
- one of nos. 2, 5, 6

Wohlfahrt, Franz

Sixty Studies, op. 45, 2

- ▶ Etude in D Minor (no. 47)










Woof, Rowsby

Thirty Studies of Moderate Difficulty (transc. Margaret Banwell ABR)

- one of nos. 27–30

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales, arpeggios, and scales in double stops from memory. Refer to *Viola Series, 2013 Edition: Viola Technique* for required patterns and bowings.

Scales	Keys	Range	Tempo	Bowing
Major	C, D	3 octaves	♩ = 100	
Harmonic and Melodic Minor	C, D			
Major	G	1 octave on D string	♩ = 88	
Harmonic and Melodic Minor	G			
Chromatic	on E♭, on E	2 octaves	♩ = 88	
Arpeggios				
Major	C, D	3 octaves	♩. = 54	
Minor	C, D			
Major	G	1 octave on D string	♩ = 88	
Minor	G			
Dominant 7th of Major Keys	B♭ (starting on F), C (starting on G)	2 octaves	♩ = 88	
Diminished 7th of Minor Keys	F♯ (starting on E♯), A♭ (starting on G♯)	2 octaves	♩ = 88	
Scales in Double Stops				
Major in 3rds, 6ths, and 8ves	C, D	1 octave	♩ = 76	
Melodic Minor in 3rds, 6ths, and 8ves	C, D			

Ear Tests

Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after examiner has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$	two to four measures

Example only

1



2



Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
major 2nd	
major and minor 3rds	major and minor 3rds
perfect 4th	perfect 4th
perfect 5th	perfect 5th
major and minor 6ths	minor 6th
perfect octave	perfect octave

Chords

Candidates will be asked to identify the following chords after the examiner has played the chord *once* in solid (blocked) form, close position on the piano.

Chords	Position
major and minor triads	root position

Playback

Candidates will be asked to play back a melody on the viola, based on a complete major scale (tonic to tonic, mediant to mediant, or dominant to dominant). The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, or dominant	C, G, D, F major	nine notes

Example only



Sight Reading

Playing

Candidates will be asked to play a short melody at sight. New features introduced at Grade 6 may include natural harmonics, *appoggiaturas*, and double stops.

Difficulty	Time Signatures	Keys	Positions	Approximate Length
Grade 4 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ ♩	C, G, D, A, F major A, E, D minor	1st, 2nd, 3rd	twelve to sixteen measures

Clapping

Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Example only



Grade 7

Candidates in Grade 7 should be playing with good stylistic awareness of character and era. Bow skills should include a clear tone with a wide dynamic range and well-developed *spiccato*. Shifting and *vibrato* should be fluent and accurate. This is the first grade introducing orchestral excerpt preparation.

Grade 7 Requirements	Marks
Repertoire <i>one</i> selection from List A <i>one</i> selection from List B <i>one</i> selection from List C (The figures in parentheses for Lists A and C indicate the marks that will be deducted for selections that are not memorized.)	50 15 (1.5) 20 15 (1.5)
Orchestral Excerpts <i>one</i> excerpt from the <i>Syllabus</i> list	10
Technical Requirements Etudes: <i>one</i> etude from the <i>Syllabus</i> list Technical Tests – scales – arpeggios – scales in double stops	20 8 12
Ear Tests Clapback Intervals Chords Playback	10 2 3 2 3
Sight Reading Playing Clapping	10 7 3
Total possible marks (pass = 60)	100
Theory Co-requisites Advanced Rudiments	

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *three* contrasting selections: *one* from List A, *one* from List B, and *one* from List C. *Note that the selections in List B need not be memorized.*

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Viola Series, 2013 Edition: Viola Repertoire 7* FHM

List A

Concertos, Concertinos, and *Airs Variés*

Classens, Henri

- Concertino in A Major COM
- Concertino in D Major COM

Mozart, Wolfgang Amadeus

Adagio and Rondo, K 617 (in *Suzuki Viola School, Revised Edition*, 6 ALF)

- *both* movements

Seitz, Friedrich

Concerto in C Minor, op. 12, no. 3

- ▶ 1st movement [abridged]

Telemann, Georg Philipp

Concerto in G Major, TWV 51:G9

- ▶ 3rd and 4th movements

Vivaldi, Antonio

L'estro armonico, op. 3

Concerto in D Minor (no. 6) RV 356

- ▶ 3rd movement (arr. Christine Donkin FHM)

List B

Sonatas and Sonatinas

Brunetti, Gaetano

Sonata in D Major AMA

- *two* contrasting movements

Cerha, Friedrich

Sonata (1951) DOB

- ▶ 1st and 2nd movements

Corelli, Arcangelo

Sonata in D Minor, op. 5, no. 8 INT

- *two* contrasting movements

Dittersdorf, Carl Ditters von

Sonata in E flat Major INT

- ▶ 5th movement: Theme and Variations

Eccles, Henry

Sonata in G Minor PET

- 1st and 2nd movements

Flackton, William

Sonata in C Major, op. 2, no. 4 (arr. Walter Bergmann OTT)

- *two* contrasting movements

Sonata in G major, op. 2, no. 6

- ▶ 2nd and 3rd movements (arr. Harold Birston FHM)

Handel, George Frideric

Sonata in G Minor, op. 1, no. 6 OTT

- two contrasting movements

Loeillet, Jean-Baptiste

Sonata in B flat Major INT

- two contrasting movements

Pergolesi, Giovanni Battista

Sinfonia RFS

- two contrasting movements

Telemann, Georg Philipp

Sonata in D Major, TWV 41:D6 INT

- two contrasting movements

Vanhal, Johann Baptist

Sonata in E flat Major DOB

- 1st and 2nd movements

List C**Concert Repertoire****Bach, Johann Sebastian**

- ▶ Arioso, from *Ich steh' mit einem Fuss im Grabe*, BWV 156 (arr. Mark Mrozinski FHM)

Bohm, Carl

- Sarabande (arr. Alan H. Arnold VLW)

Brahms, Johannes

- Hungarian Dance No. 5 (in *Suzuki Viola School, Revised Edition*, 6 ALF)

Bridge, Frank*Four Pieces for Viola and Piano* FAB

- ▶ Cradle Song
- Élégie

Caix d'Hervelois, Louis de

- ▶ Tambourin, from Suite in D Major (arr. Paul Doktor SCH)

Damase, Jean-Michel

- Ostinato BIL

Fauré, Gabriel

- Après un rêve, op. 7, no. 1 (transc. Milton Katims INT)

Gál, Hans

- Impromptu OTT

Jarnefelt, Armas

- Berceuse FIS

Kalliwoda, Johann Wenzel*Nocturnes*, op. 186 INT; PET

- ▶ no. 2

Marais, Marin*Pièces à une et à trois violes*, 4

- La matelotte or Le basque (arr. Maud Aldis and Louis Rowe, in *Five Old French Dances* CHS; arr. in *Suzuki Viola School, Revised Edition*, 5 ALF)
- ▶ La Provençale (arr. May Mukle)

Mozetich, Marjan*Dancing Strings* CMC

- ▶ Gypsy Pavan (no. 1) and Space Dance (no. 3)

Reger, Max*Sechs Stücke*, op. 47 (arr. Eberhard Werdin DOB)

- Gigue (no. 2)

Rubinstein, Anton

- Spinning Wheel (in *Suzuki Viola School, Revised Edition*, 5 ALF)

Schumann, Robert*Fünf Stücke im Volkston*, op. 102

- ▶ Langsam (no. 2)

Shostakovich, Dmitri

- Romance, from *The Gadfly Suite* (arr. Sue Otty SJM)

Tchaikovsky, Pyotr Il'yich

- Barcarolle, op. 37a, no. 6 (arr. Watson Forbes, in *Chester Music for Viola* CHS)

Veracini, Francesco Maria

- Largo (transc. Milton Katims INT)

Orchestral Excerpts

Candidates should be prepared to play the viola part of *one* excerpt from the following list. Candidates are encouraged to listen to and become familiar with the works from which these excerpts are taken. The candidate's ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion. For instructions regarding the performance of chords, please see p. 11.

- All orchestral excerpts are included in *Viola Series, 2013 Edition: Orchestral Excerpts* FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (▶) represents one selection for examination purposes.

Bach, Johann Sebastian

Brandenburg Concerto No. 3, BWV 1048

- ▶ 1st movement: mm. 85–136 [viola II]

Beethoven, Ludwig van

Symphony No. 5, op. 67

- ▶ 2nd movement: mm. 1–37, 49–59, 72–86

Grieg, Edvard

Holberg Suite, op. 40

- ▶ 1st movement (Prelude): mm. 1–30; 5th movement (Rigaudon): mm. 1–30 [top *divisi* line only]

Mendelssohn, Felix

Symphony No. 4 (“Italian”), op. 90

- ▶ 2nd movement: mm. 1–62

Mozart, Wolfgang Amadeus

Symphony No. 35 (“Haffner”), K 385

- ▶ 1st movement: mm. 1–66

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *one* etude from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Viola Series, 2013 Edition: Viola Etudes 5–8* FHM

Bruni, Antonio Bartolomeo

Méthode pour l'alto

- ▶ Etude in D Major (no. 19)
→ first section

Twenty-five Studies for Viola Solo INT

- one of nos. 2, 3, 8

Cohen, Mary

Technique Flies High! FAB

- ▶ Wild Fire

Dont, Jakob

Twenty-four Studies, op. 37 INT

- ▶ Etude in A Minor (no. 10)
- one of nos. 1–7

Hofmann, Richard

Melodic Double-stop Studies, op. 96 VLW

- one of nos. 10–17

Kreutzer, Rodolphe

Quarante-deux études ou caprices (Forty-two Studies) SCH)

- one of nos. 7, 8, 11

Mazas, Jacques-Féréol

Études mélodiques et progressives, op. 36, 1: *Études spéciales* INT

- ▶ Étude spéciale: Division of the Bow in the *Cantilena* (no. 8)
- no. 10 or no. 21









Trott, Josephine

Melodious Double Stops, 2 SCH

- ▶ no. 17

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales, arpeggios, and scales in double stops from memory. Refer to *Viola Series, 2013 Edition: Viola Technique* for required patterns and bowings.

Scales	Keys	Range	Tempo	Bowing
Major	E, F	3 octaves	♩ = 120	
Harmonic and Melodic Minor	E, F			
Major in Artificial Harmonics	G	1 octave	♩ = 80	
Chromatic	on F, on G	2 octaves	♩ = 108	
Arpeggios				
Major	E, F	3 octaves	♩. = 72	
Minor	E, F			
Dominant 7th of Major Keys	F (starting on C), G (starting on D), A♭ (starting on E♭)	3 octaves	♩ = 100	
Diminished 7th of Minor Keys	C♯ (starting on B♯), E♭ (starting on D♯), E (starting on D♯)	3 octaves	♩ = 100	
Scales in Double Stops				
Major in 3rds, 6ths, and 8ves	E, G	1 octave	♩ = 92	
Melodic Minor in 3rds, 6ths, and 8ves	E, G			

Ear Tests

Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$	four measures

Example only

1



2



Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
major and minor 2nds	
major and minor 3rds	major and minor 3rds
perfect 4th	perfect 4th
perfect 5th	perfect 5th
major and minor 6ths	minor 6th
	major 7th
perfect octave	perfect octave

Chords

Candidates will be asked to identify the following chords after the examiner has played the chord *once* in solid (blocked) form, close position on the piano.

Chords	Position
major and minor triads	root position
dominant 7th	root position

Playback

Candidates will be asked to play back a melody on the viola, based on a complete major scale (tonic to tonic, mediant to mediant, or dominant to dominant). The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, dominant, or upper tonic	C, G, D, A, F major	nine notes

Example only



Sight Reading

Playing

Candidates will be asked to play a short melody at sight. New features introduced at Grade 7 may include passages in treble clef, trills, grace notes, and *spiccato*.

Difficulty	Time Signatures	Keys	Positions	Approximate Length
Grade 5 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ c	C, G, D, A, F, B \flat major A, E, B, D minor	1st to 4th	twelve to sixteen measures

Clapping

Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Example only



Grade 8

Candidates in Grade 8 should demonstrate varied bowing patterns that require quick and accurate coordination, and have well-developed *sautillé* and *ricochet* strokes. Students should be developing a confident, projecting solo tone. Shifting should be fluent and accurate up to 7th position.

Grade 8 Requirements	Marks
Repertoire <i>one</i> selection from List A <i>one</i> selection from List B <i>one</i> selection from List C <i>one</i> selection from List D (The figures in parentheses for Lists A, C, and D indicate the marks that will be deducted for selections that are not memorized.)	50 15 (1.5) 15 10 (1) 10 (1)
Orchestral Excerpts <i>two</i> contrasting excerpts from the <i>Syllabus</i> list	10
Technical Requirements Etudes: <i>one</i> etude from the <i>Syllabus</i> list Technical Tests – scales – arpeggios – scales in double stops	20 8 12
Ear Tests Intervals Chords Cadences Playback	10 3 2 2 3
Sight Reading Playing Clapping	10 7 3
Total possible marks (pass = 60)	100
Theory Co-requisites Advanced Rudiments Introductory Harmony (recommended)	

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *four* contrasting selections: *one* from List A, *one* from List B, *one* from List C, and *one* from List D. Candidates are encouraged to select repertoire in a variety of keys and tempos, with no more than two works from the same era (for example, only two selections from the Baroque era). *Note that the selections in List B need not be memorized.*

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Viola Series, 2013 Edition: Viola Repertoire 8 FHM*

List A

Concertos

Accolay, Jean-Baptiste

- Concerto No. 1 (arr. Gerald H. Doty SCH)

Casadesus, Henri

Viola Concerto in the Style of Handel (“Concerto in B Minor” attr. George Frideric Handel, in *Suzuki Viola School, 7 ALF*)

- 1st movement

Dancla, Charles

Trois solos de concert, op. 77

- ▶ Premier solo (no. 1)
- Solo in E Minor (no. 2) (no. 5 in *Six Solos de Concertos BIL*)

Hoffmeister, Franz Anton

Concerto in B flat Major, arr. Alison A. Copland OTT

- ▶ First Movement
→ omit mm. 5–32, 105–120, 219–226

Schmitt, Joseph

Concerto in C Major, arr. Bernhard Päuler AMA

- ▶ 1st movement
→ omit mm. 11–43, 98–116, 253–271

Schubert, Joseph

Concerto in C Major OTT

- 1st or 3rd movement

Seitz, Friedrich

Student Concerto No. 3, op. 12 (arr. Samuel Lifschey AMP)

- 1st movement

List B

Sonatas

Bach, Carl Philipp Emanuel

Sonata in G Minor (ed. William Primrose INT)

- two contrasting movements

Francoeur, François

Sonata No. 4 in E Major (transc. Alard-Dessauer INT)

- two contrasting movements

Giardini, Felice

Solo per alto viola ("The Billiard Sonata")

- ▶ 2nd and 3rd movements (arr. Christine Donkin FHM)

Handel, George Frideric

Sonata in E Minor, HWV 375

- ▶ 2nd and 3rd movements (arr. Harold Birston FHM)

Marcello, Benedetto

Sonata in E Minor INT

- 1st and 2nd movements

Porpora, Nicola

Sonata No. 9 in E Major

- two contrasting movements

Stamitz, Carl

Sonata in B flat Major

- ▶ 1st movement

Veracini, Francesco Maria

Sonata in E minor

- two contrasting movements

Vivaldi, Antonio

Sonata in G Minor, op. 2, no. 1 RV 27/F XIII: 29 (arr. Milton Katims INT)

- two contrasting movements

List C

Concert Repertoire

Bloch, Ernest

Meditation and Processional SCH

- Processional

Brahms, Johannes

- Waltz, op. 39 (arr. Vadim Borissovsky, in *Album of Six Pieces* INT)

Fauré, Gabriel

- Lamento (Le chanson du pêcheur) (arr. Milton Katims INT)
- Sicilienne, op. 78 (transc. Milton Katims INT)

Gade, Niels

Vier Fantasiestücke, op. 43 AMA

- Allegro vivace (no. 2)
- Ballade (no. 3)

Glazunov, Aleksandr

- ▶ *Élégie*, op. 44

Granados, Enrique

Danzas españolas

- ▶ *Oriente* (no. 2) (arr. Christine Donkin FHM)

Handel, George Frideric

- ▶ *Air with Variations* (The Harmonious Blacksmith), from *Suite in E Major*, HWV 430 (arr. Watson Forbes OUP)

Joachim, Joseph

Hebrew Melodies (*Impressions of Byron's Poems*), op. 9

- ▶ no. 1

Marais, Marin

- ▶ *Couplets de folies*, from *Pièces de viole, 2e livre* (arr. Paul Doktor SCH)

Mendelssohn, Felix

- *Song without Words*, op. 19, no. 1 (arr. Watson Forbes, in *Chester Music for Viola* CHS)

Mozetich, Marjan

Dancing Strings CMC

- *Pizzicato Hop* (no. 5)
- *Two Step Blues* (no. 6)

Piston, Walter

- *Interlude for Viola and Piano* B&H

Rapoport, Alexander

- *Elegy* CMC

List D

Unaccompanied Repertoire

Bach, Johann Sebastian

Six Suites for Solo Violoncello

Suite No. 1 in G Major, BWV 1007

- ▶ 1st movement: *Prelude* and 7th movement: *Gigue*

Minsky, Aaron

Three American Pieces (transc. David Dalton OUP)

- *The Flag Waver*

Telemann, Georg Philipp

Fantasia No. 1 in E flat Major, TWV 40:14

- ▶ 1st movement and 2nd movement

Orchestral Excerpts

Candidates should be prepared to play the viola part of two excerpts from the following list. Candidates are encouraged to listen to and become familiar with the works from which these excerpts are taken. The candidate's ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion. For instructions regarding the performance of chords, please see p. 11.

- All orchestral excerpts are included in *Viola Series, 2013 Edition: Orchestral Excerpts* FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (▶) represents one selection for examination purposes.

Beethoven, Ludwig van

Symphony No. 3 (“Eroica”), op. 55

- ▶ 4th movement: mm. 60–75, 131–175

Symphony No. 9, op. 125

- ▶ 4th movement: mm. 116–166, 187–207

Brahms, Johannes

Symphony No. 1, op. 68

- ▶ 1st movement: mm. 1–29, 157–197

Dvořák, Antonín

Symphony No. 9 (“New World”), op. 95

- ▶ 4th movement: mm. 1–54

Glinka, Mikhail

Ruslan and Ludmila

- ▶ Overture: mm. 1–45

Mozart, Wolfgang Amadeus

Symphony No. 35 (“Haffner”), K 385

- ▶ 4th movement: mm. 1–37, 134–181

Tchaikovsky, Pyotr Il'yich

Symphony No. 6 (“Pathétique”), op. 75

- ▶ 1st movement: mm. 19–79

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *one* etude from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Viola Series, 2013 Edition: Viola Etudes 5–8* FHM

Bruni, Antonio Bartolomeo

Méthode pour l'alto

- ▶ Etude in D Major (no. 11)

Twenty-five Studies for Viola Solo INT

- one of nos. 13, 18

Campagnoli, Bartolomeo

Forty-one Caprices, op. 22 INT

- one of nos. 1, 2, 9, 11, 12, 26

Sept divertissements, op. 18

- ▶ Polonaise and Trio (no. 2)

Dont, Jakob

Twenty-four Studies, op. 37 INT

- one of nos. 9–12

Fiorillo, Federigo

Étude de violon formant trente-six caprices, op. 3

- ▶ Caprice in E flat Major (no. 5)

Kinsey, Herbert

Elementary Progressive Studies, 3 (transc. Margaret Banwell ABR)

- ▶ Double Stopping and Simple Chords (no. 13)

Kreutzer, Rodolphe

Quarante-deux études ou caprices (Forty-two Studies) SCH)

- ▶ Etude No. 12 in D Minor
- one of nos. 1, 9, 10, 13–17










Mazas, Jacques-Féréol

Études mélodiques et progressives, op. 36, 1: *Études spéciales* INT

- ▶ Étude spéciale: Ronde villageoise (no. 30)
- one of nos. 7, 9, 17

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales, arpeggios, and scales in double stops from memory. Refer to *Viola Series, 2013 Edition: Viola Technique* for required patterns and bowings.

Scales	Keys	Range	Tempo	Bowing
Major	D \flat , E \flat , G	3 octaves	♩ = 138	
Harmonic and Melodic Minor	C \sharp , E \flat , G			or 
Major in Artificial Harmonics	A, B \flat	1 octave	♩ = 108	
Chromatic	on C, on D, on E \flat	3 octaves	♩ = 120	
Arpeggios				
Major	D \flat , E \flat , G	3 octaves	♩. = 84	
Minor	C \sharp , E \flat , G			
Dominant 7th of Major Keys	G \flat (starting on D \flat), A (starting on E), B \flat (starting on F)	3 octaves	♩ = 108	
Diminished 7th of Minor Keys	D (starting on C \sharp), F (starting on E \flat), F \sharp (starting on E \sharp)	3 octaves	♩ = 108	
Scales in Double Stops				
Major in 3rds, 6ths, and 8ves	C, D	2 octaves	♩ = 72	
Melodic Minor in 3rds, 6ths, and 8ves	C, D			
Harmonic Minor in 3rds, 6ths, and 8ves	C, D	1 octave	♩ = 72	

Ear Tests

Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
major and minor 2nds	major 2nd
major and minor 3rds	major and minor 3rds
perfect 4th	perfect 4th
perfect 5th	perfect 5th
major and minor 6ths	minor 6th
minor 7th	major 7th
perfect octave	perfect octave

Chords

Candidates will be asked to identify the following chords after the examiner has played the chord *once* in solid (blocked) form, close position on the piano.

Chords	Position
major and minor triads	root position
dominant 7th	root position
diminished 7th	root position

Cadences

Candidates will be asked to identify the following cadences by name or symbols. The examiner will play the tonic chord *once*, and then *twice* play a short phrase ending in a cadence.

Name of Cadence	Symbols
perfect or authentic	V-I
plagal	IV-I

Example only

V i
Perfect (Authentic)

Playback

Candidates will be asked to play back a melody on the viola, approximately an octave in range. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, dominant, or upper tonic	C, G, D, A, F major	nine notes

Example only



Sight Reading

Playing

Candidates will be asked to play a short melody at sight. New features introduced at Grade 8 may include chromatic passages, mordants, and artificial harmonics.

Difficulty	Time Signatures	Keys	Positions	Approximate Length
Grade 6 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ ♩	C, G, D, A, E, F, B \flat major A, E, B, F#, C#, D, G minor	1st to 5th	twelve to sixteen measures

Clapping

Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Example only



Grade 9

Candidates in Grade 9 should demonstrate a mature singing tone, and a full range of bowings and articulations, with fluent transitions. The balanced left hand should shift and play in tune with control and security in any position. Students should perform with a detailed interaction with, and knowledge of the piano part, especially in sonatas.

Grade 9 Requirements	Marks
Repertoire <i>one</i> selection from List A <i>one</i> selection from List B <i>one</i> selection from List C <i>one</i> selection from List D (The figures in parentheses for Lists A, C, and D indicate the marks that will be deducted for selections that are not memorized.)	50 15 (1.5) 15 10 (1) 10 (1)
Orchestral Excerpts <i>two</i> contrasting excerpts from the <i>Syllabus</i> list	10
Technical Requirements Etudes: <i>one</i> etude from the <i>Syllabus</i> list Technical Tests – scales – arpeggios – scales in double stops	20 8 12
Ear Tests Intervals Chords Cadences Playback	10 3 2 2 3
Sight Reading Playing Clapping	10 7 3
Total possible marks (pass = 60)	100
Theory Co-requisites Advanced Rudiments Basic Harmony <i>or</i> Basic Keyboard Harmony History I: An Overview	

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *four* contrasting selections: *one* from List A, *one* from List B, *one* from List C, and *one* from List D. Candidates are encouraged to select repertoire in a variety of keys and tempos, with no more than two works from the same era (for example, only two selections from the Baroque era). *Note that the selections in List B need not be memorized.*

Each bulleted item (●) represents one selection for examination purposes.

Please note that *cadenzas* are required where indicated. Unless otherwise indicated, any *cadenza* is acceptable, as long as the examiner is provided with an original copy of the music, and it is equivalent in difficulty to the standard *cadenza* for that work.

List A

Concertos and Viola Solos

Benda, Georg [Jiří Antonín]

Concerto in F Major OTT
 ● 1st movement (with *cadenza*)

Bruch, Max

● Romance, op. 85 OTT

Cambini, Giuseppe

Concerto in D Major AMA
 ● 1st movement

Casadesus, Henri

Viola Concerto in the Style of Johann Christian Bach
 (“Concerto in C Minor” attr. Johann Christian Bach, in *Suzuki Viola School, Revised Edition*, 6 ALF; SAL)
 ● 1st movement

Hoffstetter, Roman

Concerto in C Major OTT
 ● 1st movement (with *cadenza*)

Khandoshkin, Ivan

Concerto in C Major (transc. Joseph Vieland INT)
 ● 1st movement

Zelter, Carl Friedrich

Concerto in E flat Major PET
 ● 1st movement (with *cadenza*)

List B

Sonatas

Bach, Johann Sebastian

Sonata No. 1 in G Major for Viola da Gamba, BWV 1027 BAR

● *two* contrasting movements

Sonata No. 2 in D Major for Viola da Gamba, BWV 1028 BAR

● *two* contrasting movements

Boccherini, Luigi

Sonata in C Minor OTT
 ● 1st and 2nd movements

Brunetti, Gaetano

Sonata in D Major AMA

- two contrasting movements

Glinka, Mikhail Ivanovich

Viola Sonata in D Minor MRA

- two contrasting movements

Hummel, Johann Nepomuk

Sonata in E flat Major, op. 5, no. 3 OTT

- two contrasting movements

Kreuz, Emil

Viola Sonata in A Minor, op. 13, no. 6 AMA

- two contrasting movements

Nardini, Pietro

Sonata in D Major (arr. Milton Katims INT)

- two contrasting movements

Tartini, Giuseppe

Sonata No. 2 in F Major INT

- two contrasting movements

List C**Concert Repertoire****Bloch, Ernest**

Suite Hébraïque SCH

- Rapsodie (no. 1)

Clarke, Rebecca

- Passacaglia on an Old English Tune SCH

Hindemith, Paul

- Meditation OTT

Jacob, Gordon

- Air and Dance OUP

Kenins, Talivaldis

Elegy and Rondo CMC

- Elegy

Milhaud, Darius*Quatre visages* HEU

- any one

Rachmaninoff, Serge

- Vocalise, op. 34, no. 14 INT

Rapoport, Alexander

- Gigue CMC

Reger, Max*Sechs Stücke*, op. 47 (arr. Eberhard Werdin DOB)

- Fugue (no. 6)

Rubinstein, Anton*Drei Salonstücke*, op. 11 AMA

- any one

Villa-Lobos, Heitor

Bachianas Brasileiras No. 5

- Aria (arr. William Primrose AMP)

List D**Unaccompanied Repertoire****Bach, Johann Sebastian***Six Suites for Solo Violoncello*

Suite No. 2 in D Major, BWV 1008 PET

- Prelude and one other movement

Suite No. 3 in C Major, BWV 1009 PET

- Prelude and one of: Allemande, Courante, Sarabande, Gigue

Hovhanness, Alan

- Chahagir for Solo Viola, op. 56, no. 1 RON

Minsky, Aaron*Three American Pieces* (transc. David Dalton OUP)

- Like Crazy

Telemann, Georg Philipp*Twelve Fantasias for Unaccompanied Viola* VLW

- Fantasia No. 2 in G Major, TWV 40:15
- Fantasia No. 4 in D Major, TWV 40:17

Orchestral Excerpts

Candidates should be prepared to play the viola part of two excerpts from the following list. Candidates are encouraged to listen to and become familiar with the works from which these excerpts are taken. The candidate's ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion. For instructions regarding the performance of chords, please see p. 11.

- All orchestral excerpts are included in *Viola Series, 2013 Edition: Orchestral Excerpts* FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (►) represents one selection for examination purposes.

Beethoven, Ludwig van

Symphony No. 5, op. 67

- 3rd movement: mm. 146–213

Berlioz, Hector*Le carnaval romain*

- mm. 21–66

Brahms, Johannes*Variations on a Theme by Haydn*, op. 56a

- Variation 4: complete (mm. 146–205); Variation 5: complete (mm. 206–263)

Bruckner, Anton

Symphony No. 4 (“Romantic”)

- ▶ 2nd movement: mm. 51–83

Dvořák, Antonín

Symphony No. 8, op. 88

- ▶ 1st movement: mm. 57–111

Mendelssohn, Felix*The Hebrides*, op. 26

- ▶ Overture: mm. 1–40, 80–102

Mozart, Wolfgang Amadeus*Die Zauberflöte*, K 620

- ▶ Overture: mm. 27–96

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *one* etude from the following list. Each bulleted item (●) represents one selection for examination purposes.

Campagnoli, Bartolomeo*Forty-one Caprices*, op. 22 INT

- one of nos. 3–8, 13–18

Kreutzer, Rodolphe*Quarante-deux études ou caprices (Forty-Two Studies SCH)*









- one of nos. 18–27

Rode, Jacques Pierre*Twenty-four Caprices OTT*

- one of nos. 2, 3, 8, 10

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales, arpeggios, and scales in double stops from memory. Refer to *Viola Series, 2013 Edition: Viola Technique* for required patterns and bowings.

Scales	Keys	Range	Tempo	Bowing
Major	G \flat , A \flat , A	3 octaves	♩ = 84	
Harmonic and Melodic Minor	F \sharp , G \sharp , A			
Major in Artificial Harmonics	C, D	2 octaves	♩ = 84	
Chromatic	on E, on F, on G	3 octaves	♩ = 72	
Arpeggios				
Major	G \flat , A \flat , A	3 octaves	♩. = 92	
Minor	F \sharp , G \sharp , A			
Dominant 7th of Major Keys	C \flat (starting on G \flat), C (starting on G), A \flat (starting on E \flat)	3 octaves	♩ = 60	
Diminished 7th of Minor Keys	G (starting on F \sharp), A \flat (starting on G \sharp), G \sharp (starting on F \times)	3 octaves	♩ = 60	
Scales in Double Stops				
Major in 3rds, 6ths, and 8ves	E, F	2 octaves	♩ = 84	
Melodic Minor in 3rds, 6ths, and 8ves	E, F			
Harmonic Minor in 3rds, 6ths, and 8ves	E, F	1 octave	♩ = 84	

Ear Tests

Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
any interval within the octave	any interval within the octave <i>except</i> the augmented 4th/diminished 5th

Chords

Candidates will be asked to identify the following chords and their inversion or position after the examiner has played the chord *once* in solid (blocked) form, close position on the piano.

Chords	Position
major and minor triads	root position, 1st inversion
dominant 7th	root position
diminished 7th	root position

Cadences

Candidates will be asked to identify the following cadences by name or symbols. The examiner will play the tonic chord *once*, and then *twice* play a short phrase ending in a cadence.

Name of Cadence	Symbols
perfect or authentic	V-I
plagal	IV-I
imperfect	I-V

Example only

i V
Imperfect

Playback

Candidates will be asked to play back the upper part of a two-part phrase on the viola. The examiner will name the key, play the tonic triad *once*, and play the phrase *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, dominant, or upper tonic	any major key	two or three measures

Example only

Sight Reading

Playing

Candidates will be asked to play a short melody at sight. New features introduced at Grade 9 may include turns, thirty-second notes, and *restez* position indications.

Difficulty	Time Signatures	Keys	Positions	Approximate Length
Grade 7 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ C	C, G, D, A, E, F, B \flat , E \flat major A, E, B, F \sharp , C \sharp , D, G minor	1st to 6th	twelve to sixteen measures

Clapping

Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four to six measures

Example only



Grade 10

Candidates in Grade 10 should be able to execute all bow strokes and maintain control and security in any position. Intonation should be precise. Tone should be mature and soloistic, with an expressive and varied *vibrato*. Playing should be sophisticated, nuanced, and stylistically aware.

Grade 10 candidates who wish to pursue an ARCT in Viola Performance or Teacher's ARCT must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the Grade 10 examination. Figures in bold parentheses indicate the minimum number of marks required to receive 70 percent.

Grade 10 Requirements	Marks
Repertoire <i>one</i> selection from List A <i>one</i> selection from List B <i>one</i> selection from List C <i>one</i> selection from List D (The figures in parentheses for Lists A, C, and D indicate the marks that will be deducted for selections that are not memorized.)	50 (35) 15 (1.5) 15 10 (1) 10 (1)
Orchestral Excerpts <i>two</i> contrasting excerpts from the <i>Syllabus</i> list	10 (7)
Technical Requirements Etudes: <i>one</i> etude from the <i>Syllabus</i> list Technical Tests – scales – arpeggios – scales in double stops	20 (14) 8 12
Ear Tests Intervals Chords Cadences Playback	10 (7) 2 2 3 3
Sight Reading Playing Clapping	10 (7) 7 3
Total possible marks (pass = 60)	100
Theory Co-requisites Advanced Rudiments Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony History 1: An Overview History 2: Middle Ages to Classical	

Please see “Co-requisites and Prerequisites” on p. 8, “Classification of Official Marks” on p. 68, and “Supplemental Examinations” on p. 71 for important details regarding Grade 10 standing for an ARCT examination application.

For information on taking the Grade 10 Viola examination in two separate segments, see “Split Grade 10 Practical Examinations” on p. 71.

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *four* contrasting selections: *one* from List A, *one* from List B, *one* from List C, and *one* from List D. Candidates are encouraged to select repertoire in a variety of keys and tempos, with no more than two works from the same era (for example, only two selections from the Baroque era). *Note that the selections in List B need not be memorized.*

Each bulleted item (●) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work.

Please note that *cadenzas* are required where indicated. Unless otherwise indicated, any *cadenza* is acceptable, as long as the examiner is provided with an original copy of the music, and it is equivalent in difficulty to the standard *cadenza* for that work.

List A

Concertos and Viola Solos

Dittersdorf, Carl Ditters von

Concerto in F Major OTT
 ● 1st movement (with *cadenza*)

Hoffmeister, Franz Anton

Concerto in D Major HEN
 ● 1st movement (with *cadenza*)

Hummel, Johann Nepomuk

● Fantasie for Viola and Orchestra MRA

Mozart, Wolfgang Amadeus

Violin Concerto No. 3 in G Major, K 216 (transc. Lillian Fuchs INT)
 ● 1st movement (with *cadenza*)

Rolla, Alessandro

● Rondo in G Major for Viola and Orchestra RFS

Tartini, Giuseppe
Concerto in D Major ESC
● 1st movement

Vanhal, Johann Baptist
Concerto in C Major INT
● 1st movement

List B

Sonatas

Bach, Johann Sebastian
Sonata No. 3 in G Minor for Viola da Gamba, BWV 1029
BAR
● *two* contrasting movements

Bloch, Ernest
Suite for Viola and Piano (1919) SCH
● any *one* movement

Bowen, York
Sonata No. 2 in F Major OTT
● *two* contrasting movements

Grieg, Edvard
Sonata, op. 45 PAV
● *two* contrasting movements

Holt, Patricia Blomfield
Suite No. 2 CMC
● *two* contrasting movements

Mann, Leslie
Sonata, op. 17 CMC
● *two* contrasting movements

Mendelssohn, Felix
Sonata in C Minor (1824) BRH
● *two* contrasting movements

Milhaud, Darius
Sonata for Viola and Piano No. 1, op. 240 HEU
● *two* contrasting movements

Rolla, Alessandro
Sonata in C Major ZRB
● *two* contrasting movements

Rota, Nino
Sonata in G Major OTT
● 1st *and* 2nd movements

Schubert, Franz
Sonata in A Minor (“Arpeggione”), D 821 OTT; HEN
● *two* contrasting movements

Vieuxtemps, Henri
Sonata in B flat Major, op. 36 KUZ
● *two* contrasting movements

List C

Concert Repertoire

Bloch, Ernest
Meditation and Processional SCH
● Meditation

Brahms, Johannes
● Sonatensatz: Scherzo, op. posth. (transc. Milton Katims INT)
Hungarian Dances, WoO 1 (arr. Watson Forbes PET)
● no. 1 *or* no. 3

Fauré, Gabriel
● *Elegy*, op. 24 (transc. Milton Katims INT)

Hindemith, Paul
● *Trauermusik* OTT

Kenins, Talivaldis
Elegy and Rondo CMC
● *Rondo*

Kodály, Zoltán
● *Adagio for Viola and Piano* EMB

Mozart, Wolfgang Amadeus
● *Rondo*, K 250 (arr. Alan H. Arnold VLW)

Nováček, Ottokar
● *Perpetual Motion* (transc. Alan H. Arnold VLW)

Persichetti, Vincent
● *Infanta Marina*, op. 83 ELV

Vieuxtemps, Henri
● *Élégie*, op. 30 AMA

List D

Unaccompanied Repertoire

Bach, Johann Sebastian
Six Suites for Solo Violoncello
Suite No. 4 in E flat Major, BWV 1010
● *Prelude and one* other movement

Biber, Heinrich Ignaz Franz
● *Passacaglia in C Minor* PET

Britten, Benjamin
● *Elegy for Solo Viola* (1930) FAB

Khachaturian, Aram
● *Sonata for Solo Viola* SCH

Reger, Max
Suite No. 1, op. 131d HEN
● 1st *and* 4th movements

Vieuxtemps, Henri
● *Capriccio for Solo Viola* OTT

Orchestral Excerpts

Candidates should be prepared to play the viola part of two excerpts from the following list. Candidates are encouraged to listen to and become familiar with the works from which these excerpts are taken. The candidate's ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion. For instructions regarding the performance of chords, please see p. 11.

- All orchestral excerpts are included in *Viola Series, 2013 Edition: Orchestral Excerpts* FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (▶) represents one selection for examination purposes.

Bartók, Béla

Concerto for Orchestra

- ▶ 4th movement: pick up to m. 43–m. 60; 5th movement: mm. 126–147, 300–344 [top *divisi* line only]

Brahms, Johannes

Symphony No. 4, op. 98

- ▶ 2nd movement: mm. 64–87; 4th movement: mm. 41–77

Grieg, Edvard

Peer Gynt Suite No. 1, op. 46

- ▶ 1st movement (Morning Mood): mm. 21–62

Mendelssohn, Felix

Symphony No. 4 (“Italian”), op. 90

- ▶ 1st movement: mm. 210–246, 304–349; 4th movement (Saltarello): mm. 1–5, 133–181

Mozart, Wolfgang Amadeus

Symphony No. 40, K 550

- ▶ 1st movement: mm. 1–20, 105–138; 4th movement: mm. 146–205, 286–308

Shostakovich, Dmitri

Symphony No. 5, op. 47

- ▶ 1st movement: mm. 107–119, 159–176

Tchaikovsky, Pyotr Il'yich

Serenade for Strings, op. 48

- ▶ 1st movement (Pezzo in forma di sonatina): mm. 37–123, 218–241; 2nd movement (Valse): mm. 114–134

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *one* etude from the following list. Each bulleted item (●) represents one selection for examination purposes.

Campagnoli, Bartolomeo

Forty-one Caprices, op. 22 INT

- *one* of nos. 19–25, 27–41

Dont, Jakob

Twenty-four Caprices, op. 35 OTT

- *any one*

Kreutzer, Rodolphe

Quarante-deux études ou caprices (Forty-two Studies) SCH

- *one* of nos. 28–42








Rode, Jacques Pierre

Twenty-four Caprices OTT

- *one* of nos. 5–8, 10, 21, 22, 24

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales, arpeggios, and scales in double stops from memory. Refer to *Viola Series, 2013 Edition: Viola Technique* for required patterns and bowings.

Scales	Keys	Range	Tempo	Bowing
Major	all keys	3 octaves	♩ = 92	
Harmonic and Melodic Minor	all keys			
Major in Artificial Harmonics	D, E♭	2 octaves	♩ = 84	
Minor in Artificial Harmonics–Harmonic and Melodic	D, E♭			
Chromatic	on any note	3 octaves	♩ = 84	
Arpeggios				
Major	all keys	3 octaves	♩ = 108	
Minor	all keys			
Dominant 7th of Major Keys	all keys	3 octaves	♩ = 72	
Diminished 7th of Minor Keys	all keys	3 octaves	♩ = 72	
Scales in Double Stops				
Major in 3rds, 6ths, and 8ves	G, A♭	2 octaves	♩ = 104	
Harmonic and Melodic Minor in 3rds, 6ths, and 8ves	G, G#			

Ear Tests

Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
any interval within the octave	any interval within the octave

Chords

Candidates will be asked to identify the following chords and their inversion or position after the examiner has played the chord *once* in solid (blocked) form, close position on the piano.

Chords	Position
major and minor four-note chords	root position, 1st inversion, 2nd inversion
dominant 7th	root position
diminished 7th	root position

Cadences

Candidates will be asked to identify the following cadences by name or symbols. The examiner will play the tonic chord *once*, and then play a short passage *twice* on the piano, pausing at the end of each cadence in the second playing.

Name of Cadence	Symbols
perfect or authentic	V ⁽⁷⁾ -I
plagal	IV-I
imperfect	I-V
deceptive (interrupted)	V ⁽⁷⁾ -VI

Example only

The example shows three cadences in 4/4 time. The first is a Deceptive (Interrupted) cadence with symbols V⁷ VI. The second is a Plagal cadence with symbols iv i. The third is a Perfect (Authentic) cadence with symbols V i.

Playback

Candidates will be asked to play back the lower part of a two-part phrase on the viola. The examiner will name the key, play the tonic triad *once*, and play the phrase *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, dominant, or upper tonic	any major key	two to four measures

Example only

The example shows a musical phrase in 6/8 time, starting with a tonic triad and followed by a short melody.

Sight Reading

Playing

Candidates will be asked to play a short melody at sight. New features introduced at Grade 10 may include *cadenza*-like passages, double sharps, double flats, and changes of meter.

Difficulty	Time Signature	Keys	Positions	Approximate Length
Grade 8 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ C	any major or minor key	any position	twelve to twenty measures

Clapping

Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

Time Signature	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four to six measures

Example only

The example shows a short melody in 2/4 time with a triplet of eighth notes.

ARCT in Viola Performance

The ARCT in Viola Performance is the culmination of The Royal Conservatory Certificate Program, and is evaluated as a concert performance. Excellence in every aspect of performance is expected. Candidates are expected to perform with confidence, communicating the essence of the music while demonstrating a command of the instrument. A detailed understanding of the stylistic and structural elements of each repertoire selection is expected.

The ARCT Examination

Please see “Co-requisites and Prerequisites” on p. 8, “Classification of Official Marks” on p. 68, and “Supplemental Examinations” on p. 71 for important details regarding the ARCT in Viola Performance examination. Candidates are strongly recommended to study for at least two years after passing the Grade 10 examination.

ARCT in Viola Performance Requirements	Marks
Repertoire <i>one</i> selection from List A <i>one</i> selection from List B <i>one</i> selection from List C <i>one</i> selection from List D (The figures in parentheses for Lists A, C, and D indicate the marks that will be deducted for selections that are not memorized.)	80 20 (2) 20 20 (2) 20 (2)
Orchestral Excerpts <i>two</i> excerpts from the <i>Syllabus</i> list – <i>one</i> from Group 1 – <i>one</i> from Group 2	20 10 10
Total possible marks (pass = 70)	100
Theory Prerequisites Advanced Rudiments Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony History 1: An Overview History 2: Middle Ages to Classical	
Theory Co-requisites History 3: 19th Century to Present and any <i>two</i> of: Advanced Harmony <i>or</i> Advanced Keyboard Harmony Counterpoint Analysis	
Piano Co-requisite Grade 6 Piano	

Candidates must achieve an Honours standing (70 percent) in order to be awarded an ARCT in Viola Performance Diploma. For descriptions of performance marks, please see “Marking Criteria for Performance of Repertoire” on p. 69. An ARCT candidate’s performance of a work may receive a failing grade for any of the following reasons:

- repeated breaks in continuity
- substantial omissions
- lack of technical control
- textual inaccuracies
- inappropriate tempo, character, or style

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *four* contrasting selections by four different composers: *one* from List A, *one* from List B, *one* from List C, and *one* from List D. Candidates are expected to select repertoire in a variety of keys and tempos, representing at least three different historical eras.

Each bulleted item (●) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. *Note that the selections in List B need not be memorized.*

The length of the performance must be between 40 and 50 minutes. The examiner may stop the performance if it exceeds the allotted time.

Please note that *cadenzas* are required where indicated in the score. In general, any *cadenza* is acceptable, as long as the examiner is provided with an original copy of the music, and it is equivalent in difficulty to the standard *cadenza* for that work.

List A

Concertos

Bartók, Béla

Viola Concerto, op. posth. B&H
 ● 1st movement

Forsyth, Cecil

Viola Concerto in G Minor OTT
 ● 1st movement

Hindemith, Paul

Der Schwanendreher OTT
 ● 1st movement

Jacob, Gordon

- Concerto No. 1 in One Movement SIM

Martinů, Bohuslav

Rhapsody–Concerto BAR

- 2nd *and* 3rd movements

Rozsa, Miklos

Concerto, op. 37 BRH

- 1st movement

Stamitz, Carl

Concerto in D Major, op. 1 PET

- 1st movement (with *cadenza*)

Walton, William

Concerto for Viola and Orchestra OUP

- 1st movement

List B**Sonatas****Bax, Arnold**

Sonata for Viola and Piano

- *two* contrasting movements

Boccherini, Luigi

Sonata No. 6 in A Major (trans. Milton Katims INT)

- *two* contrasting movements

Bowen, York

Sonata No. 1 in C Minor OTT

- 1st *and* 2nd movements

Brahms, Johannes

Sonata in E flat Major, op. 120, no. 2 HEN

- *two* contrasting movements

Sonata in F Minor, op. 120, no. 1 HEN

- *two* contrasting movements

Britten, Benjamin

- Lachrymae, op. 48 B&H

Clarke, Rebecca

Sonata for Viola and Piano CHS

- 1st *and* 2nd movements
- 2nd *and* 3rd movements

Coulthard, Jean

Sonata Rhapsody for Viola and Piano WAT; CMC

- *two* contrasting movements

Franck, César

Sonata in A Major

- *two* contrasting movements

Hindemith, Paul

Sonata for Viola and Piano, op. 11, no. 4 OTT

- complete

Leclair, Jean-Marie

Sonata (“Le Tombeau”) op. 5, no. 6 INT

- complete (with *cadenza*)

Rubinstein, Anton

Sonata in F Minor, op. 49 AMA

- *two* contrasting movements

Shostakovich, Dmitri

Sonata for Viola and Piano, op. 147 SCH

- *two* contrasting movements

List C**Concert Repertoire****Dinicu, Grigoraș, arr. Jascha Heifetz**

- Hora Staccato (arr. William Primrose FIS)

Enesco, Georges

- Concertpiece KAL

Holt, Patricia Blomfield

- Metamorphosis BER; CMC

Mozart, Wolfgang Amadeus

- Adagio, K 261 VLW

Paganini, Niccolò

- La campanella, from Violin Concerto No. 2 in B Minor, op. 7 (transc. William Primrose OTT)
- Moto perpetuo, op. 11 (transc. Joseph Vieland INT)
- Variations on the G String (Introduction and Variations on “Dal tuo stellato soglio” from Rossini’s *Mosè in Egitto*) (transc. Alan H. Arnold VLW)

Partos, Oedoen

- Yiskor: In memoriam IMI

Schumann, Robert

Märchenbilder, op. 113 HEN

- 3rd movement *and one* other movement

Vitali, Tomaso Antonio

- Chaconne (in C Minor) VLW

Weber, Carl Maria von

- Andante e rondo ungharese, op. 35 (transc. William Primrose INT)

List D**Unaccompanied Repertoire****Bach, Johann Sebastian**

- Fantasia Cromatica for Solo Viola, BWV 903 (arr. Zoltán Kodály B&H)

Six Suites for Solo Violoncello

Suite No. 5 in C Minor, BWV 1011 PET

- Prelude *and one* other movement

Suite No. 6 in D Major, BWV 1012 PET

- Prelude *and one* other movement

→ play in D Major *or* transpose to G Major**Barnes, Milton**

- Lamentations of Jeremiah CMC

Hétu, Jacques

- Variations, op. 11 DOM

Hindemith, Paul

Sonata for Solo Viola, op. 11, no. 5 OTT

- *two* contrasting movements

Sonata for Solo Viola, op. 25, no. 1 OTT

- *two* contrasting movements

Mozetich, Marjan

- Survival CMC

Penderecki, Krzysztof

- Cadenza per viola sola (1984) OTT

Sheng, Bright

- The Stream Flows SCH

Stravinsky, Igor

- Élégie (1944) B&H

Orchestral Excerpts

Candidates should be prepared to play *two* excerpts by different composers: *one* from Group 1 and *one* from Group 2. Candidates are encouraged to listen to and become familiar with the works from which these excerpts are taken. The candidate's ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion. For instructions regarding the performance of chords, please see p. 11.

- All orchestral excerpts are included in *Viola Series, 2013 Edition: Orchestral Excerpts* FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (▶) represents one selection for examination purposes.

Group 1**Orchestral Tutti Parts (Viola)****Beethoven, Ludwig van**

Symphony No. 9, op. 125

- ▶ 2nd movement: mm. 13–57, 80–127, 396–414;
- ▶ 4th movement: mm. 441–525

Mendelssohn, Felix

Incidental Music to *A Midsummer Night's Dream*, op. 61

- ▶ Scherzo: mm. 17–93, 115–159, 274–323

Ravel, Maurice

Daphnis et Chloé

- ▶ 3rd movement: mm. 33–73, 331–356

Smetana, Bedřich

The Bartered Bride

- ▶ Overture: mm. 1–14, 52–170

Strauss, Richard

Don Juan, op. 20

- ▶ mm. 1–66, 460–490, 521–577

Group 2**Viola Solos****Berlioz, Hector**

Harold en Italie

- ▶ 1st movement: Harold aux montagnes: mm. 38–80, 125–157, 269–283, 442–493

Strauss, Richard

Don Quixote, op. 33

- ▶ Maggiore (Sancho Panza): mm. 142–176; Mässiges Zeitmass: mm. 257–329; Viel breiter: mm. 655–663

Teacher's ARCT

For current information on the Teacher's ARCT requirements, please visit www.rcmusic.ca.

Register for an Examination

Log in at
www.examinations.rcmusic.ca
to register.

Examination Sessions and Registration Deadlines

Exact dates and deadlines can be found online. Register early to avoid disappointment. Late registrations are subject to an additional fee and may be denied.

Winter Session—register by early November

- practical examinations take place in January
- theory examinations take place in December

Spring Session—register by early March

- practical examinations take place in June
- theory examinations take place in May

Summer Session—register by early June

- practical examinations take place in August
- theory examinations take place in August

Online Registration

All registrations should be submitted using the online registration process. Visit www.examinations.rcmusic.ca to register.

Examination Fees

Examination fees must be paid at registration using a valid credit card. Current examination fees may be found at www.examinations.rcmusic.ca.

Examination Centres

Examinations are conducted in more than 300 communities across North America. Each examination centre has a local Centre Representative who ensures that students and teachers have a successful examination experience.

Teachers may verify their students' examination schedules by visiting www.examinations.rcmusic.ca.

Examination Scheduling

Candidates may check for their examination schedules online three to four weeks after the registration deadline.

Candidates are asked to print the “Examination Program Form” using the “Examination Scheduling” feature. The program form must be filled out by the candidate and/or teacher, and brought to the examination centre for presentation to the examiner.

Candidates who, for any reason, are unable to attend an examination should contact the Centre Representative listed on their Examination Schedule. The Centre Representative may be able to provide an alternate appointment time.

All candidates may verify their examination schedules online three to four weeks after the registration deadline. Examination schedules will not be mailed.

Examination Regulations

Examination Procedures

Candidates must be ready to perform at least fifteen minutes before their scheduled time. *Please note that examination times cannot be exchanged among candidates.* Please contact the Centre Representative if you are unable to attend the examination at the assigned time.

- Although most examination centres have a tune-up room, the availability of a tune-up room cannot be guaranteed. Examination centres do not provide facilities for rehearsal with piano.
- Candidates must provide their own collaborative pianist in order for an examination to proceed. Recorded accompaniments are not permitted.
- Candidates are advised to bring an electronic tuner to the examination. The piano provided for the examination will be tuned to A440.
- Examiners are not permitted to assist candidates in tuning their instruments. A teacher or assistant should be on hand to assist candidates who cannot tune accurately.
- A music stand is available in most centres, but the availability of a music stand cannot be guaranteed.
- Photo ID may be requested before candidates are admitted to the examination room.
- Candidates are asked to list all repertoire and etudes to be performed on the Examination Program Form and bring it to the examination for presentation to the examiner.
- Candidates must provide the examiner with an original, published copy of all music to be performed at the examination.
- If the candidate is performing with music, he or she should bring two original copies to the examination, one to play from and one to give to the examiner. Collaborative pianists must play from an original, published copy of the score.
- Photocopied music is not permitted in the examination room unless the candidate has a letter of permission from the publisher or website. (Please see “Copyright and Photocopying” on p. 73.)
- Recording devices and cell phones are strictly prohibited in the examination room. Electronic devices, books, notes, bags, and coats must be left in the area designated by the Centre Representative.
- Page turners and other assistants are not permitted in the examination room. Waiting areas are provided for parents, teachers, and assistants. Standing or listening outside the examination room door is prohibited.
- The candidate’s performance of a repertoire selection or an etude may be interrupted at the examiner’s discretion once an assessment has been made.
- The examiner will choose a representative sampling of items on the technical requirements list.

Credits and Refunds for Missed Examinations

Credits (formerly called “fee extensions”) and refunds are only granted in two specific situations. Candidates who are unable to attend an examination for medical reasons or because of a scheduling conflict with a school examination are eligible to request *either* an examination credit for the full amount of the examination fee *or* a fifty percent refund of the examination fee.

Requests for examination credits or refunds must be made to The Royal Conservatory *in writing* and be accompanied by the following documentation:

- for medical reasons—a physician’s letter and the candidate’s examination schedule
- for direct time conflicts with school examinations—a letter from a school official on school letterhead and the candidate’s Examination Schedule.

Candidates who, for any reason, are unable to attend an examination should contact the Centre Representative listed on their Examination Schedule immediately.

Candidates must provide their own collaborative pianist in order for an examination to proceed.

Candidates must provide the examiner with an original, published copy of all music to be performed at the examination.

Recording devices and cell phones are strictly prohibited in the examination room.

All requests must be submitted by mail or fax within two weeks following the examination. Requests received after this time will be denied.

The Special Needs Request Form is available online at www.examinations.rcmusic.ca.

Please note that results will neither be mailed nor provided by telephone.

Examination Credit

An examination credit (formerly called a “fee extension”) may be applied to the fee of a future examination. Examination credits are valid for *one year* from the date of the original scheduled examination. Examination credits can be redeemed when the candidate registers for his or her next examination. The credit will be automatically applied during the online registration process. *Please note that credits are not transferrable and may not be extended beyond one year.*

Fee Refund

Candidates who know at the time they are applying for an examination credit that they will not be able to make use of it within the one-year time period may instead apply for a refund of fifty percent of the examination fee.

Requests for examination refunds or credits must be made to The Royal Conservatory in writing and be accompanied by the necessary documentation (see above). *All requests must be submitted by mail or by fax within two weeks following the scheduled examination date.*

Candidates with Special Needs

Candidates with special needs should submit a Special Needs Request Form, by mail or by fax, to The Royal Conservatory before the registration deadline. Each case will be assessed individually.

Candidates may receive help in and out of the examination room if required. Please note that helpers must normally remain in the waiting area during the actual examination.

Examination Results

Candidates and teachers can access examination marks online within approximately four weeks of the examination date. Access to complete examination results, with comments and marks, will be available no later than eight weeks after the examination date.

Teachers may access their students’ examination results by visiting www.examinations.rcmusic.ca.

Official transcripts are available upon written request to The Royal Conservatory and payment of the requisite fee. (The Official Transcript Request Form may be downloaded from the website.)

Interpreting Examination Results

All candidates may access their complete, official results (including examiners’ comments) online no later than eight weeks after the examination has taken place. The examiner’s report explains in general terms how the official mark was calculated, and provides information to support candidates in their future musical development. The official mark reflects the examiner’s evaluation of the candidate’s performance during the examination, which cannot be reconstructed. Appeals are considered only in the event of a serious procedural irregularity, and only upon completion of the official Appeals Process.

Classification of Official Marks

First Class Honors with Distinction	90–100
First Class Honors	80–89
Honors	70–79
Pass (Preparatory and Grades 1–10)	60–69
Insufficient to Pass	50–59

Please note: in cases where the total mark would be under 50, the candidate receives the examiner’s comments only: further preparation is deemed necessary for assessment.

Marking Criteria for Performance of Repertoire

First Class Honors with Distinction: 90–100

This standing is awarded for exceptional performances that are confident and communicative, while demonstrating technical command, insightful awareness of style, and convincing musical interpretation.

First Class Honors: 80–89

This standing is awarded for performances that are musically engaging, show thoughtful preparation, and demonstrate technical security, stylistic understanding, and musical awareness. There is quick recovery from any minor slips or brief lapses.

Honors: 70–79

This standing is awarded for performances that are generally secure and fluent, indicate careful preparation, and reflect some awareness of style and musical understanding. There may be occasional slips or lapses, with room for further development of technical control and attention to musical details.

Pass: 60–69

This standing is awarded for performances that exhibit a basic level of preparation. There may be slips or lapses, loss of continuity, unresolved technical issues, and a lack of attention to musical details. The examiner's report will identify areas that require further study and exploration.

Insufficient to Pass: 50–59

The performance is a work in progress. There are many errors, slips, and stumbles disturbing the continuity. Although some aspects of the performance may show basic preparation, a satisfactory performance requires more consistent fluency and attention to both musical elements and markings in the score.

Marks Below 50

The performance is not yet ready for assessment due to insufficient preparation.

Log in at
[www.examinations.
rcmusic.ca](http://www.examinations.rcmusic.ca)
to view online results.

Table of Marks

	Prep– Grade 1	Grade 2	Grades 3–4	Grade 5	Grade 6	Grade 7	Grades 8–9	Grade 10	ARCT in Viola Performance
Repertoire	60	60	60	60	60	50	50	50 (35)	80
List A	27	27	18	17	17	15 (1.5)	15 (1.5)	15 (1.5)	20 (2)
List B	27	27	18	20	20	20	15	15	20
List C	–	–	18	17	17	15 (1.5)	10 (1)	10 (1)	20 (2)
List D	–	–	–	–	–	–	10 (1)	10 (1)	20 (2)
Memory	6 (3+3)	6 (3+3)	6 (2+2+2)	6 (3+3)	6 (3+3)	–	–	–	–
Orchestral Excerpts	–	–	–	–	–	10	10	10 (7)	20
Technical Requirements	30	30	20	20	20	20	20	20 (14)	–
Etudes	15	15	10	10	10	8	8	8	–
Technical Tests	15	15	10	10	10	12	12	12	–
Ear Tests	10	10	10	10	10	10	10	10 (7)	–
Clapback	5	3	3	3	2	2	–	–	–
Intervals	–	3	3	3	3	3	3	2	–
Chords	–	–	–	–	2	2	2	2	–
Cadences	–	–	–	–	–	–	2	3	–
Playback	5	4	4	4	3	3	3	3	–
Sight Reading	–	–	10	10	10	10	10	10 (7)	–
Playing	–	–	7	7	7	7	7	7	–
Clapping	–	–	3	3	3	3	3	3	–
TOTALS	100	100	100	100	100	100	100	100	100

- In Grades 7 through ARCT, the figures in parentheses for Lists A, C, and D indicate the marks that will be deducted for selections that are not memorized.
- To qualify for the ARCT examination, Grade 10 candidates must achieve either an overall mark of 75 *or* a minimum of 70 percent in each section of the examination. (In the “Table of Marks,” 70-percent figures are given in bold parentheses.)
- Candidates for the ARCT in Viola Performance must achieve an overall mark of 70 in order to pass.

Supplemental Examinations

Improve an Examination Mark

Candidates seeking to improve their Grade 10 mark may take up to *two* Supplemental Examinations.

- Supplemental Examinations must be taken within two years of the original examination.
- Supplemental Examinations are given during regular examination sessions.
- Candidates in Grade 10 may repeat any *two* sections of a practical examination: Repertoire, Orchestral Excerpts, Technical Requirements, Ear Tests, or Sight Reading.
- To be eligible for a Supplemental Examination in Grade 10, candidates must achieve a minimum mark of 65 overall.

Split Grade 10 Practical Examinations

Beginning in the 2013–2014 academic year, candidates may choose to take the Grade 10 Viola examination in two separate segments: one consisting entirely of Repertoire; the other consisting of Technical Requirements, including Etudes and Technical Tests, as well as Ear Tests, Sight Reading, and Orchestral Excerpts. The division of material in the split Grade 10 examination cannot be altered. However, candidates may choose which segment to take first.

Candidates for the split Grade 10 examination must complete all practical examination requirements within two years of the initial examination segment. Candidates for the split Grade 10 examination may schedule their examinations within the same session or in different sessions; however, both segments of the split Grade 10 examination and any supplemental examinations must be completed within the two-year period. Candidates who choose the split format must complete both segments before registering for any supplemental examinations. All theory co-requisites for the Grade 10 examination must be completed within five years of the initial Grade 10 practical examination segment. Only candidates who take the complete Grade 10 examination (without the split) will be eligible to receive a regional gold medal.

Practical Examination Certificates

Certificates are awarded to candidates who successfully complete the requirements for their grade.

Beginning in Grade 5, certificates are awarded *after* both the theory co-requisites and the practical examination for that grade have been successfully completed. Theory co-requisites must be completed within five years of the original practical examination.

Medals

The academic year runs from September to August. Each academic year, gold medals are awarded to candidates who achieve exceptional examination results. No application is required.

Gold Medals

Gold medals are awarded by province or region to candidates in Preparatory and Grades 1 to 10 who receive the highest marks for the respective practical examinations. To be eligible, a candidate must receive a minimum mark of 80 percent in the practical examination and have completed all the theory co-requisites for the respective grade.

ARCT Gold Medals

A gold medal is awarded to the graduating ARCT in Viola Performance candidate who receives the highest mark across Canada for the practical examination. To be eligible, a candidate must receive:

- A minimum of 85 percent in the practical examination
- A minimum of 70 percent in each theory co-requisite examination

Candidates in Grade 10 must complete the Grade 10 theory co-requisites within five years of the *original practical examination*, not any subsequent supplemental examinations.

Please note that ARCT diplomas are awarded to candidates at the annual Convocation ceremony. Candidates may not use the official designation “ARCT” before Convocation

A gold medal for excellence in theory is also awarded to the graduating ARCT candidate who completes the theory examinations listed below with the highest average mark. To be eligible, a candidate must receive a minimum overall average of 80 percent for the eight examinations.

Basic Harmony *or* Basic Keyboard Harmony
Intermediate Harmony *or* Intermediate Keyboard Harmony
Advanced Harmony *or* Advanced Keyboard Harmony
Counterpoint
Analysis
History 1: An Overview
History 2: Middle Ages to Classical
History 3: 19th Century to Present

School Credits

The Royal Conservatory examination results can sometimes be used as a credit toward high school graduation or toward university entrance. In Canada, the policies of provincial education ministries can be found online under “Candidate Recognition, Accreditation.” Candidates are advised to discuss the eligibility of their examination results with their school principal or guidance counselor.

RESPs

Use of Education Funds for Music Studies

Candidates who have a Registered Education Savings Plan (RESP) may be eligible to use these funds to support private studies in music at the Grade 9, Grade 10, and/or ARCT levels. Candidates should consult their RESP providers for more information.

Editions

For many repertoire items, the *Syllabus* listing includes a suggested edition (indicated by an assigned publisher abbreviation). These editions have been chosen for their quality and for their availability in North America.

The Royal Conservatory strongly encourages the use of modern editions. These editions benefit from current scholarship and provide a reliable basis for study and performance. However, if a student has purchased an online edition or downloaded a free edition which is in the public domain, they must provide either proof of payment, in the case of purchased editions, or proof of legal, free download, in the case of online editions in the public domain.

Fingering, bowing, and other editorial markings vary from edition to edition. Examination marks will not be deducted for altering these editorial suggestions as long as the resulting change is musically acceptable.

Availability

The Royal Conservatory has made every effort to ensure that the materials listed in the *Viola Syllabus, 2013 Edition* are in print and available at leading music retailers throughout North America. If you experience difficulty in obtaining viola music in your community, you may visit www.frederickharrismusic.com to find a listing of additional music retailers near you.

Anthologies and Collections

If a repertoire selection is published in a collection of a composer's music or in an anthology containing music by a number of composers, the title of the collection or anthology is usually included in the *Syllabus* listing. Individual selections may also be found in other sources. In order to save space, the words "volume" and "book" have usually been omitted; a number following a title indicates the number of the volume, book, or set number in which a selection can be found (for example, *Suzuki Viola School, Revised Edition, 2*).

Viola Series, 2013 Edition

In order to ensure the ready availability of high-quality examination materials, The Frederick Harris Music Co., Limited has published *Viola Series, 2013 Edition*. This series includes nine volumes of *Viola Repertoire* (Preparatory through Grade 8) with recordings; one volume of *Viola Technique* (Preparatory–Grade 10); two volumes of *Viola Etudes* (Preparatory–Grade 4; Grades 5–8); and one volume of *Orchestral Excerpts* (Grades 7–ARCT).

Copyright and Photocopying

Federal and international copyright laws prohibit the use of photocopies without the permission of the publisher or website. The use of unauthorized photocopies for examination purposes constitutes copyright infringement as outlined in the Copyright Act of Canada. Additional information about federal copyright law is available online through the Copyright Board of Canada at www.cb-cda.gc.ca.

Candidates should bring all music to be performed to the examination. Candidates who wish to photocopy one page of a selection to facilitate a page turn must do so with permission from the publisher.

With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy single pages from their publications to facilitate a page turn.

Please note that photocopied music will not be permitted in the examination room. Candidates who bring unauthorized photocopies to the examination will not be examined.

Abbreviations

Names of Publishers

The following abbreviations identify publishers listed throughout the *Viola Syllabus, 2013 Edition*. When no publisher or edition is indicated for a specific piece, the work is available in several standard editions. For more information, please see “Examination Repertoire” on p. 9.

ABR	Associated Board of the Royal Schools of Music	NOV	Novello
ALF	Alfred Publishing Co., Inc.	OTT	Schott Music GmbH
AMA	Amadeus	OUP	Oxford University Press
AMP	Associated Music Publishers, Inc.	PAV	Partitura Verlag
B&H	Boosey & Hawkes	PET	Edition Peters
BAR	Bärenreiter	RFS	Rarities for Strings
BIL	G. Billaudot	RON	Rongwen Music
BMC	Boston Music Company (Music Sales)	S&B	Stainer & Bell
BOS	Bosworth (Music Sales)	SAL	Éditions Salabert
BRH	Breitkopf & Härtel	SCH	G. Schirmer
CHS	Chester Music Ltd.	SIM	Simrock
CMC	available from the Canadian Music Centre	SJM	SJ Music
COM	Éditions Combre	TEE	Rob Teehan (self-published)
DEL	Édition Delrieu	VLW	Viola World
DOB	Doblinger	WAT	Waterloo Music Co.
DOM	Les Éditions Doberman-Yppan	ZRB	Zerboni
ELV	Elkan-Vogel Inc.		
EMB	Editio Musica Budapest		
EMU	Edition Musicus		
ESC	Éditions Eschig		
FAB	Faber Music		
FHM	The Frederick Harris Music Co., Limited		
FIS	Carl Fischer		
GAL	Galaxy Music Corporation		
HEN	G. Henle Verlag		
HEU	Heugel et Cie		
IMI	Israel Music Institute		
INT	International Music		
KAL	Kalmus		
KJO	Neil A. Kjos Music Company		
KUZ	Edition Kunzelmann		
MAS	Ludwig Masters Publications		
MRA	Musica Rara (Breitkopf & Härtel)		

Other Abbreviations and Symbols

arr.	arranged by
attr.	attributed to
ed.	edited by
m., mm.	measure(s)
n.d.	no date
no.	number
[op]	out of print
op.	opus
p., pp.	page(s)
rev.	revised
trans.	translated by
transc.	transcribed by
vol.	volume
●	represents one selection for examination purposes
▶	selection is published in <i>Viola Series, 2013 Edition FHM</i>

Thematic Catalogues

Opus numbers and Catalogue Numbers

Opus (op.) is a term used with a number to designate the position of a given work in the chronological sequence of works by the composer. However, these numbers are often an unreliable guide and may have been assigned by a publisher rather than the composer. Sometimes a single work will have conflicting opus numbers. Certain genres, such as operas and other vocal works, were not always assigned opus numbers. For these reasons, individual works by a number of composers are identified by numbers assigned in scholarly thematic catalogues. A number of the more important thematic catalogues are listed below.

Johann Sebastian Bach

Works by J.S. Bach are identified by BWV numbers (for example, Partita No. 2 in D Minor, BWV, 1004). BWV is the abbreviation for *Bach-Werke-Verzeichnis*, the short title of the *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach* (Leipzig, 1950), a thematic catalogue of Bach's complete works originally compiled by the German music librarian Wolfgang Schmieder.

George Frideric Handel

Works by George Frideric Handel are identified by HWV numbers (for example, Sonata No. 2 in G Minor, HWV 368). HWV is an abbreviation for *Handel Werke Verzeichnis*. The full title for this thematic catalogue, compiled by Margaret and Walter Eisen, is *Händel-Handbuch, gleichzeitig Suppl. zu Hallische Händel-Ausgabe* (Kassel: Bärenreiter, 1978–1986).

Franz Joseph Haydn

Works by Haydn are identified by Hoboken numbers (for example, String Quartet in C Major ("The Bird"), Hob. III:39). Anthony van Hoboken was a Dutch musicologist. His thematic catalogue, *Joseph Haydn: Thematisch-bibliographisches Werkverzeichnis* (Mainz, B. Schott, 1957–1971) divides Haydn's works into a number of categories that are indicated by Roman numerals.

Wolfgang Amadeus Mozart

Works by Mozart are identified by K numbers (for example, Symphony No. 25 in G Minor, K 183). "K" stands for *Köchel Verzeichnis* first published in 1862. Ludwig Ritter von Köchel (1800–1877) was an Austrian professor of botany who devoted his retirement years to collecting all the known works by Mozart. He created a chronological catalogue in which these works are listed and numbered.

Henry Purcell

Works by Henry Purcell are identified by Z numbers (for example, Minuet in G Major, Z 651). These numbers were assigned by Franklin B. Zimmerman in his thematic catalogue of Purcell's works, *Henry Purcell: An Analytical Catalogue of his Music* (London: MacMillan, 1963).

Franz Schubert

Works by Schubert are identified by Deutsch numbers (for example, String Quartet No. 14 in D Minor ("Death and the Maiden"), D 810). These numbers were assigned by Otto Erich Deutsch (1883–1967) in his thematic catalogue of Schubert's works, *Thematisches Verzeichnis seiner Werke in chronologischer Folge (Neue Schubert Ausgabe Serie VIII, Bd. 4, Kassel, 1978)*.

Georg Philipp Telemann

Works by Telemann are identified by TWV numbers (for example, Sonata in F Major, TWV 41:F1). TWV is an abbreviation for *Telemann Werkverzeichnis*. This thematic catalogue—*Thematisch-Systematisches Verzeichnis seiner Werke: Telemann Werkverzeichnis* (Kassel: Bärenreiter, 1984)—was compiled by Martin Ruhnke.

Antonio Vivaldi

Works by Vivaldi are identified by RV numbers and/or by F numbers (for example, Concerto in A Minor, op. 3, no. 6 RV 356/F I:176). RV is an abbreviation for *Ryom Verzeichnis*. This thematic catalogue of Vivaldi's works—*Verzeichnis der Werke Antonio Vivaldis: kleine Ausgabe* (Leipzig: Deutscher Verlag für Musik, 1974, 2nd ed. 1979) was compiled by Peter Ryom. The F numbers were assigned by Antonio Fanna in *Opere strumentali di Antonio Vivaldi (1678–1741): catalogo numerico-tematico secondo la catalogazione Fanna* (Milan, 1986).

Anhang

Some catalogue numbers include the prefix Anh. (for example, *Notenbuch der Anna Magdalena Bach*, BWV Anh. 114). Anh. is an abbreviation for Anhang, a German word meaning appendix or supplement.

WoO

Some catalogue numbers include the prefix WoO (for example, *Sechs Menuette*, WoO 10). WoO is an abbreviation for *Werk ohne Opuszahl* (work without opus number). These numbers are used to designate works for which the composer did not assign an opus number.

Resources

The following texts are useful for reference, teaching, and examination preparation. No single text is necessarily complete for examination purposes, but these recommended reading and resource lists are an indispensable source of:

- teaching tips for all ages and abilities
- tips for interpretation of repertoire
- tools for better sight singing
- advice on fostering talent in young people
- supplemental teaching material to support and enhance the *Viola Syllabus, 2013 Edition*

General Resources

Viola Series, 2013 Edition

Viola Series, 2013 Edition: Viola Repertoire. 9 vols. (Preparatory–Level 8) with recordings. Toronto, ON: The Frederick Harris Music Co., Limited, 2013.

Viola Series, 2013 Edition: Viola Etudes. 2 vols. (Preparatory–4; 5–8). Toronto, ON: The Frederick Harris Music Co., Limited, 2013.

Viola Series, 2013 Edition: Viola Technique (Preparatory–Level 10). Toronto, ON: The Frederick Harris Music Co., Limited, 2013.

Viola Series, 2013 Edition: Orchestral Excerpts (Levels 7–ARCT). Toronto, ON: The Frederick Harris Music Co., Limited, 2013.

Sight Reading and Ear Training

Berlin, Boris, and Andrew Markow. *Ear Training for Practical Examinations: Melody Playback/Singback*. 4 vols. (Levels 1–ARCT). Toronto, ON: The Frederick Harris Music Co., Limited, 1986–1988.

———. *Ear Training for Practical Examinations: Rhythm Clapback/Singback*. 3 vols. (Levels 1–7). Toronto, ON: The Frederick Harris Music Co., Limited, 1989–1991.

Braaten, Brenda, and Crystal Wiksyk. *Sound Advice: Theory and Ear Training* (Levels 1–8) (Online audio tracks at www.soundadvisedirect.com.) Toronto, ON: The Frederick Harris Music Co., Limited, 2005–2006.

Harris, Paul. *Improve your Sight-reading! A Workbook for Examinations*. London: Faber, 1994.

Hindemith, Paul. *Elementary Training for Musicians*. 2nd ed. London: Schott, 1974.

Nelson, Sheila. *Flip-A-Rhythm*. 2 vols. London: Boosey & Hawkes, 1995.

Schlosar, Carol. *Comprehensive Ear Training, Professional Series: Exercises Based on the Examination Requirements of The Royal Conservatory of Music and National Music Certificate Program*. 11 vols. (Levels 1–ARCT) (Book with CD or MIDI.) Toronto, ON: The Frederick Harris Music Co., Limited. First published Sicamous, BC: Keystroke Publishing, 1993.

———. *Comprehensive Ear Training: Student Series*. 11 compact discs (Levels 1–ARCT). Toronto, ON: The Frederick Harris Music Co., Limited. First published Sicamous, BC: Keystroke Publishing, 1998.

Official Examination Papers

The Royal Conservatory Examinations Official Examination Papers. 15 vols. Toronto, ON: The Frederick Harris Music Co., Limited, published annually.

Basic Rudiments	Intermediate Keyboard Harmony
Intermediate Rudiments	History 2: Middle Ages to Classical
Advanced Rudiments	Counterpoint
Introductory Harmony	Advanced Harmony
Basic Harmony	Advanced Keyboard Harmony
Basic Keyboard Harmony	History 3: 19th Century to Present
History 1: An Overview	Analysis
Intermediate Harmony	

General Reference Works

- Burkholder, J. Peter, Donald J. Grout, and Claude V. Palisca. *A History of Western Music*. 8th ed. New York: Norton, 2009.
- Donington, Robert. *The Interpretation of Early Music*. New rev. ed. London; Boston: Faber and Faber, 1989.
- Horvath, Janet. *Playing (Less) Hurt: An Injury Prevention Guide for Musicians*. Milwaukee, WI: Hal Leonard, 2010.
- Kallmann, Helmut, Gilles Potvin, and Kenneth Winters, eds. *Encyclopedia of Music in Canada*. 2nd ed. Toronto, ON: University of Toronto Press, 1992. (Available online at www.thecanadianencyclopedia.com.)
- Kamien, Roger. *Music: An Appreciation*. 9th ed. Boston: McGraw–Hill, 2008.
- Latham, Alison, ed. *The Oxford Companion to Music*. Oxford: Oxford University Press, 2002.
- Machlis, Joseph, and Kristine Forney. *The Enjoyment of Music*. 11th ed. New York: Norton, 2011.
- Paull, Barbara, and Christine Harrison. *The Athletic Musician: A Guide to Playing Without Pain*. Lanham, MD: Scarecrow Press, 1997.
- Randel, Don Michael, ed. *The Harvard Biographical Dictionary of Music*. Cambridge, Massachusetts: Harvard University Press, 1996.
- . *The Harvard Dictionary of Music*. 4th ed. Cambridge, Massachusetts: Belknap Press of Harvard University Press, 2003.
- Sadie, Stanley, ed. *The New Grove Dictionary of Musical Instruments*. 3 vols. London: Macmillan, 1993.
- Sadie, Stanley, and John Tyrell, eds. *The New Grove Dictionary of Music and Musicians*. 2nd ed., 29 vols. London: Macmillan, 2001. (Also available online.)
- Slonimsky, Nicolas, ed. emeritus. *Baker's Biographical Dictionary of Music and Musicians*. Centennial ed. 6 vols. New York: Schirmer, 2001.
- Stolba, K. Marie. *The Development of Western Music: A History*. 3rd ed. Boston, Massachusetts: McGraw–Hill, 1998.

Viola Resources

Viola Anthologies and Collections

- Applebaum, Samuel. *Twenty Progressive Solos for String Instruments (Viola)*. Melville, NY: Belwin Mills, 1980.
- Arnold, Alan H. *The Young Violist*. 2 vols. Huntington Station, NY: Viola World, 1987.
- ed. and arr. *Basic Bach for the Young Violist*. Huntington Station, NY: Viola World, 1989.
- Bennett, Richard Rodney. *Up Bow, Down Bow*. 2 vols. Sevenoaks, Kent: Novello, 1980.
- Boetje, Joseph, ed. *Viola Music for Concert and Church*. Boston, MA: Boston Music Co., 1953.
- Brodzky, Ferenc, ed. and arr. *Early Music for Viola*. [formerly *Old Music for Viola*] Budapest. Editio Musica Budapest, 1963.
- Dodd, Raymond, arr. *Viola Album: Eleven Transcriptions in the First Position*. London: Schott, 1966.

- Doktor, Paul, ed. *Solos for the Viola Player*. New York: G. Schirmer, 1959.
- Forbes, Watson, arr. and ed. *Chester Music for Viola*. London: Chester, 1956, 1989.
- . *Eight Pieces for Viola and Piano*. Boca Raton, FL: Master Music Publications, 1988.
- Forbes, Watson. *A First Year Classical Album for Viola Players*. Oxford: Oxford University Press, 1955. [OP]
- Herfurth, C. Paul, arr. *Classical Album of Early Grade Pieces*. Boston, MA: Boston Music Company, 1961, 1989.
- Jacob, Gordon, and Kenneth Jones. *New Pieces for Viola: Original Compositions for Viola and Piano*. 2 vols. London: Associated Board of the Royal Schools of Music, 1972.
- Klengel, Julius, ed. *Album of Six Pieces*. New York: International, 1961.
- Murphy, James Francis, ed. and arr. *Johann Sebastian Bach: Ten Little Classics*. New York: Carl Fischer, 1917, 1972.
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Web Resources

- American String Teachers Association (ASTA): www.astaweb.com
- Canadian Music Centre (CMC): www.musiccentre.ca
- International Viola Society: www.internationalviolasociety.org
- The Strad* (magazine): www.thestrads.com
- Strings* (magazine): www.allthingsstrings.com
- Suzuki Association of the Americas: www.suzukiassociation.org
- The Viola Web Site: www.viola.com

Frequently Asked Questions

Practical Examinations

What is a practical examination?

A practical examination is an assessment of repertoire, etudes, technique, ear training, and sight reading for a musical instrument, voice, or speech arts and drama.

How can I obtain permission to photocopy an out-of-print selection that I find in a library or receive from a teacher?

Contact the publisher to request permission to make an authorized photocopy. Contact information for most publishers can be found online or obtained from a music retailer. Some music retailers can obtain authorized photocopies through a special online service.

Can I photocopy a page of music to facilitate a page turn?

You may photocopy a single page once you have obtained permission from the publisher.

With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy single pages from their publications to facilitate a page turn.

How do I choose the best edition for a piece?

The best editions often have minimal editorial markings. These editions, often called Urtext, are available from most music retailers. If you are unsure about the best edition, ask your music retailer for suggestions.

Should candidates follow repeat signs? *Da capo* markings?

Candidates should observe *da capo* markings at an examination performance. Repeat signs should usually be ignored; however, repeat signs should be observed if indicated in a footnote below the music in *Viola Series, 2013 Edition* or if indicated in the *Viola Syllabus, 2013 Edition*.

Why are teachers and parents not allowed in the room during practical examinations?

Practical examinations provide a unique opportunity for candidates to perform in a highly focused, one-on-one environment, without distraction.

Where can I find recordings of examination repertoire?

Viola Series, 2013 Edition includes compact discs containing piano accompaniments for *Viola Repertoire* from Preparatory to Grade 8. A compact disc is included with the purchase of each *Viola Repertoire* book.

What do I do if I have an emergency situation on the day of my examination and I need to cancel?

Contact the Examination Centre Representative listed on your Examination Schedule by phone *as soon as possible*.

Theory Co-requisites

What is a theory co-requisite?

A theory co-requisite is a theory examination that must be completed before or within five years of the practical examination if the candidate wishes to receive a certificate for the practical examination. Candidates are encouraged to begin theory studies as early as possible.

Do I have to take theory examinations if I don't need a viola examination certificate?

You may take a viola examination at any grade except ARCT without fulfilling theory requirements. If you later decide that you would like to receive a certificate, you have five years from the date of the viola examination to fulfill the theory requirements. Candidates must complete prerequisite examinations in theory at least one session prior to attempting the ARCT in Viola Performance or the Teacher's ARCT.

Where can I find sample theory examination papers?

Official Examination Papers are published annually by The Frederick Harris Music Co., Limited to aid with examination preparation. Each book includes three examinations from the previous December, May, and August examination sessions plus an additional examination created for extra practice. Editions for three academic years are available at any given time and may be purchased from your local music retailer.

Practical Examination Day Checklist for Candidates

Before You Leave Home

- ___ Plan to arrive 15 minutes early.
- ___ Complete your Examination Program Form.
- ___ Bring original copies of all the music being performed in the examination.
- ___ Mark the pieces being performed with a paper clip or a “sticky note.”
- ___ Bring an additional copy of any repertoire you are not performing from memory.

Points to Remember

- Photo ID may be requested before a candidate is admitted to the examination room.
- Photocopied music is prohibited unless authorized by the publisher.
- Recording devices are strictly prohibited in the examination room.
- Electronic devices, books, notes, bags, and coats must be left in the area designated by the Centre Representative.
- Parents, other family members, friends, and teachers must wait in the designated waiting area.
- Standing or listening outside the examination room door is prohibited.
- The performance of a repertoire selection or an etude may be interrupted by the examiner when an assessment has been made.

What to Expect from a Viola Examination

- A friendly, professional atmosphere.
- The undivided attention of an examiner.
- An objective assessment of your performance of repertoire, etudes, orchestral excerpts, technique, ear tests, and sight reading.
- The examiner’s written evaluation online within eight weeks of the examination.

After the Examination

Access your examination marks and examiner comments through the “Examination Results” link on The Royal Conservatory website (www.examinations.rcmusic.ca) approximately eight weeks after the examination.