

A NEW GRADED REPERTOIRE: A PEDAGOGICAL ANALYSIS OF WORKS FOR VIOLA  
BY UNDERREPRESENTED COMPOSERS

by

NATHAN GROOT

(Under the Direction of Maggie Snyder)

ABSTRACT

When the American Viola Society published its Underrepresented Composers Database in 2020, the need for a more detailed grading system became clear. While much of the standard viola repertoire of the nineteenth and twentieth centuries has been graded, many new pieces – especially those composed by underrepresented composers – has not. This project aims to solve that problem by providing a list of graded repertoire from the American Viola Society’s Underrepresented Composers Database. By creating a three-part rubric (a left-hand technique rubric, a right-hand technique rubric, and a musical elements rubric), I was able to sort four hundred works for viola into ten grade levels. Additionally, as part of this project, I recorded an album of music from the graded list that represents multiple grade levels and includes music that has not been previously recorded. This research can serve as a first step toward pedagogically organizing viola repertoire by underrepresented composers.

INDEX WORDS: Viola, Repertoire, Graded, String Pedagogy, Underrepresented Composers, Living Composers, American Viola Society, Database

© 2022

Nathan Groot

All Rights Reserved

A NEW GRADED REPERTOIRE: A PEDAGOGICAL ANALYSIS OF WORKS FOR VIOLA  
BY UNDERREPRESENTED COMPOSERS

by

NATHAN GROOT

B.S., Tennessee Technological University, 2017

M.M., Miami University, 2019

A Dissertation Submitted to the Graduate Faculty of The University of Georgia in Partial  
Fulfillment of the Requirements for the Degree

DOCTOR OF MUSICAL ARTS

ATHENS, GEORGIA

2022

A NEW GRADED REPERTOIRE: A PEDAGOGICAL ANALYSIS OF WORKS FOR VIOLA  
BY UNDERREPRESENTED COMPOSERS

by

NATHAN GROOT

Major Professor: Maggie Snyder

Committee: Michael Heald  
Rumya Putcha

Electronic Version Approved:

Ron Walcott

Vice Provost for Graduate Education and Dean of the Graduate School

The University of Georgia

May 2022

## ACKNOWLEDGEMENTS

I have been incredibly fortunate to receive tremendous support throughout my work on this project and this degree. First, I would like to thank Professor Maggie Snyder for her constant support, encouragement, and mentorship throughout this degree and this project. You have been an amazing mentor and I will be forever appreciative for all that you have done for me. Also, thank you to the other members of my committee, Dr. Michael Heald and Dr. Rumya Putcha, who have been incredibly supportive and helpful both during this project and during my time at the University of Georgia.

Thank you to Michael Van Wagenen for his work in recording and editing the recordings for this project and thank you to Claudia Malchow for her support as my producer and as a violist friend and colleague.

I am also very thankful to the music librarians, Elizabeth Durusau and Guy Leach, as well as all the staff at the University of Georgia Interlibrary Loan. This project would not have been possible without their help.

Finally, to my wife, Becca: thank you for all of your support during this degree and this final project. You still helped me through this despite juggling Rory, Henry, and your own career. I'm so thankful for you.

## TABLE OF CONTENTS

CHAPTER 1 .....	1
Introduction.....	1
Rationale .....	2
Review of Literature .....	3
Methodology .....	4
The Three-Part Rubric .....	7
Delimitations.....	10
Summary of Findings.....	10
Link to Recorded Program.....	11
CHAPTER 2 .....	12
Program.....	12
Selection of the Repertoire.....	13
Grade 3 Recital: Pedagogical Preparation .....	14
CHAPTER 3 .....	25
Score Limitations .....	25
Rubric Limitations .....	25
Pedagogical Curricula.....	26

Evolving Database .....	26
BIBLIOGRAPHY .....	28
APPENDIX: GRADED LIST.....	30
PART 1 .....	30
PART 2 .....	82
PART 3 .....	127

## LIST OF FIGURES

Figure 1 .....	14
Figure 2 .....	15
Figure 3 .....	15
Figure 4 .....	15
Figure 5 .....	16
Figure 6 .....	16
Figure 7 .....	17
Figure 8 .....	17
Figure 9 .....	18
Figure 10 .....	19
Figure 11 .....	19
Figure 12 .....	20
Figure 13 .....	20
Figure 14 .....	21
Figure 15 .....	21
Figure 16 .....	22
Figure 17 .....	22
Figure 18 .....	23
Figure 19 .....	23
Figure 20 .....	24
Figure 21 .....	24



Figure 22 .....	24
-----------------	----

LIST OF TABLES

Table 1 ..... 7

Table 2 ..... 8

Table 3 ..... 9

Table 4 ..... 13

## CHAPTER 1

### THE GRADED LIST

#### Introduction

In 2020, the American Viola Society (AVS) created a database of works for viola by underrepresented composers. It was created by a group of volunteers who sought to “...bring to light... to works by historically marginalized composers... [and] amplify voices that have been shelved or swallowed up by a [w]hite, Western Euro-centric, male narrative as a result of gender and/or racial and/or cultural identity.”<sup>1</sup> The database contains demographic information of composers and allows users to search by gender, race, nationality, ethnicity, country of origin, country of residence, sexual identity, and gender identity. It contains both solo and chamber works. On the database page, Yang Chen offers advice and a word of caution to users of the database: be very careful about potential tokenization of BIPOC (Black/indigenous/people of color) composers, consider why you are programming the music, make sure that your choices are about the music and not the composers’ race or other identities, pay the composer, ask the composer for permission, and be sensitive to the fact that some of the works are based on racialized and potentially traumatizing personal experiences.<sup>2</sup>

In this project, I will analyze the works included in the American Viola Society Underrepresented Composers Database and arrange them in order of difficulty in a graded repertoire list. By creating this new list of graded repertoire, I hope to make it even easier for violists and viola teachers to use this resource.

---

<sup>1</sup> Underrepresented composer database, American Viola Society, 2020,  
<http://www.americanviolasociety.org/Composer-Database/Search.php>.

<sup>2</sup> *ibid*

### Rationale

Identifying what is considered standard in viola repertoire can be challenging. Every violist likely has a slightly different answer. However, it's possible to get some idea by studying audition lists, concert programs, graded repertoire lists, and other published books and resources for violists. Our primary concertos are by Béla Bartók, Paul Hindemith, and William Walton. Some violists include the Stamitz Concerto alongside those three as standard for auditions. One of those three or four concertos is required for almost every audition and every violist is expected to study them.

This problem is not limited to viola repertoire. In orchestral music, works by composers who are women represented eight percent of programmed music and works by composers from underrepresented groups represented only six percent in 2019-2020. Living composers from any demographic group only represented sixteen percent of programmed music.<sup>3</sup> The statistics are similar for orchestras worldwide.<sup>4</sup> As Anna Appleby put it, "...they said that their music was universal, but the music they played was only from one tiny corner of the universe... If we continue to programme the same pieces for the rest of eternity, we are consigning the concert hall to be a museum, but even museums reckon with their past through the eyes of the present, and reframe the biases that have bought their exhibits."<sup>5</sup>

These trends are repeatedly reinforced through the choices we make in concert programming and pedagogical curricula. The Underrepresented Composers Database gives violists an opportunity to break out of the constraints of what has been considered our standard repertoire and possibly redefine or expand what is considered standard.

---

<sup>3</sup> "Analysis," Institute for Composer Diversity, Accessed March 28, 2022.

<https://www.composerdiversity.com/orchestra-seasons>.

<sup>4</sup> Gabriella Di Laccio, "Equality and Diversity in Concert Halls: 100 Orchestras Worldwide," *Donne*, 2021.

<sup>5</sup> *Ibid* 9

### Review of Literature

There are plenty of resources available to teachers and students who need information on the standard viola repertoire. One of the most useful is *Playing and Teaching the Viola* edited by Gregory Barnes. It includes multiple graded repertoire lists and a wealth of pedagogical resources. The American String Teachers Association (ASTA), the Associated Board of the Royal Schools of Music (ABRSM), and the Royal Conservatory of Music (RCM) also offer graded lists of repertoire in their respective pedagogical testing systems. Individual violists like David McInnes, university viola studios, and community music schools have published lists online. Multiple dissertations have also, either in full or in part, dealt with grading viola repertoire.

The difference between this project and what already exists is the music that will be included in the list. This list will only include works from the AVS Underrepresented Composers Database. Most of these viola works have never been analyzed pedagogically or added to a graded repertoire list. This can present a problem for violists who want to play a piece from the list but are not able to tell if it matches their playing ability. When looking at the list of 882 pieces for solo viola, viola and piano, and viola and ensemble, teachers and students could be discouraged if they are not able to determine the difficulty of the piece. It is possible to learn something about the technical and musical difficulty of a piece by listening to it, but 298 out of the 882 pieces on the list do not have recordings available. When composers submit works, they can specify the difficulty: beginner, intermediate, intermediate-advanced, and advanced. These designations are helpful but are only available for 223 out of 882 pieces. They also do not give as much information about how or why the pieces are difficult, or what skills the student would need to competently perform the piece.

### Methodology

I started with a list of 697 works from the American Viola Society's Underrepresented Composers Database.<sup>6</sup> My search criteria – all works for solo viola, viola and electronics, viola and piano, and viola and ensemble – garnered 882 results. This was reduced to 697 when I excluded works that AVS determined were not possible to obtain from a publisher or the composer.

First, I began searching for pieces in the University of Georgia libraries. I was able to locate and check out physical copies of 82 scores. Next, I made 231 Interlibrary loan requests. Of those 214 requests, 136 physical scores were sent to the music library, 8 were made available online, and 53 were not located by ILL. I already owned about a dozen of the scores in my own library. I also found about 25 scores available online just by using a Google search that composers made available for free. Finally, I began reaching out to composers directly to let them know what I am working on and to ask if they could send me a perusal score, a low-resolution score, or a portion of a score to help me place it in the graded list. From those efforts, I obtained an additional 42 scores. Overall, I was able to gain access to and analyze nearly half – about 400 – of the works on my list. If another violist or teacher can gain access to more of the works in the future, they may be able to add to the work already completed. I will discuss this further in Chapter 3.

I will use a three-part rubric to analyze the pieces: a Left-Hand Rubric, a Right-Hand Technique, and a Musical Elements Rubric. Each rubric grades technical or musical elements of the piece on a scale from one to ten. The design and details of the rubric are, in-part, taken from

---

<sup>6</sup> Underrepresented composer database, American Viola Society, 2020,  
<http://www.americanviolasociety.org/Composer-Database/Search.php>.

the grading systems of ABRSM,<sup>7</sup> ASTA,<sup>8</sup> RCM<sup>9</sup>, the Eastman School of Music Graded Viola Curriculum,<sup>10</sup> a dissertation and other research by Barbara Beechey,<sup>11</sup> *Playing and Teaching the Viola* edited by Gregory Barnes,<sup>12</sup> *We Are the Music Makers* by Christina D. Placilla and Kenneth R. Law,<sup>13</sup> The University of West London Graded Repertoire List,<sup>14</sup> and a graded list by Donald McInnes.<sup>15</sup>

Applying this rubric will involve making multiple passes over each piece using each rubric. After finding the left-hand, right-hand, and musical elements grades, those numbers will be averaged to determine the work's overall grade and its location on the list. In the graded list, I will list the overall grade and the individual rubric grades. If a piece has multiple movements, each movement will get its own grade and those grades will be averaged again to find the overall grade of the piece. The grades from each rubric will be written as (LH, RH, M). For example, (3, 4, 3), would mean that the piece or movement has a left-hand technique grade of 3, a right-hand technique grade of 4, and a musical elements grade of 3. This will allow for easy reading of the pieces in basic order of difficulty and will also allow teachers to select pieces based off their students' strengths and their own pedagogical goals for them. Each entry also contains notes

---

<sup>7</sup> "The ASTA Certificate Advancement Program Handbook," ASTACAP, 2014,

[https://www.astastrings.org/Web/Resources/ASTACAP/ASTACAP\\_Handbook.aspx](https://www.astastrings.org/Web/Resources/ASTACAP/ASTACAP_Handbook.aspx).

<sup>8</sup> "ABRSM Bowed Strings Syllabus 2016–2019," ABRSM, n.d., <https://us.abrsm.org/en/our-exams/bowed-strings-exams/viola-exams/>.

<sup>9</sup> "Viola Syllabus," The Royal Conservatory of Music, 2013,

[https://files.rcmusic.com/sites/default/files/files/S38\\_Viola%20Syl\\_RCM\\_2013\\_ONLINE\\_SECURED.pdf](https://files.rcmusic.com/sites/default/files/files/S38_Viola%20Syl_RCM_2013_ONLINE_SECURED.pdf)

<sup>10</sup> "Viola Curriculum," Eastman Community Music School, 25 Feb. 2019,

<https://www.esm.rochester.edu/community/faq/student-curriculum/viola-curriculum/>

<sup>11</sup> Barbara S. Beechey, "A Comprehensive Guide to Standard Viola Etudes: An Exploration of Technical Points with Historical Preface," DMA diss., University of Wisconsin-Madison, 2011.

<sup>12</sup> Gregory Barnes, ed., *Playing and Teaching the Viola: A Comprehensive Guide to the Central Clef Instruments and Its Music*, Fairfax, VA: The American String Teachers' Association, 2005.

<sup>13</sup> Christina D. Placilla and Kenneth R. Law, *We Are The Music Makers: A Graded Guide to Chamber Music Volume I: String Quartets*, 2<sup>nd</sup> ed. n.p., 2012.

<sup>14</sup> "Viola Repertoire List," The University of West London, 18 December 2018, [https://www.esamilcm.it/wp-content/uploads/2016/09/viola\\_repertoire\\_list\\_july\\_2016.pdf](https://www.esamilcm.it/wp-content/uploads/2016/09/viola_repertoire_list_july_2016.pdf).

<sup>15</sup> Donald McInnes, "Representative List of Viola Repertoire," n.d., <https://viola.com/mcinnnes>.

about some of the technical and musical challenges in the piece. It's important to remember that these notes are not exhaustive. They are notes that I took during analysis on elements of the piece that seemed important for teachers and students to know.

The graded list will be separated into three parts: works for solo viola and viola and electronics, works for viola and piano, and works for viola and orchestra. The pieces in each part will be listed in order of difficulty in grade levels from 1 to 10. Despite being listed in three different parts, readers can assume that pieces from the same grade are approximately equal in difficulty regardless of instrumentation. For example, Grade 1 pieces for solo viola and Grade 1 pieces for viola and piano should be about the same difficulty.



## The Three-Part Rubric

### Left Hand Technique Rubric

Category	Shifting/ position/ range	left-hand patterns (eg scalar/ arpeggiated)	Key/ Key areas (disregard if irrelevant)	Double Stops	Ornaments	(natural/ artificial) harmonics	Other Complex left-hand Techniques
L1	1 <sup>st</sup> position only	Scalar only (finger patterns 1, 2, and 3)	No sharps or flats	none	Trills on long notes/ slow tempo	Natural harmonics (first position, fourth finger)	None
L2	Limited shifts to 2 <sup>nd</sup> or 3 <sup>rd</sup> position	Scalar only (finger pattern 4)	Up to one sharp and one flat	Open strings only	Add grace notes (one or two)	Natural harmonics (first position, second and third finger)	Three/four-note chords (two fingers down)
L3	Some shifts to 2 <sup>nd</sup> or 3 <sup>rd</sup> position with extensions	Add simple arpeggiated	Up to two sharps and two flats	Fingered note with open string	Add Mordents, Appoggiaturas, Acciaccaturas, Nachschlag, simple grace notes at slow tempo	Natural harmonics (seventh position, first finger)	Three/four-note chords (three fingers down)
L4	Extensive use of 1 <sup>st</sup> - 3 <sup>rd</sup> position	Add arpeggiated dominant and diminished patterns	Up to three sharps and flats	Add 6ths and octaves	Trills, Mordents, App./Acc./Nach. at faster tempos/ rhythmic divisions	Natural harmonics (third position, third finger)	Three/four-note chords (four fingers down)
L5	Some use of 4 <sup>th</sup> and 5 <sup>th</sup> position	Add irregular	Up to four sharps/ flats	Add thirds and sevenths	Add glissando (intervals of up to a third)	Artificial harmonics (first position)	Scordatura
L6	Extensive use of positions up to 5 <sup>th</sup> position	Add chromatic patterns	Up to five sharps/ flats	Limited use of thirds and sevenths	Add grace notes (three and four note groups)	Natural harmonics (above seventh position)	Left-hand pizzicato
L7	Some use of 6 <sup>th</sup> and 7 <sup>th</sup> positions	Add medium leaps (one octave or less)	Up to six sharps/ flats	Extensive use of 3rds or sevenths	Add glissando (intervals of a third – fifth) and grace notes (five or six note groups)	Harmonic tremolo	Left-hand pizzicato while simultaneous bowing
L8	Extensive use of 6 <sup>th</sup> and 7 <sup>th</sup> positions	Add leaps of more than one octave, less than two	Up to seven sharps/ flats	Limited use of 4ths and 5ths	Add glissando (intervals of a fifth – seventh) and grace notes (seven or eight note groups)	Artificial harmonics (second and third position)	Blocked fifths across three or more strings
L9	Some of use positions above 7 <sup>th</sup> position	Add leaps of two octaves or more	Use of double sharps and double flats	Extensive use of 4ths and 5ths	Add glissando (intervals of an octave) and grace notes (nine or ten note groups)	Artificial harmonics (fourth and fifth position)	Extensions larger than one octave
L10	Extensive use of positions above 7 <sup>th</sup> position	Add leaps of three octave or more	Use of microtonality	Extended hand frame: 9ths or 10ths	Add glissando (intervals above an octave) and grace notes (more than ten note groupings)	Artificial harmonics above fifth position and with extensions	Other

Table 1

## Right Hand Technique Rubric

Category	Bow Distribution	String Crossings	Bow Strokes and Articulations	Multiple Stops	Pizzicato (using right hand)
L1	1:1 ratio detaché and simple slurs, middle of the bow	Adjacent string crossings with separate bows	Detache and Legato	None	Basic/ easy, slow tempo (below 80 bpm) and/or rhythmic divisions (longer than eighth note. Rests to change from pizzicato to arco and back
L2	Add use of whole bow and 1:2 ratio	Adjacent string crossings with slurred bows	Add staccato	Double stops with open strings	Changes from pizzicato to arco and back without rests at slow tempo (below 100 bpm)
L3	Add 1:3 ratio	Adjacent string crossings with separate, off-the-string bow strokes	Add martele, accents, marcato,	Double stops with one string open	Pizzicato at moderate tempo (80-100 bpm) and/or rhythmic divisions (eighth notes and triplets)
L4	Add strokes at the frog and tip	Adjacent string crossings that cover all four strings and bariolage	Add tremolo, loure, portato	Limited Double stops (no open strings)	Changes from pizzicato to arco and back without rests at moderately fast tempo (100-120 bpm)
L5	Add 1:4 ratio	Quickly alternating adjacent string crossing (slurred and separate)	Add collé and use of the bow at the frog/tip	Frequent Double stops	Pizzicato at moderately fast tempo (100-120 bpm) and/or rhythmic divisions (eighth notes and triplets)
L6	Add 1:5 ratio and use of whole bow at faster tempos	Nonadjacent string crossings (separate)	Add sul tasto, sul ponticello, and col legno	Three-string chords	Changes from pizzicato to arco and back without rests at faster tempo (120+ bpm)
L7	Add 1:6 ratio	Nonadjacent string crossings (slurred)	Add up/down bow staccato	Four-string chords	Pizzicato double stops and snap pizzicato
L8	Add 1:7-1:10 ratio	String crossings at the frog and tip at a slow tempo (slurred and separate)	Add spiccato, sautille,	Alternation between single and double stop under one bow	Pizzicato chords using three strings, pizzicato glissando, and fingernail pizzicato
L9	Add 1:11-1:16 ratio	String crossings at the frog and tip at a fast tempo (slurred and separate)	Add ricochet	String crossings with continuous double stops (slow tempo/ rhythms)	Pizzicato chords using four strings and strumming
L10	Add anything more than a 1:16 ratio	Any off-the-string string crossings under slurs,	Extended bowing techniques	String crossings with continuous double stops (fast tempo/ rhythms)	Pizzicato at faster tempo (120+ bpm)/ rhythmic divisions (sixteenth notes +)

Table 2

## Musical Elements Rubric

Category	Meter	Dynamics	Tonality	Tempo	Other	Rhythmic divisions
L1	Basic simple: 4/4, 3/4, and 2/4	Mp-mf	Tonal (or modal): no modulation, simple harmonies	40-60 bpm	Simple foot stomping, simple knocking, or speaking (not while playing)	Quarters, eighths, half, whole
L2	Add cut time/ 2/2	p-f, limited crescendo and decrescendo	Tonal, limited modulation, more complex harmonies	60-80 bpm	Simple improvisation	Add triplets and sixteenth notes
L3	Add basic compound: 6/8, 9/8, and 12/8	pp-ff, crescendo and decrescendo	Tonal, frequent modulation, complex harmonies	80-100 bpm	Notated rhythm with note improvisation	Add dotted quarter and dotted half
L4	Add complex/4: 6/4, 7/4, 9/4, 10/4, 11/4, etc.	Use of subito dynamics at slower tempo (below 100 bpm) and/or rhythmic divisions	Tonal with frequent chromaticism, very complex harmonies	100-110 bpm	Complex foot stomping, simple knocking while playing	Add sextuplets
L5	Add 3/8, 1/4	Use of ppp and fff	Some use of suspended tonality, fluctuating tonality, and inclusion of more dissonance	110-120 bpm	Simple unpitched vocalization while playing	Add double dots and dotted notes (eight notes and faster)
L6	Add complex/8: 5/8, 7/8, etc.	Use of subito dynamics at faster tempo (100+ bpm) and/or rhythmic divisions	Frequent use of suspended tonality, fluctuating tonality, and inclusion of more dissonance	120-130 bpm	Extended/ complex improvisation	Add septuplets and above
L7	Add complex/16	Use of fp, fz, and sfz, pf	Extended tonality (or Neotonicity/ Centricity)	130-140 bpm	Notated vibrato	Add nested triplets and triple+ dots
L8	Add works with extremely frequent meter changes (50+ changes or changes every 1-5 measures)	Use of sfz, sfz, sfpp, rfz	Frequent use of 2nds, 7ths, and tritones in double stops or intervals in a shift	140-150 bpm	Notated bow placement	Add groups of beamed grace notes including over 8 notes
L9	Add irrational meters	Use of more than three p's or f's	Serialism and other types of atonality	150-160 bpm	Limited singing or whistling while playing	Feathered beaming (accelerando/ decelerando beaming)
L10	Add Variant and Additive meters	Any other advanced techniques not listed	Microtonality	160+ bpm	Extensive singing or whistling while playing	Any other advanced rhythmic notation

Table 3

### Delimitations

The AVS database includes works for solo viola, viola and piano, viola and ensemble and viola and electronics. It also includes works for viola ensemble and other mixed chamber groups. This graded repertoire list will only include pieces for solo viola, viola and piano, viola and electronics, and viola and orchestra. I felt that the works for ensemble do not fit within the scope of this project and deserve their own separate graded list. The instrumentation included in this list is meant to fit the type of repertoire that might be taught in a studio setting and included on a solo recital. Early on, I considered only including works for solo viola in the list. I decided against that more limited scope because I felt that it would be less useful, would be less representative of the entirety of the database, and would not be following the model of other established graded repertoire lists. Most lists, like the ones cited in the literature review, contain works for solo viola, viola and piano, and viola and orchestra.

### Summary of Findings

As mentioned previously, the graded list is split into three parts: works for solo viola or viola and electronics, works for viola and piano, and works for viola and ensemble. Notably, the third part – works for viola and ensemble – included no pieces below Grade 4. This could be because most pieces composed for a soloist and orchestra are written with a more advanced performer in mind. It is possible that pieces for viola and orchestra that would fit in grades 1-3 do exist and were simply not included in the four hundred I was able to analyze for this project.

Grade 1 options for teachers and students are limited. This may be because most Grade 1 pieces can be found in method books instead of on the AVS database. Grade 2 has the same problem to a lesser extent. Some of the beginner pieces are also challenging to obtain. Based on

my findings, I believe that there is a need for more Grade 1 and 2 music for beginner and amateur violists that goes beyond what is currently available in method books.

Link to Recorded Program

[https://soundcloud.com/user-19480785-25578599/sets/final-project-recordings/s-P1tGutfiBIw?utm\\_source=clipboard&utm\\_medium=text&utm\\_campaign=social\\_sharing](https://soundcloud.com/user-19480785-25578599/sets/final-project-recordings/s-P1tGutfiBIw?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing)

## CHAPTER 2

### THE RECORDED PROGRAM

#### Program

Take What You Need	Reena Esmail (b. 1983)
Sieben kleine Barock-Tänze	Charlotte Hampe (1910-1983)
I.    Entreé	
II.   Allemande	
III.  Loure	
IV.  Gavotte und Double	
V.   Air	
VI.  Menuett und Musette	
VII. Gigue	
In Memory	Quinn Mason (b. 1996)
Danzas Latinoamericanas	José Elizondo (b. 1972)
I.    Otoño en Buenos Aires	
II.    Pan de Azúcar	
III.   Atardecer Tapatío	
Rhapsody No. 2	Jessie Montgomery (b. 1981)
Tanto dolor...	Viviana Dal Santo (b. 1976)
Sanctum Rhapsody for Viola and Piano	Adolphus Hailstork (b. 1941)

Anatoly Sheludyakov, piano

### Selection of the Repertoire

As part of this project, I recorded an album of viola repertoire by underrepresented composers. I had a few goals when I began selecting repertoire. The first was to play repertoire that represented multiple grade levels. The second was to record works that had not yet been professionally recorded. The third was to choose music that I personally enjoyed and felt a deep desire to share with others. I spent a few weeks only listening to pieces and playing through others that did not have available recordings. The program changed multiple times in the months leading up to the recording sessions.

Work and Composer	Grade Level	Recording Availability
<i>Take What You Need</i> – Reena Esmail	Grade 5 (5, 4, 5)	Three videos on YouTube
<i>Sieben kleine Barock-Tänze</i> – Charlotte Hampe	Grade 3 (3, 2, 2)	Three partial recordings on YouTube and SoundCloud. No recording of all movements.
<i>In Memory</i> – Quinn Mason	Grade 3 (3, 4, 3)	Many online videos. Few or none professionally produced.
<i>Danzas Latinoamericanas</i> – José Elizondo	Grade 6 (6, 6, 6)	No recordings for solo viola arrangement.
<i>Rhapsody No. 2</i> – Jessie Montgomery	Grade 9 (10, 9, 9)	One YouTube video of the viola arrangement. None professionally produced.
<i>Tanto dolor</i> – Viviana Dal Santo	Grade 4 (5, 3, 3)	None.
<i>Sanctum Rhapsody for Viola and Piano</i> – Adolphus Hailstork	Grade 6 (5, 6, 7)	One professionally produced recording and multiple live recorded performances.

Table 4

### Grade 3 Recital: Pedagogical Preparation

My program represents Grades 3, 4, 5, 6, and 9. Because of this, a student would need to be capable of playing Grade 9 music to perform the entire program as written. Instead of imagining a student recital with this Grade 3-9 program, I will present an imaginary fifteen-minute student recital featuring only the Grade 3 pieces. In this section, I will give some suggested etudes and exercises that could help prepare a Grade 3 student to perform *In Memory* by Quinn Mason and *Sieben kleine Barock-Tänze* by Charlotte Hampe.

#### *In Memory* - Quinn Mason

Grade 3 (3, 4, 3)

This piece is short but contains quite a few technical and musical elements that could be challenging for a student. In the beginning of the piece, rhythm and dynamics present the first challenges. In the first line, it is necessary for a student to be capable of playing at soft dynamics with crescendos and decrescendos, subdivide eighth and sixteenth notes, change meters, and play open double stops (Figure 1).

Quinn Mason

Viola

Slowly ♩ = 60

6

Figure 1

The open double stops are the only double stops in the piece. This might come as a relief to a young violist, but they should be careful not to take these notes for granted. It will be necessary



to practice making those notes speak together. The second exercise from Ševčík *School of Bowing Technique* could be a good warm up or preparation for a student playing this introduction (Figure 2).

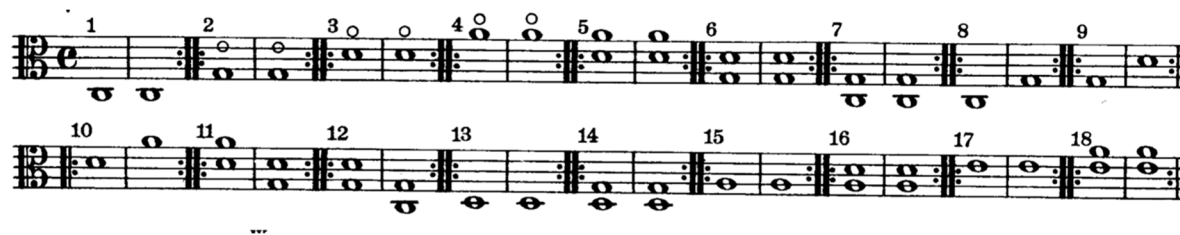


Figure 2

In addition to dynamic control, a student would need to be comfortable rapidly alternating string crossings under a slur. Measures 19 -20 might be especially challenging depending on the position that the student chooses (Figure 3).



Figure 3

This and other similar passages in the piece can be improved with good fingerings, but still require proficiency in string crossing. There are many etudes that would work well for this skill, but I have chosen no. 29 from Kreutzer's *42 studies* (Figure 4). It presents the student with problems like the ones in the Mason piece. It also, like measure 19, is best played in third position to avoid even more string crossings.



Figure 4

Finally, a student will also likely be challenged by the rhythmic complexity in Mason's piece. It includes sixteenth-note triplets and double dotted eighth notes that are followed by two sixty-fourth notes (Figure 5).



Figure 5

Finding etudes that contain a very specific rhythm like this one can be challenging. Sometimes an exact match just is not available. Any etude that includes a similar rhythm can be helpful, but I often assign scales and arpeggios in the same challenging rhythms from the piece. This is a little bit like assigning scales and arpeggios in the same key as a student's piece in a week. In some cases, especially with younger students, I write the scale out in the rhythms to make it clear for them (Figure 6).



Figure 6

*Sieben kleine Barock-Tänze* – Charlotte Hampe

Grade 3 (3, 2, 2)

Charlotte Hampe's *Sieben kleine Barock-Tänze* (Seven Little Baroque Dances) are a collection of delightful and contrasting movements in the Baroque style. Each movement contains distinct musical and technical challenges for the performer.

*I. Entrée* - Grade 2 (2, 3, 1)

The primary challenges in the first movement are related to the bow and rhythmic divisions. One rhythmic figure – a dotted eighth note followed by a sixteenth note – plays a central role in the movement (Figure 7). It is important for the performer to properly subdivide the sixteenth notes in this figure so that they do not play them as triplets. The frequent presence of string crossings in this rhythmic figure also has the potential to complicate things.



Figure 7

Two exercises from Ševčík *School of Bowing Technique* could be useful to a student learning this movement. The first is *Dotted Eighth Notes* (No 5; mm. 118-135) which presents this rhythm in a variety of bowings (Figure 8).

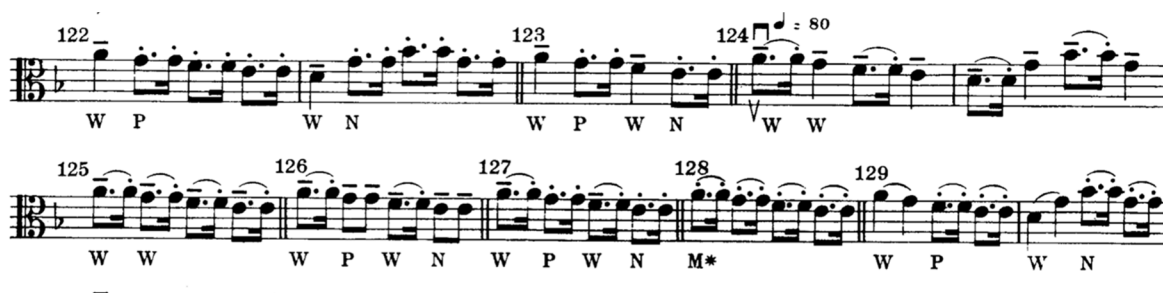


Figure 8

Another exercise just a few pages later in the Ševčík, also called *Dotted Eighth Notes* (No. 6; mm. 74-98) should also be assigned (Figure 9). The first measure (m. 74) encourages the violist to practice the four subdivided sixteenth notes in one beat. This is especially useful in preventing the figure from becoming a triplet.

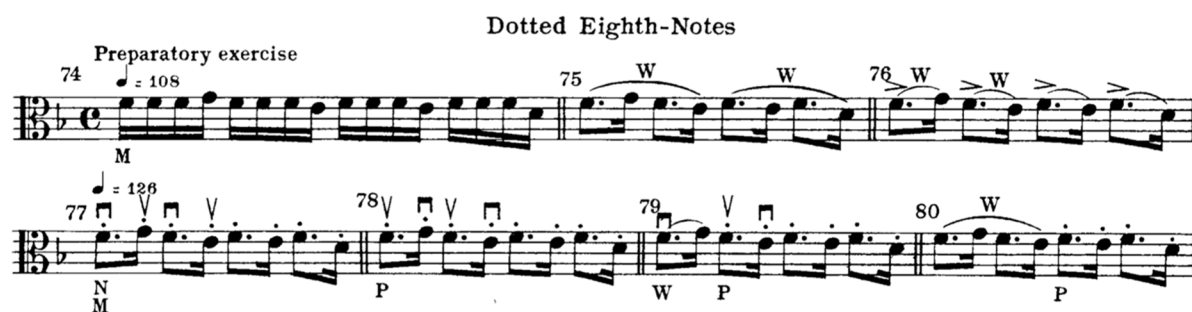


Figure 9

These rhythmic figures are all marked with a tenuto under a slur. The two Ševčík exercises contain this hooked bowing but, if the violist needs more work on that skill, they could also study Mazas's *30 Etudes Speciales*, No. 9 "March."

## II. Allemande - Grade 2 (2, 2, 1)

Hampe's *Allemande* is fairly straightforward. In fact, this movement received the lowest overall grade from the rubric. It does have some dotted rhythms like those found in the first movement. The Ševčík exercises used to prepare for *Entrée* can be applied here as well. One new challenge is running sixteenth notes and separate string crossings. The sixteenth notes should be played mostly with the fingers and wrist at the balance point. Measures 80-101 in No. 5 from Ševčík's *School of Bowing Technique* can be used to help a violist prepare for this bow stroke (Figure 10). It may also be helpful for students to practice a collé stroke on open strings and with their scales to help improve wrist and finger flexibility.

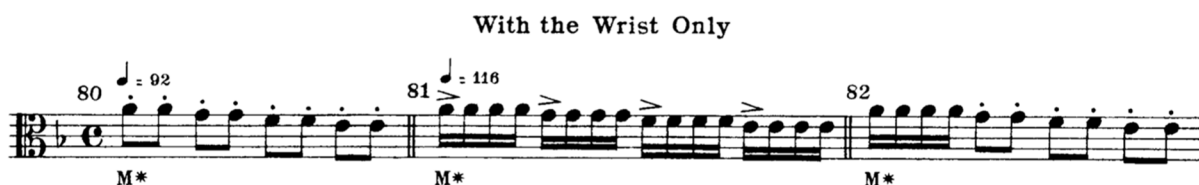


Figure 10

After they are comfortable with the bow stroke, students should begin practicing string crossings with separate bows. *Variation 34* from Tartini's *Art of Bowing* could be useful in preparing them for the frequent separate string crossings in this movement (Figure 11).



Figure 11

### III. *Loure* - Grade 3 (4, 2, 2)

The third movement, *Loure*, presents the performer with a slight leap in technical difficulty in comparison to the first two movements. Unlike the previous two movements, the *Loure* includes double stops. Specifically, it includes 3rds, 4ths, 5ths, and 6ths. None of these double stops are played consecutively. The first few exercises in Josephine Trott's *Melodious Double Stops* (transcribed for viola) offer a variety of double stops that could help prepare a violist for both this movement and the fifth movement. Additionally, they should include the four double stops that are in this movement in their scales. Carl Flesch's *Scale System* contains scales written in 3rds and 6ths (also octaves and artificial harmonics). For more work on other double stops, they can also use Ševčík's *Op. 1, Bk. 4 "Exercises in Double Stops."*

### IV. *Gavotte und Double* - Grade 2 (3, 3, 1)

In preparation for the *Gavotte*, I would first focus on the staccato up-bow pattern (Figure 14). It is probably the most important characteristic of the A section of this movement. There

should be enough space between each staccato to create real distinction between the down-bow slurs and the up-bow staccatos.



Figure 12

Two possible etudes that could help with this skill are Mazas *No. 12* and Kreutzer *No. 3* (Figure 13).

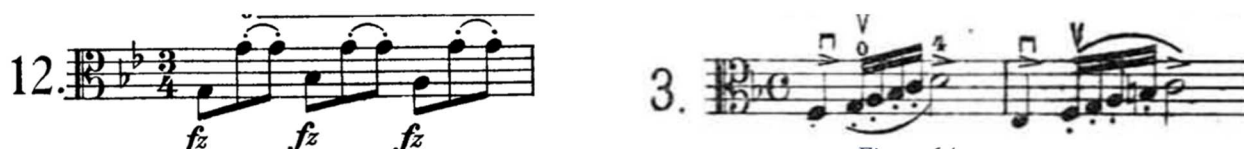


Figure 13

The contrasting B section of the fourth movement, *Double*, requires the violist to use mostly separate bows to rapidly cross strings and to add mordents to the first of each triplet group. The double-up bows also continue to play a role on the second beat of each measure. To help prepare for the mordents, a violist might use the Mazas etudes that help prepare for mordents (*Nos. 15, 24, and 56*).

#### V. *Air* – Grade 4 (6, 3, 3)

The fifth movement, *Air*, presents the most technical challenges for the left hand. This movement might even serve as a kind of double stop study for a violist hoping to improve their intonation in various double stops. Unlike the fourth movement, *Air* requires the violist to play consecutive double stops (2nds, 3rds, 4ths, 6ths, and 7ths). It also requires them to hold one note while others move above or below it, creating multiple lines. For the *Loure*, I recommended Josephine Trott and Carl Flesch for the violist to work on double stops in general. In the discussion of this movement, I will be more specific.

Practicing 2nds and 7ths will be a good opportunity for a Grade 3 violist to work on tuning more dissonant double stops. Playing these intervals in tune will become even more important as the violist moves on to Grade 4 and 5 repertoire that tends to include more of those intervals than the lower grades. Listening for good intonation is also more challenging in dissonant chords and intervals and will require time and effort.<sup>16</sup> In *Air*, the first double stop is a major second – a Bb and an Ab (Figure 14). In her 2012 dissertation, Molly Gebrian recommends the first etude in Michael Kimber’s *Twentieth-Century Idioms for Violists* and the seventh etude from Alfred Uhl’s *Twenty Etudes for Solo Viola*.<sup>17</sup>



Figure 14

In addition to Gebrian’s recommendations, *Etude 21* from Antonio Bruni’s *25 Studies for Viola* may also be useful (Figure 15). This etude contains the same interval in the same key as the opening of *Air*.



Figure 15

Another feature of the fifth movement is the moving melodic line over a held note on another string. *Exercises for the Viola in Various Combinations of Double-Stops* by Roland Vamos provides exercises that will help prepare a violist for this exact challenge. *Air* also

<sup>16</sup> Molly Gebrian, “Rethinking Viola Pedagogy: Preparing Violists for the Challenges of Twentieth-Century Music,” DMA diss., Rice University, 2012: 67.

<sup>17</sup> Ibid 69.

requires the performer to play up to fourth position. The Vamos exercises go up to seventh position. I would assign positions one through four in preparation for the fifth movement (Figure 16).



Figure 16

#### VI. Menuett und Musette – Grade 3 (3, 3, 2)

The sixth movement contains the largest variety of ornaments (trills, grace notes, mordents, and turns) and a melodic line that is played against an open string. There are plenty of etudes that are based around ornaments. For the trills and grace notes in movement six (Figure 20), I might assign Kreutzer's *No. 14* (Figure 17) or *No. 15*. If the student struggles with those two Kreutzer etudes, I might also assign Mazas etudes *No. 13* "Preparatory exercise for the trill," and *No. 14* "The Trill."

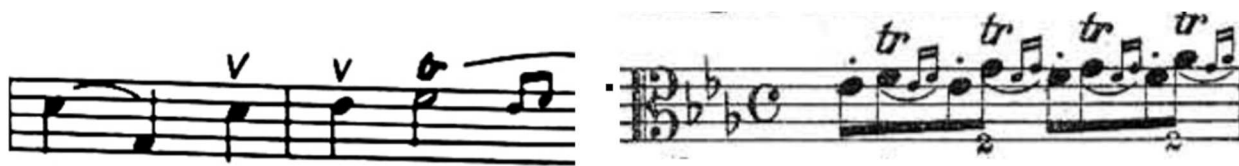


Figure 17

For the mordents, I would return to the Mazas etudes I mentioned in the section on the fourth movement. For turns, I might use *No. 18* from *First Studies for Viola* by Richard Hoffmann (Figure 18). This etude repeats a written-out turn figure in every measure.





Figure 18

The B section of movement six, the *Musette*, features a melodic line played with either an open C string or open G string (Figure 19). The B section (*Andantino musette*) of Mazas No. 43 “*Bowing Exercise*” is similar and could help prepare a violist for this double stop section (Figure 19). I would also have the student practice the *Musette* with open strings only so that they could concentrate on the bow.



Figure 19

### VII. Gigue – Grade 2 (2, 2, 2)

Finally, the *Gigue* will require the performer to play in compound meter, execute slurred string crossings that skip a string, and save bow on the dotted quarter notes so that they remain near the balance point for eighth notes that follow (Figure 20). I have found applying the tied dotted quarter note bowing to my scales useful in preparing for this *Gigue* (Figure 21). Starting slow while making sure to stay low in the bow before speeding up can help a player work out how much bow to save and where in the bow to place the eighth notes.



Figure 20



Figure 21

Mazas No. 11 “Crossings the strings without lifting the bow” could be used to help prepare a violist for the double string crossings in the *Gigue* (Figure 22). I would have a student practice Mazas 11 as written and then again with staccato slurs to match the pattern in the *Gigue*.



Figure 22

## CHAPTER 3

### UNANSWERED QUESTIONS AND AREAS FOR FURTHER RESEARCH

#### Score Limitations

When I began collecting scores for the list, my goal was to obtain as many of the works for solo viola, viola and electronics, viola and piano, and viola and ensemble from the AVS database as possible. I believe that I exhausted all my options, but I still fell far short of obtaining all the scores for this list. Interlibrary loan was unable to locate scores, many of the works on the list were not published, some were only available outside of the United States, and some composers understandably did not feel comfortable sharing perusal scores with a person they did not know. In the end, I was only able to obtain about half of the scores that are available on the database. For this graded repertoire list to be truly complete, it should include every piece that is available for purchase.

#### Rubric Limitations

The rubric that I created for this project improved a lot during the process of analysis and revision, but it still has some limitations. It does the job of finding the approximate difficulty level of a piece but is, in some ways, a blunt instrument. The biggest limitation is the rubric's level of specificity. For example, the rubric differentiates between pieces with limited use of double stops and extensive use of double stops, but it would not account for the context in which they appear. If the double stops are consecutive, at a fast tempo, or rapidly alternating, the piece would be much harder than one with the same number spaced out. Additionally, a more precise rubric might have a more complicated system of weighting technical challenges. I tried to account for the relative difficulty between categories (for example double stops and ornaments),

but I believe it could still be improved upon. Part of the reason I included pedagogical notes because of the rubric's limitations. This, I believe, helps offset some of the rubric's lack of specificity by naming the most challenging technical and musical elements specifically beneath each entry.

### Pedagogical Curricula

In Chapter 2, I went into greater detail about the technical and musical challenges for each piece on my album and created a short pedagogical curriculum to prepare a violist for those challenges. This could be repeated for each piece in the graded list. Alternatively, the pedagogical notes could be made more specific, and a course of etudes could be assigned for each of those shared elements. For example, if 150 pieces include consecutive octaves, a course of etudes might be assigned to help prepare a student for that challenge. If the pedagogical notes acted like online tags, a student working on improving their consecutive octaves might be able to find every piece that includes that element. This could also be a good way for teachers to find excerpts from repertoire to teach as stand-alone exercises.

### Evolving Database

The AVS database is not a static resource. New pieces are composed and added, old pieces are discovered and added, and mistakes are corrected. This graded list, in its current form, is a static resource. This list already does not include about half of the works currently on the list. As new works are added, the gap between what this graded list offers and the number of works in the database will only become larger. There will be a need for all of those works to be analyzed.

I also limited the scope of this project to include works for solo viola, viola and electronics, viola and piano, and viola and ensemble. There are, however, many more works for

various chamber groups, ensembles that feature the viola, and viola ensembles. The addition of a graded list for chamber and ensemble music – both of ensembles that include the viola and are made up entirely of violas – could be a very helpful resource.

## BIBLIOGRAPHY

“ABRSM Bowed Strings Syllabus 2016–2019.” ABRSM. n.d., <https://us.abrsm.org/en/our-exams/bowed-strings-exams/viola-exams/>.

“Analysis.” Institute for Composer Diversity. Accessed March 28, 2022.  
<https://www.composerdiversity.com/orchestra-seasons>.

Barnes, Gregory, ed., *Playing and Teaching the Viola: A Comprehensive Guide to the Central Clef Instruments and Its Music*. Fairfax, VA: The American String Teachers’ Association, 2005.

Beechey, Barbara S., “A Comprehensive Guide to Standard Viola Etudes: An Exploration of Technical Points with Historical Preface.” DMA diss., University of Wisconsin-Madison, 2011.

Gabriella Di Laccio, “Equality and Diversity in Concert Halls: 100 Orchestras Worldwide,” *Donne*, 2021.

Gebrian, Molly. “Rethinking Viola Pedagogy: Preparing Violists for the Challenges of Twentieth-Century Music.” DMA diss., Rice University, 2012.

McInnes, Donald, “Representative List of Viola Repertoire.” n.d., <https://viola.com/mcinnnes>.

Placilla, Christina D. and Kenneth R. Law, *We Are The Music Makers: A Graded Guide to Chamber Music Volume I: String Quartets*, 2<sup>nd</sup> ed. n.p., 2012.

“The ASTA Certificate Advancement Program Handbook.” ASTACAP, 2014.  
[https://www.astastrings.org/Web/Resources/ASTACAP/ASTACAP\\_Handbook.aspx](https://www.astastrings.org/Web/Resources/ASTACAP/ASTACAP_Handbook.aspx).

“Viola Curriculum.” Eastman Community Music School, 25 Feb. 2019.  
<https://www.esm.rochester.edu/community/faq/student-curriculum/viola-curriculum/>.

“Viola Repertoire List.” The University of West London, 18 December 2018.

[https://www.esamilcm.it/wp-content/uploads/2016/09/viola\\_repertoire\\_list\\_july\\_2016.pdf](https://www.esamilcm.it/wp-content/uploads/2016/09/viola_repertoire_list_july_2016.pdf).

“Viola Syllabus.” The Royal Conservatory of Music, 2013.

[https://files.rcmusic.com/sites/default/files/files/S38\\_Viola%20Syl\\_RCM\\_2013\\_ONLINE\\_SECURED.pdf](https://files.rcmusic.com/sites/default/files/files/S38_Viola%20Syl_RCM_2013_ONLINE_SECURED.pdf).

Underrepresented composer database. American Viola Society, 2020.

<http://www.americanviolasociety.org/Composer-Database/Search.php>.

## APPENDIX: GRADED LIST

---

### PART 1

#### WORKS FOR SOLO VIOLA/ VIOLA AND ELECTRONICS

---

#### GRADE 1

*El Templo* by Pablo Green

Grade 1 (1, 1, 2)

Notes: four flats, some tricky rhythms

---

*Highlands* by Juan María Solare

Grade 1 (1, 2, 1)

Notes: slurred string crossings, articulations (staccato, tenuto, accents)

---

#### GRADE 2

*A Home Called “Wander”* by Kathryn Patricia Cobbler

Grade 2 (2, 2, 1)

Notes: spoken words (not while playing), 16<sup>th</sup> notes, limited 3<sup>rd</sup> position

---

*Cuatro piezas* by Viviana Dal Santo

Grade 2 (3, 2, 2)

*I.* Andante Dramático – Grade 1 (1, 2, 1)



- a. sul ponticello, tremolo, meter changes, all 1<sup>st</sup> position, sforzando

*II. Moderato Misterioso* – Grade 2 (2, 2, 1)

- a. sul tasto, tremolo, meter changes, all 1<sup>st</sup> position except for one glissando to 5<sup>th</sup> position

*III. Vivo Divertido* – Grade 3 (4, 2, 2)

- a. repeating down bow chords, limited 5<sup>th</sup> position, spiccato

*IV. Vivo Ansioso* – Grade 4 (5, 3, 3)

- a. compound meter, tremolo, shifting between double stops, 4ths, double stop glissando, 6<sup>th</sup>/ 7<sup>th</sup> position

*Grandpa's Violin* by Yuki Kajiura

Grade 2 (2, 2, 1)

Notes: eighth and quarter note triplets, dotted quarter notes, 16<sup>th</sup> notes, bow distribution (saving on long notes), 3<sup>rd</sup> position

*Snapshots* by Jessica Meyer

Grade 2 (2, 2, 2)

*I. Naughty Kitty* – Grade 2 (2, 2, 2)

- a. 3<sup>rd</sup> position, some potentially tricky rhythms, glissandos, alternation between arco and pizzicato, double up bows, double stops are only with open strings

*II. Farewell Song* – Grade 1 (1, 1, 1)

- a. trills, dynamic contrast, a few potentially tricky rhythms

III. *Tempest* – Grade 3 (4, 3, 3)

- a. slurred string crossings, fast scalar runs, double stops (5ths, 6ths, 3rds),  
trills, 5<sup>th</sup> position, double dotted rhythms, harmonics, various articulations,  
some challenging rhythms

Notes: Jessica Meyer composed each of the movements in this piece with different playing levels in mind.

---

*Discretion* by Juan María Solare

Grade 2 (1, 1, 4)

Notes: all pizzicato, some challenging rhythms

---

*Hypnosis (in another room)* by Juan María Solare

Grade 2 (2, 3, 2)

Notes: some challenging rhythmic/ metric groupings, slurred string crossings, fast tempo (quarter note = 130), various articulations

---

*Leiche im Keller* by Juan María Solare

Grade 2 (1, 2, 2)

Notes: some challenging rhythms, syncopation, slurred string crossings

---

*Paregamutiún: cuatro melodías de connotaciones armenias* by Juan María Solare

Grade 2 (2, 2, 3)

- I. *Sevanavank* - Grade 2 (2, 2, 3)

- a. some challenging rhythms, portato, glissandi, grace notes and turns, slurred string crossings
  - II. *Hayk* - Grade 2 (2, 2, 3)
    - a. dotted quarter and eighth notes, some tricky meter changes (simple/compound), grace notes and turns
  - III. *Dzirani Dzar* - Grade 2 (1, 2, 2)
    - a. glissandi, some tricky rhythms, slurred string crossings
  - IV. *Masis* - Grade 2 (2, 2, 2)
    - a. grace notes, tricky meter changes with fast tempo (quarter note = 120)
- 

*Reverence (Homage to Bach)* by Juan María Solare

Grade 2 (2, 2, 1)

Notes: left-Hand pizzicato while playing, up-bow staccato, some potentially tricky rhythms

---

### GRADE 3

*Three Movements for Solo Viola* by Sarah Dubois

Grade 3 (4, 3, 3)

- I. *Allegro Moderato* - Grade 3 (4, 3, 3)
  - a. 4<sup>th</sup> position, string crossings, double stops (6ths)
- II. *With urgency* - Grade 4 (5, 4, 4)
  - a. compound meter, quarter note triplets, 4<sup>th</sup> position, double stops (7ths)
- III. *Pesante* - Grade 3 (4, 3, 3)

- a. some potentially tricky rhythms and ties, string crossings, 3<sup>rd</sup> position, double stops (4ths, 6ths)

*La Alborada de la Esperanza* by José L. Elizondo

Grade 3 (4, 3, 2)

Notes: chords (held 5ths), double stops (4ths, 6ths), 3<sup>rd</sup> position, dotted rhythms, grace notes

*Weights and Measures* by Elaine Fine

Grade 3 (3, 2, 3)

Notes: every key represented in twenty-four short movements, some 3<sup>rd</sup> position, string crossings

*Donna and Clifford* by Forbes Graham

Grade 3 (1, 3, 4)

Notes: some tricky rhythms, alternation between pizzicato and arco, glissandi

*Sieben kleine Barock-Tänze* by Charlotte Hampe

Grade 3 (3, 2, 2)

*I. Entrée* - Grade 2 (2, 3, 1)

- a. 3<sup>rd</sup> position, string crossings, three flats

*II. Allemande* - Grade 2 (2, 2, 1)

- a. 3<sup>rd</sup> position, a few potentially tricky rhythms

*III. Loure* - Grade 3 (4, 2, 2)

- a. tricky rhythms, slurred string crossings, 3<sup>rd</sup> position, double stops (5ths, 3rds, 6ths)

*IV. Gavotte und Double* - Grade 2 (3, 3, 1)

- a. string crossings, up-bow staccato, mordents, double stops (3rds, 6ths)

*V. Air* - Grade 4 (6, 3, 3)

- a. 4<sup>th</sup> position, independent lines in double stops, double stops (3rds, 6ths, 4ths, 5ths)

*VI. Menuett und Musette* - Grade 3 (3, 3, 2)

- a. slurred string crossings, double stops against open strings, ornaments (trills, mordents, grace notes, turns)

*VII. Gigue* - Grade 2 (2, 2, 2)

- a. compound time, 3<sup>rd</sup> position, slurred string crossings (including some that skip a string)

*In Memory* by Quinn Mason

Grade 3 (3, 4, 3)

Notes: quickly alternating slurred string crossings, 3<sup>rd</sup> position, dynamic contrast

*Triptico, op. 6* by Marco Cesar Padilha

Grade 3 (4, 3, 3)

*I. Cantilena* - Grade 3 (4, 2, 3)

- a. all 1<sup>st</sup> position, some tricky rhythms and meter changes, string crossings, double stops (4ths, 6ths)

II. *Scherzo* - Grade 4 (4, 4, 3)

- a. some 3<sup>rd</sup> position, string crossings, rapid alternation between arco and pizzicato, grace notes, some tricky meter changes, double stops (4ths, 6ths)

III. *Moto perpetuo* - Grade 3 (3, 4, 3)

- a. all 1<sup>st</sup> position, spring crossings, fast tempo (presto)

*Miniaturas* by Luis Sandi

Grade 3 (4, 2, 2)

Notes: meter changes, slurred string crossings, 2<sup>nd</sup> position, double stops (3rds, octaves)

*Hannah Elias II* by Shannon Sea

Grade 3 (3, 2, 3)

Notes: five flats, slurred string crossings, bow distribution, alternation between 5/4 and 4/4, martelé and accented/ tenuto bow strokes

*Soliloquium No. 4* by Juan María Solare

Grade 3 (2, 3, 3)

Notes: slurred string crossings, tricky meter changes (5/4 and 9/8), alternation between pizzicato and arco, sul ponticello

*Astat (Haiku nr. 7)* by Juan María Solare

Grade 3 (3, 2, 5)

Notes: sul tasto, some challenging rhythms, harmonics, grace notes, various articulation, glissandi, 5<sup>th</sup> position

---

*Maverick* by Juan María Solare

Grade 3 (4, 3, 3)

Notes: some challenging rhythms, sul ponticello, glissandi, 5<sup>th</sup> position

---

*Enchantment en passant* by Juan María Solare

Grade 3 (2, 3, 3)

Notes: slurred string crossings, some challenging rhythms, 3<sup>rd</sup> position

---

*A Dot in Time* by Juan María Solare

Grade 3 (3, 4, 3)

Notes: some tricky rhythms, slurred string crossings, grace notes

---

*Somehow Irish* by Juan María Solare

Grade 3 (4, 3, 2)

Notes: 7<sup>th</sup> position, glissandi, double stops against open strings throughout

---

*Prayer* by Katia Tiutiunnik

Grade 3 (4, 3, 3)

Notes: 7<sup>th</sup> position, slurred string crossings, quarter note triplets

---

## GRADE 4

*Ciaccona* by Rodolfo Arizaga

Grade 4 (5, 4, 4)

- I. *Variazioni* (lento e dolente) - Grade 5 (6, 5, 4)
    - a. challenging four-note chords that include 5ths, double stops (3rds, 4ths, 5ths)
  - II. *Cantilena* (*andantino*) - Grade 2 (2, 2, 3)
    - a. one shift to 3<sup>rd</sup> position, alternating duple and triple rhythms, compound meter
  - III. *Fuga* - Grade 5 (6, 4, 5)
    - a. double stops (3rds, 4ths, 6ths), leaps into double stops, four-note chords, 7<sup>th</sup> position
- 

*Glanz* by Sally Beamish

Grade 4 (4, 3, 4)

Notes: sul ponticello/tasto, 3/2 time, 7<sup>th</sup> position

---

*Tanto dolor...* by Viviana Dal Santo

Grade 4 (5, 3, 3)

Notes: 7<sup>th</sup> position, some double stops (5ths, 6ths, 4ths, 3rds, 8ves), tremolo

---

*Semplissances n. 1* by Jailton de Oliveira

Grade 4 (4, 3, 4)

- I. *Moderato* - Grade 4 (5, 3, 4)



- a. natural harmonics, double stops (6ths, 7ths), potentially challenging meter changes, slurred string crossings, 5<sup>th</sup> position

*II. Quasi Andante* - Grade 3 (4, 3, 3)

- a. natural harmonics, some syncopation, 64<sup>th</sup> notes, some tricky rhythms, double stops (4ths)

*III. Commodo* - Grade 4 (4, 4, 4)

- a. natural harmonics, double stops (4ths, 3rds), 3<sup>rd</sup> position, slurred string crossings

*Fantasia* by Jailton de Oliveira

Grade 4 (5, 4, 4)

Notes: bow distribution, rapidly alternating and slurred string crossings, some syncopation, double stops (6ths), double stop glissandi, tremolo, sul ponticello, potentially challenging variety of meters, 7<sup>th</sup> position

*Midnight Partita* by Sarah Dubois

Grade 4 (4, 4, 3)

*I. Perduto Senza Lei* - Grade 3 (3, 3, 2)

- a. slurred string crossings, limited 4<sup>th</sup> position, double stops (6ths)

*II. Angst* - Grade 4 (4, 4, 4)

- a. string crossings, various meters, sul ponticello, limited 5<sup>th</sup> position

*III. Gigabytes* - Grade 4 (5, 4, 4)

- a. a few challenging four-note chords, slurred string crossings, some tricky rhythms, double stops (5ths)

IV. *The Void* - Grade 4 (4, 4, 3)

- a. slurred string crossings, groups of five, double stops (5ths)

V. *Falling* - Grade 3 (3, 4, 3)

- a. slurred string crossings, natural harmonics

VI. *Long Ago and Far Away* - Grade 3 (4, 3, 3)

- a. slurred string crossings, double stops (5ths, 6ths)

*Sonata for Viola* by Sarah Dubois

Grade 4 (4, 3, 3)

I. *Sustained but not too slow* - Grade 3 (4, 3, 3)

- a. some tricky rhythms (double dots, quarter note triplets), slurred string crossings, double stops (5ths, 6ths), limited 4<sup>th</sup> position

II. *Molto Allegro misterioso* - Grade 4 (4, 3, 4)

- a. syncopation, consecutive 5ths in chromatic line, bow distribution, 4<sup>th</sup> position

III. *Andante sostenuto con moto* - Grade 4 (5, 3, 3)

- a. double stops (3rds, 6ths, 7ths), moving lines against held double stop, 3<sup>rd</sup> position

IV. *Allegro Moderato* - Grade 4 (5, 4, 3)

- a. double stops (6ths, 7ths, octaves) Octave plus half-step stretch in the left hand, groups of five, string crossings, 3<sup>rd</sup> position

*Crepúsculos* by José Elizondo

Grade 4 (5, 3, 3)

Notes: dotted rhythms, 4<sup>th</sup> position, double stops (5ths, 6ths, 4ths, octaves)

---

*Limoncello* by José Elizondo

Grade 4 (5, 4, 4)

Notes: alternation between pizzicato and arco, a few fast triplet and sixteenth note runs with string crossings, double stops (4ths, 5ths, 6ths)

---

*Penelope Weaving* by Eibhlís Farrell

Grade 4 (5, 4, 4)

Notes: unmetred, grace notes, double stops with open strings, string crossings, limited 9<sup>th</sup> position

---

*Darkening of the Light* by Marga Richter

Grade 4 (4, 3, 4)

*I. Lento doloroso* - Grade 3 (4, 2, 3)

- a. some tricky rhythms and syncopation, mostly double stops against an open string, other double stops (2nds, 6ths, 7ths)

*II. Del moviment precedente* - Grade 4 (4, 4, 3)

- a. some tricky rhythms (groups of five), double stops (3rds, 5ths, 7ths), alternation between single and double stop under slurs

*III. Allegro risoluto; andante* - Grade 4 (5, 4, 4)

- a. some challenging rhythms, string crossings, 3<sup>rd</sup> position, various double stops

*IV. Adagio* - Grade 3 (4, 2, 3)

- a. A few tricky rhythms, double stops (3rds, 4ths)

- V. *Allegramente* - Grade 4 (3, 4, 5)
    - a. challenging meter changes and rhythms, sul tasto, 4<sup>th</sup> position, double stops (6ths)
  - VI. *Allegro con passione* - Grade 4 (5, 3, 4)
    - a. 5<sup>th</sup> position, some tricky rhythms, double stops (3rds, 6ths, 5ths, 8ves)
  - VII. *Allegro fervente* - Grade 4 (5, 4, 4)
    - a. various double stops, challenging meter changes, 5<sup>th</sup> position
  - VIII. *Allegro con fuoco* - Grade 4 (5, 4, 4)
    - a. various double stops, challenging meter changes, 5<sup>th</sup> position
  - IX. *Lento cantando* - Grade 3 (4, 2, 2)
    - a. double stops (3rds, 4ths, 6ths, 7ths)
- 

*Seven Folk Songs* by Carolyn Sparey

Grade 4 (5, 4, 4)

- I. *Ca the ewes* - Grade 4 (5, 4, 4)
  - a. some potentially tricky rhythms, double stops (2nds, 3rds, 6ths, 8ves), slurred string crossings
- II. *The Flower of the Quern* - Grade 4 (5, 4, 4)
  - a. double stops and chords throughout
- III. *The Londonderry Air* - Grade 4 (5, 4, 4)
  - a. 3<sup>rd</sup> position, various double stops
- IV. *Early One Morning* - Grade 3 (4, 3, 3)
  - a. two tricky rhythms (sixteenth note triplet), double stops (3rds, 5ths, 6ths, 7ths)
- V. *Sally Gardens* - Grade 4 (5, 4, 4)

- a. 3<sup>rd</sup> position, various double stops

VI. *Ye Banks and Braes* - Grade 4 (4, 4, 4)

- a. 4<sup>th</sup> position, double stops (3rds, 6ths)

VII. *Jig - Café Ariete* - Grade 4 (5, 4, 4)

- a. compound meter, double stops (3rds, 5ths, 6ths, 8ves)

*Rainbow Bridge to Paradise* by Augusta Read Thomas

Grade 4 (4, 4, 4)

Notes: artificial or natural harmonics (player choice), slurred string crossings, some tricky runs and rhythms, double stops (4ths, 6ths), 7<sup>th</sup> position

*Simply Purple* by Joan Tower

Grade 4 (6, 3, 4)

Notes: some tricky rhythms with no meter, trills and grace notes, limited 7<sup>th</sup> position (plus a glissando to 15<sup>th</sup> position)

## GRADE 5

*Take What You Need* by Reena Esmail

Grade 5 (5, 4, 5)

Notes: challenging chords with double stops, 4 flats, artificial harmonics, some tricky rhythms

*The Song of Persephone* by Vivian Fine

Grade 5 (5, 4, 5)

- I. *Adagio, with intense expressiveness* - Grade 5 (5, 4, 5)
    - a. 7<sup>th</sup> position, some challenging rhythms, double stop grace notes, various double stops
  - II. *Allegro, with bombastic, flamboyant exaggeration and rhythmic elasticity* - Grade 5 (5, 5, 5)
    - a. 7<sup>th</sup> position, various double stops, slurred string crossings, challenging rhythms, double stop grace notes
  - III. *Molto moderato e tranquillo* - Grade 4 (4, 3, 4)
    - a. limited 7<sup>th</sup> position, left-hand pizzicato, limited double stops (8ves)
- 

*Two Pages for Kara* - Anthony R. Green

Grade 5 (6, 4, 4)

Notes: various double stops, some challenging rhythms, extreme dynamic contrast, harmonics, sul tasto/ ponticello

---

*For Sydney* by Amanda Harberg

Grade 5 (5, 4, 5)

- I. *Lullaby* - Grade 4 (5, 3, 4)
    - a. 7<sup>th</sup> position, some tricky rhythms, various double stops
  - II. *Dance* - Grade 5 (5, 5, 6)
    - a. challenging string crossings, frequent meter changes, some tricky rhythms, additive meters, various double stops
-

*Viola Sonata No. 1* by Alice Hong

Grade 5 (6, 5, 3)

Notes: left-hand pizzicato, double stops (3rds, 5ths, 6ths, 7ths), mostly scalar and arpeggiated runs, harmonics, left-hand tremolo, double stop pizzicato, limited 5<sup>th</sup> position

---

*Mimosa* by Yaz Lancaster

Grade 5 (5, 3, 6)

Notes: singing while playing, harmonics, left-hand tremolo, sul tasto, glissandi

---

*Five Sketches for Viola* by Elizabeth Maconchy

Grade 5 (6, 5, 5)

*I. Molto moderato* - Grade 5 (6, 3, 5)

- a. various double stops, tricky meter changes

*II. Allegro deciso* - Grade 6 (7, 5, 5)

- a. various double stops (lots of 5ths), double stop glissandi, 7<sup>th</sup> position, tricky rhythms

*III. Andantino* - Grade 6 (7, 6, 5)

- a. various double stops, meter changes, string crossings

*IV. Poco lento* - Grade 5 (5, 5, 6)

- a. tricky meter changes, challenging rhythms, glissandi

*V. Presto* - Grade 5 (4, 4, 6)

- a. challenging meter changes, some challenging rhythms
-

*Hello for solo viola and loop pedal* by Jessica Meyer

Grade 5 (4, 4, 7)

Notes: loop pedal is required, four sharps, glissandi, portato, 5<sup>th</sup> position, some tricky rhythms

---

*Source of Joy for viola and loop pedal* by Jessica Meyer

Grade 5 (6, 5, 5)

Notes: loop pedal is required, natural harmonics, bariolage, slurred string crossings, pizzicato harmonics, sul tasto, 9<sup>th</sup> position, double down bows

---

*Sonata* by José Serebrier

Grade 5 (6, 5, 5)

Notes: slurred string crossings, some challenging rhythms, various double stops

---

*Momificación de una rosa* by Juan María Solare

Grade 5 (6, 5, 5)

Notes: 9<sup>th</sup> position, extreme dynamic contrast, double stops (2nds, 3rds, 4ths, 8ves)

---

*Backwards* by Juan María Solare

Grade 5 (5, 5, 6)

Notes: snap pizzicato, playing behind the bridge, arco and pizzicato glissandi, harmonics, rapid alternation between pizzicato and arco, sul ponticello/ tasto, tremolo, challenging meter changes, left-hand pizzicato

---



*Quintaesencia* by Juan María Solare

Grade 5 (5, 4, 6)

Notes: 7<sup>th</sup> position, syncopation, some challenging rhythms, asymmetric division of 4/4 bars (3+3+2)

---

*Incantation* by Augusta Read Thomas

Grade 5 (5, 4, 6)

Notes: challenging meter changes and rhythms, 4<sup>th</sup> position, double stops (3rds, 4ths, 6ths, 7ths)

---

*Al-Hisár* by Katia Tiutiunnik

Grade 5 (5, 6, 5)

Notes: challenging rhythms, slurred string crossings, 7<sup>th</sup> position, glissandi, challenging runs, double stops (3rds, 4ths, 6ths), ornaments (trills, mordents)

---

*El príncipe sombrío y los recuerdos de su niñez* by Sakari Dixon Vanderveer

Grade 5 (6, 4, 5)

Notes: I was only able to work off a partial perusal score (mm. 1-65). Other elements from later in this piece could impact the grade.

---

*18+3 Etudes for Solo Viola* by Jorge Variego

Grade 5 (5, 5, 5)

I. *On a tine* - Grade 3 (4, 2, 2)

- a. Composer's notes: lyricism, tip/frog use, chords

- b. My notes: harmonics, slurred string crossings, 3<sup>rd</sup> position, double stops  
(3rds/5ths/6ths)
- II. *Double or nothing* - Grade 4 (3, 6, 3)
  - a. Composer's notes: chords, double stops
  - b. My notes: double downs and ups, double stops (6ths/4ths/5ths), 5<sup>th</sup> position, grace notes
- III. *Common features* - Grade 4 (3, 6, 3)
  - a. Composer's notes: bowing patterns, artificial harmonics, string crossings, chordal hand frame, chords
  - b. My notes: double stops (6ths/5ths), 3<sup>rd</sup> position
- IV. *Look inside* - Grade 4 (3, 4, 4)
  - a. Composer's notes: lyrical, meter changes, natural and artificial harmonics, large string crossings
  - b. My notes: double stops (5ths), double up-bows
- V. *Harmonics* - Grade 3 (3, 3, 2)
  - a. Composer's notes: non-diatonic hand frames, martelé, artificial harmonics, open strings, double stops, shifting, 8ve hand framework
- VI. *Teleminimal* - Grade 4 (4, 5, 4)
  - a. Composer's notes: chords, Telemann passage work, string crossings, arpeggiations, fast-clear C string, treble clef
- VII. *Gritty Throat* - Grade 4 (4, 3, 5)
  - a. Composer's notes: syncopation, glissandi
  - b. My notes: Octave hand frame, double stop glissandi

*VIII. So near so far* - Grade 4 (3, 4, 5)

- a. Composer's notes: mixed meter, at frog, chromaticism
- b. My notes: double up-bows, double stops (6ths)

*IX. Beyond the rail tracks* - Grade 5 (5, 5, 4)

- a. Composer's notes: at frog, rhythm, string crossings, chordal patterns
- b. My notes: double up-bows, double stops (5ths/6ths/4ths)

*X. Left rock blues pizz* - Grade 5 (5, 6, 5)

- a. Composer's notes: Meter changes, Bartók and left-hand pizzicato, rhythmic, sul ponticello, pizzicato-arco-pizzicato transitions
- b. My notes: some tricky rhythms, double stops (6ths/4ths)

*XI. Kuvertet* - Grade 6 (5, 6, 6)

- a. Composer's notes: strumming, meter changes, glissandi, string crossings
- b. My notes: left-hand and snap pizzicato, double stops (5ths/6ths)

*XII. Enviolao* - Grade 5 (4, 6, 5)

- a. Composer's notes: Treble clef, open string double stops, string crossings, Bartók [snap] and left-hand pizzicato, rhythm, 1/2 position, syncopation

*XIII. Mi caramelo* - Grade 5 (5, 4, 5)

- a. Composer's notes: lyricism, vibrato, string crossings, shifting, artificial harmonics
- b. My notes: 6<sup>th</sup> position

*XIV. Modular tango* - Grade 6 (6, 6, 5)

- a. Composer's notes: sul C, meter changes, double stops, glissandi, rhythm
- b. My notes: double stops (5ths, 4ths, 6ths, 3rds, 2nds), repeating down bows

*XV. Uninvention* - Grade 6 (7, 6, 5)

- a. Composer's notes: ornamentation, 6 flats, 1/2 position, finger patterns, 32<sup>nd</sup> notes, chromaticism

*XVI. White gloves* - Grade 6 (6, 7, 6)

- a. Composer's notes: string crossings, 4 flats, 2<sup>nd</sup> position, large string crossings

*XVII. Valsecito* - Grade 6 (7, 6, 6)

- a. Composer's notes: string crossings, non-diatonic hand shape, 5 sharps, 1/2, 2<sup>nd</sup> and 4<sup>th</sup> positions

*XVIII. Riffin'* - Grade 6 (6, 7, 6)

- a. Composer's notes: articulations transitions, string crossings, rhythm, sul ponticello, mixed meter, Bartók [snap] pizzicato

*XIX. Vop* - Grade 7 (7, 7, 6)

- a. Composer's notes: non-diatonic hand shapes, chromaticism, rhythm, string crossings

*XX. Tight rope* - Grade 7 (7, 7, 6)

- a. Composer's notes: sul c, shifting, chromaticism, trills, artificial harmonics, lyricism

*XXI. On A Blues* - Grade 7 (7, 7, 7)

- a. Composer's notes: treble clef, 5<sup>th</sup> position, chromaticism, non-diatonic finger patterns, artificial harmonics, sul A

*Musica. In Memoriam* by Eduardo Viñuela

Grade 5 (6, 5, 4)

Notes: meter changes, double stops (4ths, 5ths, 6ths), challenging rhythms, slurred string crossings, double down bows, sul tasto, 6<sup>th</sup> position

---

## GRADE 6

*Jeu III for solo viola and tape* by Norma Beecroft

Grade 6 (6, 7, 6)

Notes: sul ponticello, challenging string crossings, extreme dynamic contrast, 9<sup>th</sup> position, double stops (5ths)

---

*Synopsis #9: I Don't Even Play the Bassoon* by Lisa Beilawa

Grade 6 (6, 7, 6)

Notes: pizzicato strumming, alternation between rest position and playing position, left-hand pizzicato while playing, challenging rhythms, various double stops

---

*Gila Rome: Meditation for Viola solo* by Sylvie Bodorova

Grade 6 (6, 6, 6)

*I. Distant e rubato* - Grade 6 (6, 5, 6)

- a. challenging rhythmic divisions, left-hand pizzicato, sul ponticello, consecutive 3rds in long passages

*II. Impetuoso* - Grade 6 (5, 7, 6)

- a. fast tempo, tricky rhythm, string crossings, double stops (5ths), 7<sup>th</sup> position

*III. Distant e* - Grade 6 (6, 5, 6)

- a. some challenging rhythms, material from the first movement including  
challenging 3rds
- 

*Intertwined for singing solo viola* by Caroline Bordignon

Grade 6 (4, 6, 7)

Notes: simultaneous singing while playing, sul tasto, double stops (6ths, some 3rds), very soft dynamics, limited 5<sup>th</sup> position

---

*Until Next Time* by Kenji Bunch

Grade 6 (6, 5, 6)

Notes: double stop left-hand tremolo, some challenging rhythmic divisions, various double stops, bariolage, natural harmonics

---

*Lilac and Snapdragon for viola and fixed media* by Kelly Catlin

Grade 6 (6, 6, 5)

Notes: syncopation, up-bow staccato, double stops (3rds, 4ths, 5ths, 6ths), double stop glissandi, some challenging string crossings, bariolage, four-note chords with 5ths, four sharps

---

*Heartstrings* by A.S. Cosman

Grade 6 (7, 6, 6)

Notes: double stops (3rds, 4ths, 8ves), 64<sup>th</sup> notes, some tricky rhythms and meter changes, 11<sup>th</sup> position, glissandi, snap pizzicato

---

*Rom Laudanum for viola and electronics* by A.S. Cosman

Grade 6 (7, 6, 5)

Notes: various double stops, fast tempos, left-hand pizzicato, syncopation, up-bow staccato, 9<sup>th</sup> position

---

*Galanteria y Zapateo* by Sadiel Cuentas

Grade 6 (7, 6, 5)

Notes: various double stops, slurred string crossings, up-bow staccato, meter changes, 5<sup>th</sup> position

---

*Unter dem Sternenhimmel des Rheins* by José L. Elizondo

Grade 6 (7, 6, 6)

Notes: dotted rhythms, grace notes, 16<sup>th</sup>-note triplets, slurred string crossings, frequent meter changes (5/8 and 6/8 alternating), various double stops, 5<sup>th</sup> position

---

*Danzas Latinoamericanas* by José L. Elizondo

Grade 6 (6, 6, 6)

I. *Otoño en Buenos Aires* - Grade 7 (8, 7, 6)

- a. challenging chords, potentially challenging rhythms, 7<sup>th</sup> position, large leaps into double stops, alternation between arco and pizzicato, various double stops

II. *Pan de Azúcar* - Grade 6 (7, 5, 5)

- a. some tricky runs, various double stops, 5<sup>th</sup> position, left-hand pizzicato while playing

III. *Atardecer Tapatío* - Grade 5 (4, 5, 7)

- a. slurred string crossings, meter shifting between a 6/8 and 3/4 feel, 3<sup>rd</sup> position
- 

*Bus Driver* by Kevin Madison

Grade 6 (6, 6, 5)

Notes: very soft dynamics (*ppppp*), artificial harmonics, 5<sup>th</sup> position, speaking while playing, double stops (6ths/7ths), some potentially tricky rhythms

---

*Ode an den Lotus* by Tigran Mansurian

Grade 6 (7, 5, 5)

Notes: various double stops, some challenging rhythms and meter changes, natural and artificial harmonics, glissandi, sul ponticello, 7<sup>th</sup> position

---

*Delta Sunrise* by Jessica Meyer

Grade 6 (6, 6, 7)

Notes: artificial and natural harmonics, double stops (2nds, 3rds, 4ths, 5ths, 6ths), bow vibrato, challenging rhythms, left-hand tremolo, 7<sup>th</sup> position

---

*Swerve for solo viola and loop pedal* by Jessica Meyer

Grade 6 (4, 7, 7)

Notes: loop pedal required, drumming on viola, glissandi, spiccato bariolage, saltando, some challenging rhythms, sul tasto/ponticello, spiccato, jeté, double stops (6ths, 7ths)

---



*In the Still of the Night* by Thea Musgrave

Grade 6 (7, 5, 5)

Notes: various double stops, some tricky rhythms, slurred string crossings, 7<sup>th</sup> position

---

*Dance for Deliverance* by Maria Newman

Grade 6 (7, 6, 6)

*I. No. 1* - Grade 6 (7, 6, 5)

- a. slurred string crossings, left-hand pizzicato, glissandi, a few challenging rhythms,  
7<sup>th</sup> or 8<sup>th</sup> position

*II. No. 2* - Grade 6 (7, 6, 6)

- a. various double stops, challenging rhythms, slurred string crossings
- 

*Sonoran Storm* by Nokuthula Ngwenyama

Grade 6 (7, 6, 6)

Notes: various double stops, bariolage, slurred string crossings, natural and artificial harmonics

---

*Trenodia* by Juan María Solare

Grade 6 (7, 6, 6)

Notes: some challenging rhythms, slurred string crossings, grace notes, 11<sup>th</sup> position, various double stops

---

*Aunt's Ants* by Juan María Solare

Grade 6 (5, 6, 6)

Notes: rapid alternation between arco and pizzicato, glissandi, harmonics, frequent meter changes, playing behind bridge, double stop glissandi, double stops (6ths)

---

*Three Showpieces* by Frederick Tillis

Grade 6 (6, 6, 6)

*I. Dialogue* - Grade 6 (6, 6, 5)

- a. some challenging rhythms and meter changes, glissandi, double stops (6ths, 7ths, 2nds, 5ths), strumming pizzicato, slurred string crossings, left-hand pizzicato, spiccato, 5<sup>th</sup> position

*II. Soliloquy* - Grade 5 (6, 5, 5)

- a. 5<sup>th</sup> position, double stops (3rds, 6ths, 7ths, 8ves), challenging rhythms, string crossings, harmonics, left-hand tremolo

*III. Fancy* - Grade 6 (7, 6, 6)

- a. spiccato, various double stops, double stop glissandi, string crossings, challenging rhythms, 7<sup>th</sup> position
- 

*Suite for Solo Viola* by Nancy Van de Vate

Grade 6 (6, 6, 6)

*I.* Grade 6 (6, 7, 4)

- a. slurred string crossings, double stops (5ths), repeating down bows, challenging meter changes, rapid alternation between pizzicato and arco, glissandi, rapid string crossings, staccato glissandi, col legno saltando, snap pizzicato

*II.* Grade 5 (5, 3, 7)

- a. glissandi, notated vibrato, whistling while playing

*III.* Grade 2 (1, 4, 2)

- a. col legno saltando, slurred string crossings, all open strings

*IV.* Grade 8 (9, 7, 8)

- a. challenging rhythms, 11<sup>th</sup> position, slurred string crossings, harmonics, double stops (10ths, 8ves, 4ths)

*V.* Grade 8 (9, 8, 7)

- a. various double stops, tapping viola, slurred string crossings, challenging runs

*La caja de música* by Jorge Variego

Grade 6 (6, 4, 8)

Notes: feathered beaming, glissandi, 7<sup>th</sup> position, glissandi harmonics, natural harmonics, some microtonality, overpressure, double stops (4ths, 3rds), slurred string crossings

*Bop Caprice I* by Katrina Wreede

Grade 6 (7, 6, 6)

Notes: string crossings, tricky accents, chops, left-hand pizzicato while playing, harmonics, double stops (2nds, 3rds, 4ths, 5ths)

*Bop Caprice II* by Katrina Wreede

Grade 6 (7, 6, 4)

Notes: left-hand pizzicato, double stop glissandi, sul ponticello, spiccato, challenging rhythms, slaps, 5<sup>th</sup> position, double stops (3rds, 4ths, 6ths)

---

*Romp* by Katrina Wreede

Grade 6 (6, 6, 7)

Notes: left-hand pizzicato, tricky rhythms and ties, challenging meter changes, sul ponticello, string crossings, double stops (4ths, 5ths, 6ths)

---

## GRADE 7

*Playas* by Rodolfo Acosta

Grade 7 (7, 6, 8)

Notes: Bow and dynamic control, limited 16<sup>th</sup> position, glissando, up-bow staccato, saltando, left-hand pizzicato while playing

---

*Preludio* by Bruno Bandini

Grade 7 (8, 7, 5)

Notes: various challenging double stops and chords, mostly scalar runs

---

*Ariel* by Sally Beamish

Grade 7 (7, 6, 7)

Notes: natural and artificial harmonics, up/down bow staccato, 9<sup>th</sup> position, challenging rhythm/meter changes, some challenging double stop sections

---

*That Recent Earth* by Sally Beamish

Grade 7 (8, 6, 6)

Notes: 9<sup>th</sup> position, double stops (6ths, 8ves), double stop glissandi, 5ths, col legno, fast left-hand passages, artificial harmonics

---

*Insomnia Etude #2 “4 AM”* by Lisa Beilawa

Grade 7 (7, 8, 7)

Notes: left-hand pizzicato while playing, challenging chords, difficult double stops with independent moving lines, bariolage, consecutive down bows at fast tempo

---

*Jasmine Flower (Moli Hua)* by Victoria Bond

Grade 7 (6, 7, 8)

Notes: 5<sup>th</sup> position, lots of glissandi, challenging rhythm and meter changes, string crossings, sul ponticello, fast tempos

---

*Es preciso* by Juan Cristobal Cerrillo

Grade 7 (8, 7, 7)

Notes: left-hand pizzicato while playing, various double stops, large leaps with double stops

---

*Metaforas* by Sadiel Cuentas

Grade 7 (7, 7, 7)

Notes: left-hand pizzicato, sul ponticello, challenging rhythmic divisions and rests, syncopation, double stop glissandi, 9<sup>th</sup> position, artificial harmonics

---

*Seduction Involves Patience for amplified viola and soundtrack* by Alexandra Gardner

Grade 7 (7, 6, 9)

Notes: glissandi, tremolo, double stops (6ths, 5ths, 7ths), challenging meter changes/ rhythms, slurred string crossings, sul ponticello

---

*..cantare et trepidare.. for singing violist* by Sadie Harrison

Grade 7 (5, 5, 10)

Notes: various double stops, challenging rhythms, simultaneous singing and playing

---

*Three Dances for Diana Nemorensis* by Sadie Harrison

Grade 7 (7, 7, 6)

*I. Diana* - Grade 6 (7, 7, 5)

a. various double stops, challenging rhythms, fast runs with slurred string crossings,

*II. Hectate* - Grade 8 (8, 8, 7)

a. challenging rhythms and string crossings, difficult runs/ melodic figures, various double stops

*III. Selene* - Grade 6 (7, 7, 5)

a. natural harmonics, difficult runs with string crossings, various double stops

---

*Cuaderno de viaje* by Mario Lavista

Grade 7 (6, 6, 7)

*I. Come un canto in lontananza, flessibile* - Grade 6 (5, 5, 7)

a. no meter, many natural and artificial harmonics, challenging rhythms, simultaneous left-hand pizzicato,

II. *Volatil, sempre delicato e come da lontano* - Grade 7 (7, 7, 7)

- a. feathered beaming, slurred string crossings, challenging rhythms, various double stops, natural and artificial harmonics

*A Greeting cadenza for William Primrose* by Juan Orrega Salas

Grade 7 (7, 8, 5)

Notes: 7<sup>th</sup> position, saltando string crossings, double stops (6ths, 3rds, 2nds), some challenging rhythms, left-hand pizzicato, grace notes, glissandi, artificial harmonics

*in manus tuas* by Caroline Shaw

Grade 7 (7, 7, 8)

Notes: transition from scratchy, pitchless sound to pitch, bariolage/ slurred string crossings, singing while playing, double stops (4ths, 5ths, 3rds, 7ths), double stop pizzicato, left-hand pizzicato

*In Our Walk* by Emily Singleton

Grade 7 (6, 7, 7)

Notes: ricochet, feathered beaming, col legno battuto, knocking on viola, sul tasto/ponticello, 7<sup>th</sup> position, some challenging rhythms

*Les planchistes de Paris au Musée d'art moderne* by Carolyn Sparey

Grade 7 (8, 8, 7)

Notes: slapping viola, col legno behind bridge, simultaneous left-hand pizzicato, double stops (lots of 5ths, 3rds, 2nds, 4ths), double stop glissandi, challenging meter changes, challenging accents

---

*Flood* by Akshaya Avril Tucker

Grade 7 (6, 5, 10)

Notes: overpressure, 1/2 left-hand pressure, ponticello, singing while playing, slurred string crossings, fast scalar runs, feathered beaming, box notation, pizzicato strumming, artificial harmonics, double stop glissandi

---

## GRADE 8

*Sonata for Solo Viola* by Eveline Accart

Grade 8 (9, 7, 7)

*I. Theme and Variations* - Grade 7 (9, 6, 6)

a. various double stops and chords, slurred string crossings, 7<sup>th</sup> position.

*II. Lento* - Grade 8 (9, 6, 8)

a. multiple voices, extensive double stops

*III. Allegro* - Grade 8 (8, 9, 7)

a. complex string crossings at fast tempo, various double stops

---

*Penillion* by Sally Beamish

Grade 8 (8, 7, 8)

Notes: various double stops, challenging rhythms and meter changes, left-hand pizzicato,



---

*Lament* by Edith Canat de Chizy

Grade 8 (7, 9, 9)

Notes: ricochet col legno, artificial harmonics glissandi, frequent meter changes, difficult rhythmic divisions, 7<sup>th</sup> position,

---

*Allah Hu* by Sadie Harrison

Grade 8 (7, 7, 9)

Notes: rapid string crossings, microtonality, sul ponticello, tricky rhythms, tricky runs, slurred string crossings, challenging meters, various double stops, pitch bends, artificial harmonics, 7<sup>th</sup> position

---

*Twelve Signs* by Chia-Yu Hsu

Grade 8 (8, 8, 8)

*I. Rat* - Grade 8 (7, 9, 7)

- a. playing behind bridge, sul tasto/ponticello, double stop glissandi, jeté, 9<sup>th</sup> position, challenging rhythms/meter, slurred string crossings

*II. Ox* - Grade 7 (7, 8, 7)

- a. feathered beaming, difficult rhythms and runs, ricochet, glissandi, viola tapping

*III. Tiger* - Grade 7 (8, 7, 7)

- a. various double stops (mostly against open strings) and chords (more difficult), repeating downbows, snap pizzicato, slurred string crossings

*IV. Rabbit* - Grade 7 (7, 7, 7)

- a. challenging rhythms, large leaps, slurred string crossings
- V. *Dragon* - Grade 7 (7, 7, 6)
  - a. slurred string crossings, some double stops, fast tempo
- VI. *Snake* - Grade 7 (7, 6, 8)
  - a. sul ponticello/tasto, some challenging rhythms/meters, tremolo, 7<sup>th</sup> position, glissandi
- VII. *Horse* - Grade 8 (8, 8, 9)
  - a. tapping/ knocking with fingers and knuckles, left-hand pizzicato, various double stops, difficult runs
- VIII. *Sheep* - Grade 8 (8, 8, 9)
  - a. challenging rhythms/ meter changes, glissandi, various double stops, artificial harmonics
- IX. *Monkey* - Grade 8 (9, 8, 8)
  - a. slurred string crossings, challenging rhythm, various double stops, 7<sup>th</sup> position
- X. *Chicken* - Grade 8 (9, 8, 8)
  - a. various double stops, rapid alternation between arco and pizzicato
- XI. *Dog* - Grade 7 (6, 7, 7)
  - a. glissandi, some challenging rhythms, harmonics, sul ponticello
- XII. *Pig* - Grade 8 (8, 8, 8)
  - a. feathered beaming, artificial harmonics, various double stops, challenging rhythms,

Grade 8 (8, 7, 8)

Notes: rapid string crossings, glissandi, extreme dynamic contrast, various double stops, challenging meter changes, soft playing in very high positions

---

*Viewpoint* by Chaipruek Mekara

Grade 8 (7, 8, 10)

Notes: feathered beaming, glissandi, challenging rhythms, harmonics, striking viola with left-hand in challenging rhythms, playing behind bridge, ponticello, left-hand pizzicato, bariolage, slurred string crossings, challenging runs

---

*Othmar* by Maria Newman

Grade 8 (8, 8, 7)

*I.* Grade 8 (8, 8, 7)

- a. lots of artificial harmonics, glissandi, some tricky rhythms, various double stops (including a lot of 5ths), double stop glissandi, 9<sup>th</sup> position, ponticello

*II.* Grade 7 (8, 7, 7)

- a. various double stops, some challenging rhythms, 11<sup>th</sup> position, glissandi

*III.* Grade 8 (9, 8, 8)

- a. various double stops (challenging), left-hand pizzicato, trills, 11<sup>th</sup> position, some tricky rhythms
- 

*Per Viola* by Betty Olivero

Grade 8 (9, 8, 8)

Notes: some challenging rhythms, no meter, slurred string crossings, glissandi, 9<sup>th</sup> position

---

*L'etude du coeur* by Judith Shatin

Grade 8 (9, 8, 8)

Notes: challenging rhythms, feathered beaming, slurred string crossings, various double stops

---

*The Cresset Stone* by Hilary Tann

Grade 8 (9, 8, 8)

Notes: challenging rhythms, various double stops, slurred string crossings, natural and artificial harmonics, 9<sup>th</sup> position

---

*Dream Catcher* by Augusta Read Thomas

Grade 8 (8, 8, 7)

Notes: grace notes, challenging rhythms, double up bows, natural/artificial harmonics, 11<sup>th</sup> position, double stops (3rds, 8ves, 4ths, 2nds)

---

*Pulsar* by Augusta Read Thomas

Grade 8 (8, 8, 7)

Notes: grace notes, challenging rhythms and meter changes, tremolo, glissandi, ponticello/tasto, flautando, ricochet, 13<sup>th</sup> position, various double stops

---

*Rhea Enchanted* by Augusta Read Thomas

Grade 8 (9, 8, 8)

Notes: challenging rhythms, tricky runs, feathered beaming, various double stops, ponticello/tasto, slurred string crossings

---

*Purple Rush* by Joan Tower

Grade 8 (9, 8, 7)

Notes: fast tempo, fast but mostly scalar runs, various double stops, some challenging rhythms, ponticello, double stop glissandi

---

*Wild Purple* by Joan Tower

Grade 8 (9, 8, 8)

Notes: challenging rhythms and meter changes, fast runs with slurred string crossings, sul ponticello/tasto, various double stops

---

## GRADE 9

*Sandunga for viola and electronics* by Sergio Barroso

Grade 9 (9, 8, 10)

Notes: 11<sup>th</sup> position, challenging string crossings, irregular patterns, challenging rhythms, various double stops

---

*Rapsodia* by Gustavo Becerra-Schmidt

Grade 9 (9, 9, 8)

I. *Calmo. Recitativo* - Grade 8 (8, 8, 8)

a. challenging double stops, left-hand pizzicato (two simultaneous staves are used)

*II. Allegro* - Grade 9 (9, 9, 8)

- a. challenging double stops and chords, fast/ alternating left-hand pizzicato, simultaneous left-hand pizzicato, difficult runs and string crossings

*III. Misterioso* - Grade 9 (10, 9, 9)

- a. fast runs of 5ths, challenging chords, challenging double stops

*Shadowed Hills* by Kari Besharse

Grade 9 (9, 9, 10)

Notes: circular bowing, extreme dynamic contrast, unmetered sections, pitch bends, 11<sup>th</sup> position, sul ponticello/tasto, microtonality, challenging rhythms, difficult string crossings, left-hand pizzicato

*Streams* by Dorothy Chang

Grade 9 (9, 9, 8)

*I. With fury* - Grade 9 (9, 9, 8)

- a. various double stops, challenging rhythms, challenging meter changes, double stop glissandi

*II. With quiet intensity* - Grade 9 (9, 9, 9)

- a. col legno battuto, ricochet, double stop glissandi, additive meters

*III. Breathless* - Grade 8 (8, 8, 8)

- a. various double stops, challenging meter changes and rhythms

*The Thousand Ripples of a Lonely Bell* by Kee Yong Chong

Grade 9 (9, 9, 10)

Notes: feathered beaming, simultaneous left-hand pizzicato, challenging rhythmic divisions, unmetered, various double stops

---

*Quo non ascendet?* By Isabelle Fraisse

Grade 9 (9, 8, 10)

Notes: feathered beaming, glissandi, natural and artificial harmonics, 13<sup>th</sup> position, col legno battuto, sul ponticello, left-hand pizzicato, challenging rhythms, various double stops

---

*Cavatina* by Barbara Kolb

Grade 9 (9, 9, 10)

*I. Flessibile* - Grade 9 (10, 9, 9)

- a. fast runs (w/ slurred string crossings, chromatic and tricky patterns), 9<sup>th</sup> position, timing by counting seconds

*II. Punti* - Grade 9 (9, 9, 10)

- a. feathered beaming, rapid alternation between pizzicato and arco, challenging rhythms. various double stops, left-hand pizzicato,

*III. Cavatina* - Grade 8 (8, 8, 9)

- a. challenging rhythms, slurred string crossings, feathered beaming

*IV. Sequenza* - Grade 10 (10, 10, 10)

- a. feathered beaming, challenging rhythms, left-hand pizzicato, various double stops
- 

*Duende for solo viola and loop pedal* by Jessica Meyer

Grade 9 (9, 9, 10)

Notes: loop pedal required, natural and artificial harmonics, microtonality, glissandi, grace notes, some challenging rhythms, sul ponticello, vocal sounds, 9<sup>th</sup> position, tapping on viola,

---

*Excessive Use of Force* by Jessica Meyer

Grade 9 (7, 9, 10)

Notes: extreme dynamic contrast, over pressure, bowing against viola rib, precise vibrato control, glissandi, some challenging rhythms, bow circles, sul ponticello, jeté, 8ves, trills

---

*Rhapsody No. 2* by Jessie Montgomery

Grade 9 (10, 9, 9)

Notes: slurred string crossings, 11<sup>th</sup> position, various double stops, some challenging meters/meter changes, harmonics, extensions, fast tempo

---

*Studi profondi* by Lucia Ronchetti

Grade 9 (9, 9, 9)

I. *La rosa di Francesca che muore* - Grade 9 (9, 8, 9)

a. art harmonics, harm glissandi, harm pizzicato, some challenging rhythms, left-hand pizzicato, slurred string crossings, various double stops

II. *Lungo la notte illune (G. Gozzano)* - Grade 9 (8, 9, 9)

a. some challenging rhythms, various double stops, tremolo, left-hand pizzicato, slurred string crossings

III. *En plain-air* - Grade 10 (10, 10, 8)



IV. *Studio di fiori Egon Schiele* - Grade 9 (9, 9, 8)

---

*Vent Nocturne* by Kaija Saariaho

Grade 9 (8, 9, 8)

I. *Sombres miroirs* - Grade 9 (9, 10, 8)

- a. ponticello/tasto, glissandi, challenging constant slurred string crossings and runs, harmonics, challenging rhythms, trills, flautando, 13<sup>th</sup> position

II. *Soupirs de l'obscur* - Grade 8 (7, 8, 8)

- a. ponticello/tasto, glissandi, meter changes, slurred string crossings, 9<sup>th</sup> position
- 

*Argoru IV* by Alvin Singleton

Grade 9 (9, 9, 8)

Notes: ponticello, various double stops, slurred string crossings, challenging rhythms

---

*Partita* by Janet Owen Thomas

Grade 9 (10, 8, 9)

Notes: various double stops, challenging runs with slurred string crossings, challenging rhythms/meter changes

---

*Fantasy for solo viola* by Ellen Taaffe Zwilich

Grade 9 (9, 9, 9)

Notes: glissandi, repeating down bows, various double stops, saltando, left-hand pizzicato, 11<sup>th</sup> position, strumming,

---

## GRADE 10

### *Sonata per Viola Solo* by Grazyna Bacewicz

Grade 10 (10, 10, 10)

Notes: string crossings at fast tempo, various double stops, fast runs with irregular patterns, left-hand pizzicato, rapid alternation between pizzicato and arco, glissandi, spiccato

---

### *4 Caprici per Viola Solo* by Grazyna Bacewicz

Grade 10 (10, 10, 10)

*I. Grandioso* - Grade 10 (10, 10, 10)

- a. spiccato, difficult runs, saltando, challenging double stops and chords

*II.* Grade 10 (10, 10, 10)

- a. string crossings, sautillé, glissandi,

*III.* Grade 10 (10, 10, 9)

- a. challenging double stops, glissandi-tremolo, difficult runs, irregular patterns,

*IV.* Grade 10 (10, 10, 9)

- a. double stop glissandi, 5ths, challenging chords
- 

### *Catalyst* by Edgar Barroso

Grade 10 (9, 10, 10)

Notes: various extended techniques, challenging harmonics, challenging rhythms and musical notation

---

*Viejas voces for viola and tape* by Sergio Barroso

Grade 10 (10, 10, 10)

Notes: various challenging double stops, 13<sup>th</sup> position, saltando, bariolage, difficult leaps and left-hand patterns

---

*Circe* by Janet Beat

Grade 10 (10, 9, 10)

Notes: microtonality, feathered beaming, left-hand pizzicato, notated vibrato, 13<sup>th</sup> position,

---

*The 3 Gs* by Kenji Bunch

Grade 10 (10, 10, 9)

Notes: scordatura, left-hand pizzicato, challenging four-note chords, strumming (up and down), runs of 5ths, double stop glissandi, chromatic runs in 5ths, full page of 64<sup>th</sup> note runs, string crossings

---

*Capricho para viola en 40, 80 y 160 de tono* by Julián Carrillo

Grade 10 (10, 9, 10)

Notes: microtonal, difficult chords, rapid alternation between pizzicato and arco, bariolage, repeating up bows, challenging runs, challenging rhythms, various double stops

---

*Monologo III* by Samuel Cedillo

Grade 10 (10, 10, 10)

Notes: microtonal, extreme bow pressure, extreme tasto/ponticello, notated position of bow, artificial harmonics, double stop glissandi, snap pizzicato,

---

*Temple bell still ringing in my heart* by Kee-Yong Chong

Grade 10 (10, 10, 10)

Notes: microtonal, feathered beaming, singing while playing, extreme dynamic range, artificial harmonics

---

*Engraving* by Dai Fujikura

Grade 10 (10, 9, 10)

Notes: challenging rhythms and meter, slurred string crossings, glissandi/portamento, various double stops

---

*Solitario VIII* by Alejandro Guarelló

Grade 10 (10, 10, 10)

Notes: independent lines (multiple staves) double stops, very challenging runs, various double stops and chords, challenging meter changes and rhythms

---

*Threnody* by Toshio Hosokawa

Grade 10 (10, 10, 10)

Notes: extreme dynamic contrast, various double stops, double stop glissandi, ability to control vibrato speed/width, feathered beaming, challenging rhythms, microtonal

---

*Son de la Roma* by Carlos Iturralde

Grade 10 (10, 10, 10)

Notes: two staves for right hand and left hand, left-hand pizzicato, jeté, various double stops (often with glissandi), various extended techniques

---

*Episode sixieme* by Betsy Jolas

Grade 10 (10, 9, 10)

Notes: feathered beaming, left-hand pizzicato, various double stops, glissandi, challenging rhythms and meters, various harmonics

---

*Quatre Duos* by Betsy Jolas

Grade 10 (10, 9, 10)

*I. L'ardente* - Grade 10 (10, 9, 10)

- a. challenging rhythms, various double stops, feathered beaming, alternation between arco and pizzicato, snap pizzicato, sul ponticello/tasto, various harmonics

*II. L'interdite* - Grade 10 (10, 9, 10)

- a. challenging rhythms and meters, left-hand pizzicato, glissandi, various double stops

*III. La Toute-vive* - Grade 9 (9, 9, 9)

- a. slurred string crossings, various double stops

*IV. La Grande Irenée* - Grade 10 (10, 10, 10)

- a. feathered beaming, slurred string crossings, challenging runs, various double stops, glissandi, various harmonics, challenging rhythms and meters

---

*secondhand smoke* by Cassandra Kaczor

Grade 10 (10, 9, 10)

Notes: jeté, microtonality, frequent meter changes, glissandi, double stop pizzicato, subharmonics, feathered beaming, artificial harmonics, various double stops, ponticello

---

*Exoskeleton* by Arthur Kampela

Grade 10 (10, 10, 10)

Notes: feathered beaming, very challenging rhythms and meters, various extended techniques

---

*Bridges* by Arthur Kampela

Grade 10 (10, 10, 10)

Notes: microtonality, artificial and natural harmonics, jeté, various extended techniques, challenging rhythms

---

*Amulet* by Liza Lim

Grade 10 (10, 10, 10)

Notes: alternation between col legno/arco, various bow extended techniques, microtonality, challenging rhythms, various double stops

---

*The Su Song Star Map* by Liza Lim

Grade 10 (10, 10, 10)

Notes: various double stops, harmonics, challenging rhythms, microtonality

---

*Wild Grass* by Zhou Long

Grade 10 (10, 9, 10)

Notes: microtonality, glissandi, artificial and natural harmonics, repeating down bows, challenging rhythms, various double stops

---

*the clarity of remembered springs* by Jeffrey Mumford

Grade 10 (10, 9, 10)

Notes: various and difficult double stops, multiple voices, challenging rhythms and meter changes, double stop glissandi

---

*Sonata I "Whirl Dance"* by Akira Nishimura

Grade 10 (10, 10, 10)

Notes: double stop pizzicato/glissandi, multiple staves, simultaneous left-hand pizzicato creating polyrhythms, snap pizzicato, challenging runs and string crossings, challenging glissandi,

---

*Sonata II "Mantra on the C string"* by Akira Nishimura

Grade 10 (10, 10, 9)

Notes: multiple staves, harmonics, challenging runs and string crossings,

---

*En plein air* by Ichiro Nodaira

Grade 10 (10, 10, 10)

Notes: microtonality, various double stops, challenging rhythms, challenging runs and string crossings, pitch fluctuation

---

*Transformation III on five fragments of J.S. Bach for viola* by Ichiro Nodaira

Grade 10 (10, 10, 9)

Notes: challenging rhythms, challenging runs and string crossings, various double stops, natural and art harmonics, double stop glissandi

---

*Elegía errante* by Carolina Noguera Palau

Grade 10 (9, 10, 10)

Notes: microtonal, double stop glissandi, various double stops, natural and art harmonics, flautando/tasto/ponticello, repeating down bows, slurred string crossings, 7<sup>th</sup> position, jeté, ricochet, overpressing, col legno,

---

*The Child, Bringer of Light* by Anna Pidgorna

Grade 10 (10, 10, 10)

Notes: scordatura, feathered beaming, left-hand tremolo, bow overpressure, simultaneous left-hand pizzicato, harmonics, counting seconds, no meter, challenging rhythms, microtonal,

---

*Piece d'Encore* by Claire Polin

Grade 10 (10, 9, 10)

Notes: fast pizzicato, pizzicato glissandi, glissandi, string crossings, feathered beaming, various double stops, challenging ornaments, left-hand pizzicato, challenging rhythms



---

*Solo Suite* by Ivy Priaulx Rainier

Grade 10 (10, 9, 10)

- I.* Grade 10 (10, 9, 10)
  - a.* challenging rhythms, various challenging double stops throughout, 13<sup>th</sup> position
- II.* Grade 9 (9, 9, 10)
  - a.* Rapid alternation between pizzicato/arco, challenging rhythms, art harm, 13<sup>th</sup> position
- III.* Grade 10 (10, 10, 10)
  - a.* challenging rhythms, various challenging double stops throughout, 13<sup>th</sup> position

---

*Elegia: in Memoriam John Paul II* by Marta Ptaszynska

Grade 10 (10, 9, 10)

Notes: artificial harmonics, challenging rhythms, no meter, various double stops, double stop glissandi, slurred string crossings, feathered beaming, 13<sup>th</sup> position, simultaneous left-hand pizzicato

---

*Perfect Storm* by Shulamit Ran

Grade 10 (10, 9, 10)

Notes: challenging rhythms, no meter, feathered beaming, challenging runs and string crossings, various double stops

---

*Crepitum* for Mauricio Rodriguez

Grade 10 (10, 10, 10)

Notes: microtonal, natural/art/half harmonics, spazzolato bowing, bitones, left-hand/ nail pizzicato, gettato, overpressure, circular bowing, challenging rhythms

---

*Lien* by Tona Scherchen

Grade 10 (9, 10, 10)

Notes: pizzicato (snap, dampened, fingernail, chirping, left-hand), various double stops, challenging rhythms, glissandi, feathered beaming, sul ponticello/ tasto, notated vibrato, col legno

---

*Transitions* by Anna Thorvaldsdottir

Grade 10 (9, 10, 10)

Notes: microtonal, various extended techniques, challenging rhythms, string crossings

---

*Khse Buon* by Chinari Ung

Grade 10 (10, 10, 10)

Notes: microtonal, improvised/ irregular rhythms, feathered beaming, nail/left-hand pizzicato, jeté

---

*Monodialogue* by Menachem Wiesenber

Grade 10 (10, 10, 10)

Notes: scordatura, feathered beaming, slowly strummed pizzicato chords, left-hand pizzicato, various double stops, chromatic runs, repeating downs, slurred string crossings, glissandi, singing while playing.

## PART 2

### WORKS FOR VIOLA AND PIANO

---

#### GRADE 1

*Brazilian Music for the Beginner* by Francisca Aquino

Grade 1 (2, 1, 1)

- I. *Baião* – Grade 1 (2, 1, 1)
- II. *Valsa (Waltz)* – Grade 1 (1, 1, 1)
- III. *Frevo* – Grade 2 (1, 2, 2)
- IV. *Ballad* – Grade 1 (1, 1, 1)
- V. *Canção (Song)* – Grade 1 (1, 1, 1)
- VI. *Modinha* – Grade 1 (1, 2, 1)
- VII. *Bossa* – Grade 2 (1, 1, 3)

Notes: some challenging rhythms, various key signatures

---

*The Fattening Room* by Juwon Ogungbe

Grade 1 (1, 1, 1)

Notes: all 1<sup>st</sup> position, dotted quarter notes and half notes, dynamic range of p-ff

---

#### GRADE 2

*La Captive, op. 40, no. 1* by Amy Beach

Grade 2 (3, 2, 2)

---

*Berceuse, op. 40, no. 2* by Amy Beach

Grade 2 (2, 2, 2)

---

*Five Pieces for Viola and Piano* by Edith Borroff

Grade 2 (3, 2, 2)

- I. Serenely* – Grade 2 (1, 2, 2)
    - a. alternation between pizzicato and arco, alternation between 5/4 and 4/4, accents
  - II. Playfully* – Grade 3 (3, 4, 2)
    - a. spiccato, leaps of one octave, third position, accents (on and off beats), some tricky rhythms
  - III. Yearningly* – Grade 1 (1, 2, 1)
    - a. compound time, some potentially challenging bow distribution
  - IV. Stately, slowly* – Grade 1 (1, 1, 2)
    - a. some tricky rhythms, alternation between 4/4 and 3/4
  - V. Lilingly* – Grade 3 (4, 3, 3)
    - a. alternation between 6/8, 7/8, 5/8, 8/8 etc., potentially tricky rhythms, treble clef, 4<sup>th</sup> position
- 

*Princesa de Hadas* by José Elizondo

Grade 2 (2, 3, 2)

Notes: dotted rhythms, slurred string crossings, likely use of 2<sup>nd</sup> or 3<sup>rd</sup> position to facilitate string crossings

---

*Where Do The Old Years Go?* By Elaine Fine

Grade 2 (2, 1, 2)

Notes: compound meter, changing meter

---

*Duas Miniaturas Brasileiras (Two Brazilian Miniatures)* by Chiquinha Gonzaga

Grade 2 (1, 1, 2)

*I. Lua Branca* – Grade 1 (1, 1, 2)

- a. dynamic contrast, some slurred string crossings, mordents

*II. O “Corta-Java”* – Grade 2 (1, 2, 2)

- a. some tricky rhythms, syncopation, slurred string crossings, dynamic contrast
- 

*Pholoso Salvation* by Mokale Koapeng

Grade 2 (2, 3, 2)

Notes: compound meter, 3<sup>rd</sup> position, slurred string crossings, some tricky rhythms, key of C major

---

*Two Pieces for Viola and Piano* by Amanda Maier

Grade 2 (2, 2, 1)

*I. Lento* – Grade 2 (2, 2, 1)

- a. dotted rhythms, grace notes, some slurred string crossings, 3<sup>rd</sup> position

*II. Tranquillamente* – Grade 1 (1, 2, 1)

- a. slurred string crossings, dotted rhythms, double up bows

*Four Hayrens* by Tigran Mansurian

Grade 2 (2, 1, 2)

*I. Davit Margare* – Grade 2 (2, 1, 3)

- a. some tricky rhythms and meter changes, octaves, grace notes

*II. Im hogvuyun hagi* – Grade 2 (3, 2, 2)

- a. 3<sup>rd</sup> position, grace notes, double stops (2nds and 3rds)

*III. Yes ayn havqerun ei* – Grade 1 (1, 1, 2)

- a. double dotted notes, grace notes, frequent meter changes, all 1<sup>st</sup> position

*IV. Yerb yes hashkhars eka* – Grade 2 (2, 1, 2)

- a. 3<sup>rd</sup> position, grace notes, syncopation

*Re/Cline* by Monthati Masebe

Grade 2 (1, 1, 3)

Notes: tapping fingernails and knocking on viola body, some potentially tricky rhythms

*Vineta* by Juan María Solare

Grade 2 (2, 2, 1)

Notes: slurred string crossings, quarter note triplets, glissandi

---

*Lidice* by Juan María Solare

Grade 2 (2, 2, 1)

Notes: slurred string crossings, 3<sup>rd</sup> position

---

*Reencuentro* by Juan María Solare

Grade 2 (1, 2, 2)

Notes: slurred string crossings, sul ponticello, rhythms

---

*O canto do cisne negro* by Heitor Villa-Lobos

Grade 2 (2, 2, 2)

Notes: glissandi, some potentially tricky rhythms (eighth and quarter note triplets, dotted rhythms with ties), portato

---

### GRADE 3

*Invocation, op. 55* by Amy Beach

Grade 3 (4, 3, 2)

Notes: limited 7<sup>th</sup> position

---

*Mazurka, op. 40, no. 3* by Amy Beach

Grade 3 (4, 4, 2)

Notes: spiccato, limited 7<sup>th</sup> position

---



*Romance, op. 23* by Amy Beach

Grade 3 (5, 3, 2)

Notes: limited 7<sup>th</sup> position, slurred string crossings

---

*Sonata for Viola and Piano* by Modesta Bor

Grade 3 (3, 3, 3)

*I. Allegretto* – Grade 4 (4, 3, 4)

- a. 5<sup>th</sup> position, some potentially challenging triplet rhythms, double stops (6ths, octaves)

*II. Madrigal* – Grade 3 (3, 4, 3)

- a. quick switch from pizzicato to arco, artificial harmonics

*III. Allegro moderato* – Grade 3 (3, 3, 3)

- a. alternation between compound and simple meters, bow distribution, glissandos
- 

*Madrigal* by Carlos Chavez

Grade 3 (3, 3, 2)

Notes: portato, some syncopation, 5<sup>th</sup> position, limited double stops (5ths)

---

*Viola Sonata “De Profundis”* by Paul Chihara

Grade 3 (4, 3, 3)

*I.* Grade 3 (4, 3, 3)

- a. slurred string crossings, harmonics, 7<sup>th</sup> position

*II.* Grade 3 (3, 3, 2)

- a. a few optional double stops, 5<sup>th</sup> or 6<sup>th</sup> position, glissando

*III.* Grade 4 (5, 4, 4)

- a. some tricky rhythms, slurred string crossings, 9<sup>th</sup> position, octaves

*Lullaby* by Rebecca Clarke

Grade 3 (4, 3, 3)

Notes: 6<sup>th</sup> position, frequent meter changes, natural harmonics, very soft dynamics, sul D and G

*Chinese Puzzle* by Rebecca Clarke

Grade 3 (3, 3, 2)

Notes: meter changes, 3/2 time, treble clef, 3<sup>rd</sup> position, syncopation, chord pizzicato, natural harmonics, one left-hand pizzicato

*I'll Bid My Heart Be Still* by Rebecca Clarke

Grade 3 (4, 2, 2)

Notes: 5<sup>th</sup> position, dynamic contrast, treble clef

*Momentos* by Jailton De Oliveira

Grade 3 (3, 2, 3)

*I.* *Allegro* – Grade 2 (2, 2, 2)

- a. natural harmonics, double stops with open strings, grace notes requiring string crossings, 7<sup>th</sup> position harmonic

*II. Andante* – Grade 2 (3, 2, 2)

- a. dotted rhythms, triplets, pizzicato, meter changes, double stops (4ths), ties that could be rhythmically challenging

*III. Allegretto* – Grade 3 (4, 2, 3)

- a. meter changes, 4<sup>th</sup> position, syncopation, double stops (3rds, 4ths)

*IV. Andantino* – Grade 2 (2, 2, 3)

- a. potentially challenging rhythms, trills, 4<sup>th</sup> position

*V. Allegretto* – Grade 3 (4, 3, 3)

- a. repeatedly lifting and dropping double stops (6ths, 7ths) and other double stops (3rds, 4ths, 5ths), some tricky rhythms, trills

*Adagio Consolante* by Clara Mathilde Faisst

Grade 3 (4, 3, 3)

Notes: some syncopation, potentially tricky rhythms, limited 5<sup>th</sup> position

*Two Pieces for Viola and Piano* by Elaine Fine

Grade 3 (3, 2, 3)

*I. Restless* - Grade 3 (3, 2, 3)

- a. some challenging rhythms, 3<sup>rd</sup> position, compound meter, up-bow staccato

*II. Calm* - Grade 2 (2, 2, 2)

- a. 3<sup>rd</sup> position with extension, bow distribution, dynamics, dotted rhythms

---

*A Lost Lady* by Elaine Fine

Grade 3 (4, 3, 3)

Notes: dotted rhythms, limited 7<sup>th</sup> position, double stops (3rds, 6ths)

---

*Sonata for Viola and Piano* by Elaine Fine

Grade 3 (3, 3, 2)

*I. Very Bright* - Grade 3 (3, 3, 2)

- a. string crossings, some potentially tricky ties and rhythms, meter changes, mostly 3<sup>rd</sup> position with one note in 5<sup>th</sup> position

*II. Cancioncita* - Grade 3 (4, 3, 2)

- a. dotted rhythms, 3<sup>rd</sup> position, double stops (3rds, 4ths, 5ths)

*III. Fast* - Grade 3 (3, 3, 3)

- a. 5<sup>th</sup> position, counting 3/4 in one, alternating between groups of 2 and 3
- 

*Violaceous* by Melika M. Fitzhugh

Grade 3 (4, 3, 3)

Notes: changing meters (alternation between 3/4 and 4/4), glissandi, portato, sul tasto, double stops (3rds)

---

*Atraente* by Francisca Gonzaga

Grade 3 (4, 3, 2)

Notes: slurred string crossings, potentially challenging rhythms, 5<sup>th</sup> position

---

*Four Character Pieces for Viola and Piano* by Patsy Gritton

Grade 3 (3, 3, 3)

*I. Elegy* - Grade 2 (1, 2, 2)

- a. some syncopation and tricky rhythms, slurred string crossings

*II. Presto for Frankie* - Grade 2 (3, 2, 2)

- a. syncopation and tricky rhythms, 3<sup>rd</sup> position, chromatic runs, slurred string crossings

*III. Jazz-Dance* - Grade 2 (3, 2, 2)

- a. slurred string crossings, compound meter, 3<sup>rd</sup> position, limited double stops (6ths)

*IV. Viva Barcelona!* - Grade 4 (5, 4, 4)

- a. challenging rhythms, meter changes, compound meter, glissandi, 5<sup>th</sup> position
- 

*Cancion en el puerto* by Joaquín Gutiérrez-Heras

Grade 3 (4, 3, 3)

Notes: 5<sup>th</sup> position, syncopation and some challenging rhythms, slurred string crossings

---

*Prayer* by Amanda Harberg

Grade 3 (4, 2, 2)

Notes: 7<sup>th</sup> position, bow distribution

---

*Lullaby for Viola and Piano* by Julia Klumpkey

Grade 3 (3, 3, 3)

Notes: compound meter, limited 5<sup>th</sup> position, dotted rhythms, slurred string crossings

---

*Appassionato, Cantilene e Toccata* by Osvaldo Lacerda

Grade 3 (4, 3, 3)

*I. Apassionato* - Grade 3 (4, 3, 3)

- a. 5<sup>th</sup> position, slurred string crossings, chords with held 5ths, double sharps

*II. Cantilena* - Grade 4 (6, 3, 3)

- a. 9<sup>th</sup> position, slurred string crossings, some tricky meter changes

*III. Toccata* - Grade 3 (3, 4, 3)

- a. rapid alternation between pizzicato and arco, slurred string crossings, some tricky rhythms, 3<sup>rd</sup> position
- 

*Sonata for Viola and Piano* by Emilie Mayer

Grade 3 (3, 3, 3)

*I. Andante* - Grade 4 (3, 4, 4)

- a. slurred string crossings, some challenging rhythms, sforzando and accents, double stops (5ths, 6ths)

*II. Un Poco Adagio* - Grade 3 (3, 3, 3)

- a. slurred string crossings, five sharps

*III. Scherzo* - Grade 3 (4, 2, 3)

- a. slurred string crossings, rapid alternation between pizzicato and arco, limited 7<sup>th</sup> position

*IV. Allegro* - Grade 3 (3, 4, 3)

- a. slurred string crossings, double up bows, double sharps, some potentially tricky rhythms

*Adagio* by Fanny Mendelssohn

Grade 3 (4, 2, 2)

Notes: some tricky rhythms, limited 5<sup>th</sup> position, ornaments (turns, trills), double stops (2nds, 3rds, 2nds)

*Lament for Viola and Piano* by Coleridge-Taylor Perkinson

Grade 3 (4, 3, 3)

Notes: some potentially challenging rhythms, 7<sup>th</sup> position, slurred string crossings

*Andante Cantabile for Viola and Piano* by Edna Pietsch

Grade 3 (3, 3, 2)

Notes: slurred string crossings, one chord (stacked 6ths), 5<sup>th</sup> position in two measures

*Adoration* by Florence Price (arr. Elaine Fine)

Grade 3 (4, 2, 2)

Notes: 3<sup>rd</sup> position, double stops (3rds, 6ths, 2nds)

*Two Interlinked French Folk Melodies* by Ethel Smyth

Grade 3 (4, 3, 3)

Notes: Some 5<sup>th</sup> position, up-bow staccato, trills, some potentially tricky rhythms

---

*Salut D'Amitié* by Carolyn Sparey

Grade 3 (4, 3, 3)

Notes: 5<sup>th</sup> position, meter changes (4/4, 5/4, 6/4), slurred string crossings, double stops (5ths)

---

*Here's One* by William Grant Still (arr. Louis Kaufman)

Grade 3 (4, 3, 3)

Notes: 3<sup>rd</sup> positions, double stops (3rd/6ths)

---

*Capriccio for Viola and Piano* by Frederick Tillis

Grade 3 (3, 3, 4)

Notes: syncopation, some challenging rhythms and meter changes, mostly 3<sup>rd</sup> position with some 4<sup>th</sup> position, double stops (6ths, 7ths)

---

*Two Waltzes* by Katrina Wreede

Grade 3 (3, 3, 3)

I. *Vincent's Waltz* - Grade 3 (3, 2, 3)

a. 3<sup>rd</sup> position with some limited 4<sup>th</sup> position, two harmonics (A and D), tricky rhythms, syncopation

II. *Bohemian Waltz* - Grade 3 (3, 3, 3)

a. compound meter, string crossings, 3<sup>rd</sup> position, harmonic A

---



*L'extase d'Amour* by H. Leslie Adams

Grade 4 (5, 3, 3)

Notes: limited 7<sup>th</sup> position, double stops (5ths, 4ths), string crossings

---

*Sonatina para Viola e Piano* by J. Orlando Alves

Grade 4 (3, 4, 4)

Notes: 3<sup>rd</sup> position, some challenging rhythms and meters, artificial harmonics, ponticello, octave hand frame, glissandi

---

*Sonata for Viola and Piano* by Sally Beamish

Grade 4 (5, 3, 4)

*I. Andante* - Grade 4 (5, 3, 4)

- a. 7<sup>th</sup> position (limited 9<sup>th</sup> position), octaves, some challenging rhythms, meter changes

*II. Adagio* - Grade 3 (4, 3, 3)

- a. 7<sup>th</sup> position, some tricky rhythms

*III. Allegro* - Grade 5 (6, 4, 4)

- a. double stops (7ths, octaves), 7<sup>th</sup> position (limited 9<sup>th</sup> position), challenging rhythms, trills

*IV. Andante* - Grade 4 (4, 3, 4)

- a. some tricky rhythms, 7<sup>th</sup> position, limited double stops (octaves, 3rd, 4th)
- 

*Lamentation for Viola and Piano* by Jeanne Behrend

Grade 4 (4, 5, 4)

Notes: 7<sup>th</sup> position, slurred string crossings, some potentially challenging rhythms, some double stops (4ths, 3rds, 6ths), glissandi

---

*Southland Sketches* by Harry Thacker Burleigh

Grade 4 (5, 4, 4)

*I. Andante* - Grade 3 (3, 4, 3)

- a. some potentially tricky rhythms, bariolage, slurred string crossings, up-bow staccato

*II. Adagio ma non troppo* - Grade 4 (5, 4, 4)

- a. slurred string crossings, 7<sup>th</sup> position, natural harmonics, octaves

*III. Allegretto grazioso* - Grade 4 (5, 4, 4)

- a. some tricky rhythms, double stops (6ths/3rds), 7<sup>th</sup> position

*IV. Allegro* - Grade 4 (4, 4, 3)

- a. slurred string crossings, up-bow staccato, syncopations, natural harmonics, octaves
- 

*Passacaglia on an Old English Tune* by Rebecca Clarke

Grade 4 (5, 4, 3)

Notes: 7<sup>th</sup> position, double stops (6ths, 5ths, 3rds, 4ths)

---

*Lullaby on an Ancient Irish Tune* by Rebecca Clarke

Grade 4 (5, 3, 3)

Notes: 9<sup>th</sup> position, one double stop (5<sup>th</sup>), sul G, 5 flats, compound meters, very soft dynamics

---

*Song of the Lark* by Elaine Fine

Grade 4 (5, 4, 4)

Notes: mostly 5<sup>th</sup> position with some limited 9<sup>th</sup> position, natural harmonics, some tricky rhythms, double stops (3rds, 4ths)

---

*Viola Sonata No. 2 "La Grenouillère"* by Elaine Fine

Grade 4 (4, 4, 4)

*I. Moderato* - Grade 4 (5, 4, 4)

- a. double stops (3rds, 4ths, 5ths, 8ves), double stop pizzicato, syncopation, two simultaneous rhythms in double stops, some tricky rhythms, meter changes, bow distribution

*II. Placid* - Grade 4 (4, 4, 4)

- a. 5<sup>th</sup> position, compound meter, changing meter, syncopation

*III. Allegro molto* - Grade 3 (4, 3, 3)

- a. 3<sup>rd</sup> position, double stops (3rds, 6ths, 5ths)
- 

*Lieder for Viola and Piano* for Vivian Fine

Grade 4 (4, 4, 3)

*I. Allegretto* - Grade 4 (4, 4, 3)

- a. compound meter, glissandi, changing meter, slurred string crossings, 5<sup>th</sup> position

*II. Molto tranquillo* - Grade 3 (4, 3, 3)

- a. 9<sup>th</sup> position, sul tasto, trills, compound meter, changing meter, one measure of 7/8

III. *Allegretto* - Grade 4 (3, 4, 4)

- a. slurred string crossings, some tricky rhythms, glissandi, 5<sup>th</sup> position

IV. *Lento* - Grade 4 (4, 4, 3)

- a. pizzicato chords, tricky rhythms, slurred string crossings, chords with held 5ths, 5<sup>th</sup> position

V. *Sustained, with fervor* - Grade 3 (3, 3, 3)

- a. Potentially tricky rhythms, 5<sup>th</sup> position

VI. *Flowing* - Grade 4 (4, 3, 4)

- a. challenging rhythms, meters, and meter changes, double stops (3rds/6ths), 5<sup>th</sup> position

*Elegy for Viola and Piano* by Amanda Harberg

Grade 4 (4, 3, 6)

Notes: additive meters, changing meters, slurred string crossings, glissandi, 7<sup>th</sup> position

*Blurred Glance* by Jonathan Bailey Holland

Grade 4 (5, 4, 4)

Notes: challenging rhythms, slurred string crossings, harmonics, 4<sup>th</sup> position

*Sonata for Viola and Piano* by Ulysses Kay

Grade 4 (5, 4, 4)

I. *Largo* - Grade 4 (4, 4, 3)

- a. double dotted rhythms, 4<sup>th</sup> position, slurred string crossings
  - II. *Allegro* - Grade 4 (4, 4, 4)
    - a. syncopation, 6<sup>th</sup> position, slurred/separate pattern throughout, some tricky rhythms
  - III. *Adagio* - Grade 4 (4, 3, 4)
    - a. some tricky rhythms, 4<sup>th</sup> position, slurred string crossings, up-bow staccato
  - IV. *Allegretto* - Grade 5 (6, 4, 4)
    - a. compound meter, some challenging rhythms, 7<sup>th</sup> position, double stops (4ths, 6ths, 5ths)
- 

#### Ballade in F Minor by Minna Keal

Grade 4 (5, 4, 4)

Notes: natural and artificial harmonics, four flats, 5<sup>th</sup> position (some higher harmonics), slurred string crossings, some challenging rhythms, grace notes and trills

---

#### Five Character Pieces by Louise Lincoln Kerr

- I. *Habanera* - Grade 4 (4, 3, 4)
  - a. 5<sup>th</sup> position, some challenging rhythms, slurred string crossings
- II. *Las Fatigas Del Querier* - Grade 4 (4, 3, 4)
  - a. 5<sup>th</sup> position, some challenging rhythms and rhythmically tricky runs, grace notes
- III. *Berceuse* - Grade 3 (4, 3, 3)
  - a. 5<sup>th</sup> position, some tricky rhythms
- IV. *Lament* - Grade 3 (3, 3, 3)

- a. slurred string crossings, 4 flats, octave, 3<sup>rd</sup> position, some potentially tricky rhythms

*V. Toccata* - Grade 4 (4, 4, 3)

- a. 5<sup>th</sup> position, runs with separate string crossings, double stops (5ths, 8ves)

*A Boy and a Makeshift Toy* by Mary Kouyoumdjian

Grade 4 (4, 5, 4)

Notes: 5<sup>th</sup> position, grace notes, most double stops with open string, other double stops (4ths, 3rds), some tricky rhythms and meters, slurred string crossings, bariolage, sul ponticello, stomping while playing, double stop pizzicato

*Brasiliana* by Edino Krieger

Grade 4 (5, 3, 4)

Notes: 5<sup>th</sup> position, slurred string crossings, some tricky rhythms and meters, double stops (3rds, 4ths, 5ths, 6ths)

*Viola Sonata* by Libby Larsen

Grade 4 (4, 4, 4)

*I. Flow* - Grade 4 (4, 5, 4)

- a. slurred string crossings, various double stops, some tricky rhythms, glissandi and scoops, limited 7<sup>th</sup> position

*II. Drift* - Grade 4 (4, 4, 4)

- a. some potentially tricky rhythms and meter changes, harmonics, 7<sup>th</sup> position, sul ponticello, left-hand tremolo, slurred string crossings

*III. Breathless* - Grade 5 (5, 4, 5)

- a. challenging meter changes and rhythms, double stop glissandi, rapid alternation between pizzicato and arco, glissandi, sul ponticello, double stops (3rds, 4ths, 6ths)

*Three Pieces for Viola and Piano* by Louise Adolpha Le Beau

Grade 4 (4, 4, 3)

*I. Nachtstück* - Grade 3 (4, 3, 3)

- a. 5<sup>th</sup> position, a chord with a 6<sup>th</sup>, slurred string crossings, compound time

*II. Träumerei* - Grade 3 (4, 3, 3)

- a. some potentially tricky dotted rhythms, slurred string crossings, chord with a 6<sup>th</sup>, up-bow staccato, 5<sup>th</sup> position

*III. Polonaise* - Grade 5 (5, 5, 4)

- a. bariolage, slurred string crossings, challenging rhythms, 5<sup>th</sup> position, double stops (3rds, 6ths)

*Capricho Montevideano* by Beatriz Lockhart

Grade 4 (5, 3, 4)

Notes: some tricky rhythms and syncopation, glissandi, 5<sup>th</sup> position, repeating up bows, double stops (4ths, 6ths, 7ths)

*Sonata for Viola and Piano* by Elizabeth Maconchy

Grade 4 (5, 4, 4)

*I. Allegro* - Grade 4 (5, 3, 4)

- a. some tricky rhythms and meter changes, 5<sup>th</sup> position, double stops (6ths, 7ths)

*II. Lento moderato* - Grade 4 (4, 4, 4)

- a. some tricky rhythms and meter changes, portato, 6<sup>th</sup> position, artificial harmonics

*III. Presto* - Grade 5 (5, 4, 5)

- a. 7<sup>th</sup> position, challenging rhythms, double stops (3rds, 4ths, 8ves)
- 

*Sonata* by Tigran Mansurian

Grade 4 (5, 4, 3)

*I. Adagio* - Grade 3 (4, 3, 2)

- a. 7<sup>th</sup> position, slurred string crossings, double stops (6ths, 8ves)

*II. Moderato* - Grade 4 (5, 4, 4)

- a. left-hand pizzicato while playing, 7<sup>th</sup> position, some challenging rhythms, natural harmonics, double stops (5ths, 8ves)

*III. Vivo* - Grade 4 (5, 4, 4)

- a. some challenging rhythms and meter changes, slurred string crossings, lots of 5ths, 3<sup>rd</sup> position
- 

*Adagio* by Claudio Santoro

Grade 4 (5, 4, 4)



Notes: some challenging rhythms and meter changes, glissandi, harmonics, up-bow staccato, syncopation, double dots

---

*Three Romances for Viola and Piano* by Clara Schumann

Grade 4 (5, 4, 3)

- I. *Andante molto* - Grade 5 (6, 6, 4)
    - a. challenging rhythms, slurred string crossings, fast runs, portato
  - II. *Allegretto* - Grade 3 (4, 3, 3)
    - a. syncopations, double stops (3rds), grace notes and trills
  - III. *Leidenschaftlich schnell* - Grade 4 (4, 4, 3)
    - a. pizzicato chords, slurred string crossings, grace notes and trills
- 

*Temperamentos* by Juan María Solare

Grade 4 (5, 4, 4)

- I. *Melancólico* - Grade 3 (4, 3, 3)
  - a. syncopation, some tricky rhythms, 7<sup>th</sup> position
- II. *Colérico* - Grade 5 (5, 4, 5)
  - a. challenging meter changes, 9<sup>th</sup> position, some tricky rhythms
- III. *Flemático* - Grade 3 (4, 3, 3)
  - a. 5<sup>th</sup> position, some tricky rhythms
- IV. *Sanguíneo* - Grade 4 (5, 4, 4)
  - a. grace notes, some tricky rhythms, slurred string crossings, tricky accents, 7<sup>th</sup> position

---

*Nómade* by Juan Maria Solare

Grade 4 (5, 4, 4)

Notes: artificial harmonics, syncopation, flautando, slurred string crossings, sul ponticello, tremolo, 5<sup>th</sup> position

---

*Carmela* by William Grant Still (arr. Louis Kaufman)

Grade 4 (5, 4, 4)

Notes: some potentially challenging rhythms, slurred string crossings, 32<sup>nd</sup> note scalar run, double stops (3rds, 8ves, lots of 6ths)

---

*The Siege* by Katia Tiutiunnik

Grade 4 (5, 4, 4)

Notes: glissandi, challenging rhythms and meter changes, slurred string crossings, most double stops are with open strings, other double stops (3rds, 4ths), Left hand pizzicato, 7<sup>th</sup> position

---

*Viola Sonata, op. 24* by Guillermo Uribe-Holguín

Grade 4 (5, 4, 4)

I. *Tranquilo* - Grade 4 (5, 4, 3)

a. 7<sup>th</sup> position, compound and simple meter, up-bow staccato, harmonics

II. *Vivo assai* - Grade 5 (6, 4, 5)

a. some tricky rhythms, up-bow staccato, 9<sup>th</sup> position, 7 sharps, rapid alternation between pizzicato and arco, double stops (3rds, 4ths, 5ths)

III. *Allegro non troppo* - Grade 4 (5, 4, 4)

- a. slurred string crossings, chords (4ths, 5ths, 6ths), double stops (8ves), 7<sup>th</sup> position

GRADE 5

*Silence* by Miguel del Aguila

Grade 5 (6, 5, 5)

Notes: 7<sup>th</sup> position, glissandi, bariolage, slurred string crossings, challenging runs, some difficult rhythms

*Hollows and Dells* by Karim Al-Zand

Grade 5 (5, 5, 5)

I. *I'll sing you one, oh!* - Grade 6 (6, 5, 6)

- a. double stops (3rds, 4ths, 5ths, 8ves), rapidly alternating time signatures (simple, compound, complex), double stop glissandi, harmonics, string crossings, 9<sup>th</sup> position

II. *O still, small voice* - Grade 4 (3, 3, 5)

- a. various and frequently changing meters

III. *Reel en rondeau* - Grade 6 (5, 7, 5)

- a. fast string crossings, off-beat accents, glissandi

*Metamorphose* by Clarice Assad

Grade 5 (5, 4, 5)

- I. *Part 1: Metamorfose* - Grade 5 (6, 4, 6)
    - a. challenging rhythmic groupings, alternation between sul ponticello and tasto, 7<sup>th</sup> position, double stops (3rds, 4ths, 8ves)
  - II. *Part 2: Dança Das Borboletas* - Grade 4 (4, 3, 4)
    - a. challenging meter changes, 5<sup>th</sup> position, double stops (3rds, 4ths, 5ths, 8ves)
- 

*Sonata for Viola and Piano* by Marion Bauer

Grade 5 (6, 5, 4)

- I. *Allegretto (rubato)* - Grade 5 (6, 5, 4)
    - a. 7<sup>th</sup> position, meter changes, slurred string crossings
  - II. *Andante espressivo* - Grade 5 (6, 4, 4)
    - a. 7<sup>th</sup> position, double stops (3rds, 4ths, 6ths), artificial harmonics (2nd position)
  - III. *Allegro* - Grade 5 (6, 5, 5)
    - a. bariolage, challenging runs, 9<sup>th</sup> position, various double stops
- 

*Viola Sonata in A minor, op. 34* by Amy Beach (arr. Roger Hannay)

Grade 5 (6, 5, 4)

- I. *Allegro moderato* - Grade 4 (5, 3, 3)
  - a. limited 7<sup>th</sup> position, 5 sharps, double sharps
- II. *Molto vivace* - Grade 5 (6, 5, 3)
  - a. 7<sup>th</sup> position, fast runs with shifts, string crossings, various bowings
- III. *Largo con dolore* - Grade 5 (7, 5, 4)
  - a. 7<sup>th</sup> position, various double stops

IV. *Allegro con fuoco* - Grade 5 (6, 5, 4)

- a. 9<sup>th</sup> position, fast runs, some double stops and chords, four sharps

*Equinox Rituals: Autumn* by Janet Beat

Grade 5 (6, 4, 5)

Notes: 7<sup>th</sup> position, some challenging runs, slurred string crossings, double stops (4ths, 5ths), 64<sup>th</sup> notes, a few tricky rhythms

*Sonata para viola y piano* by Gustavo Becerra-Schmidt

Grade 5 (5, 5, 4)

I. *Allegro Guisto* - Grade 5 (6, 4, 4)

- a. 7<sup>th</sup> position, some challenging double stops and chords (5ths, 2nds, 3rds, 4ths, 6ths), slurred string crossings

II. *Andante* - Grade 5 (6, 5, 4)

- a. bow distribution, 9<sup>th</sup> position, consecutive double stops (3rds, 4ths, octaves)

III. *Allegro con brio* - Grade 5 (6, 5, 5)

- a. some challenging double stops and chords (various), left-hand pizzicato, saltando, 9<sup>th</sup> position

*Morpheus for Viola and Piano* by Rebecca Clarke

Grade 5 (5, 5, 4)

Notes: 9<sup>th</sup> position, some challenging rhythms, natural harmonics, five flats, slurred string crossings

---

*Untitled* by Rebecca Clarke

Grade 5 (6, 5, 5)

Notes: slurred string crossings, some tricky rhythms (double dots, 64<sup>th</sup> notes), natural harmonics, 7<sup>th</sup> position

---

*Visiones* by Leonardo Coral

Grade 5 (5, 4, 4)

Notes: syncopations, various double stops (8ves, 5ths, 4ths, 3rds, etc.), some challenging rhythms and meter changes, 6<sup>th</sup> position (only two notes)

---

*Sonata for Viola and Piano* by Donald E. Dillard

Grade 5 (5, 5, 4)

*I. Andante* - Grade 5 (6, 5, 5)

- a. 9<sup>th</sup> position, challenging meter changes and rhythms, syncopation, various double stops, spiccato, rapidly alternation between arco and pizzicato

*II. Andante Sostenuto* - Grade 4 (5, 4, 4)

- a. runs (groups up to 11 beamed notes), large leaps, repeating down bows, chords with held 5ths, double stops (3rds)

*III. Allegro vivace* - Grade 5 (5, 5, 4)

- a. chords with multiple stacked 5ths, potentially tricky ties, double flats, limited 9<sup>th</sup> position, repeating down bows, spiccato, double stops (3rds)
-

*Suite for viola and piano, op. 8* by Varvara Gaigerova

Grade 5 (5, 5, 5)

- I. *Allegro agitato* - Grade 5 (6, 4, 4)
    - a. 7<sup>th</sup> position, double stops (3rds, 6ths, 8ves)
  - II. *Andantino* - Grade 4 (5, 4, 4)
    - a. 8<sup>th</sup> position, natural harmonics, double stop glissandi
  - III. *Scherzo* - Grade 6 (5, 6, 6)
    - a. some challenging rhythms and meter changes, fast tempo
  - IV. *Moderato* - Grade 5 (5, 4, 4)
    - a. 7<sup>th</sup> position, various double stops, artificial harmonics
- 

*Promenade du soir* by Suzanne Giraud

Grade 5 (5, 5, 6)

Notes: harmonic glissandi, artificial harmonics, sul ponticello, some meter changes

---

*Fantasy, Elegie, and Caprice* by Adolphus Hailstork

Grade 5 (5, 5, 5)

- I. *Fantasy* - Grade 7 (6, 6, 5)
  - a. slurred string crossings, challenging rhythms, up-bow staccato, challenging runs
- II. *Elegy* - Grade 4 (3, 4, 4)
  - a. some syncopation, bow distribution
- III. *Caprice* - Grade 5 (6, 5, 5)
  - a. challenging rhythms, challenging runs and string crossings

---

*VI-PI-SPECIAL* by Adolphus Hailstork

Grade 5 (6, 5, 4)

Notes: challenging rhythms, slurred string crossings, chromatic runs, double stops (8ves)

---

*Molto Viola!* by Sadie Harrison

Grade 5 (5, 5, 4)

*I. Molto molto!* - Grade 6 (6, 5, 6)

- a. slurred string crossings, 7<sup>th</sup> position, challenging meter changes and rhythms, various double stops

*II. Molto Cantabile (Josie's Piece)* - Grade 3 (3, 3, 2)

- a. slurred string crossings, some potentially tricky rhythms, 5<sup>th</sup> position

*III. Molto scherzando* - Grade 5 (5, 6, 4)

- a. rapid alternation between pizzicato and arco, artificial and natural harmonics, double stops (4ths), challenging rhythms and meter changes, some tricky runs

*IV. Molto Brillante* - Grade 4 (5, 4, 3)

- a. various double stops, challenging runs, slurred string crossings
- 

*Rounds* by Laura Karpman

Grade 5 (5, 4, 5)

*I. Allegretto (intro)* - Grade 4 (4, 4, 4)

- a. sul ponticello, slurred string crossings, compound meter, some tricky rhythms, 5<sup>th</sup> position



II. *Andante* - Grade 5 (5, 4, 5)

- a. some challenging rhythms (dotted rhythms, triplets, 4 against 3), limited 9<sup>th</sup> position, slurred string crossings, double stops (3rds)

III. *Presto* - Grade 5 (5, 5, 6)

- a. slurred string crossings, left-hand pizzicato, glissandi, tricky rhythms and meter changes, various double stops, 9<sup>th</sup> position

IV. *Andante* - Grade 4 (4, 3, 4)

- a. some challenging rhythms, various double stops, limited 7<sup>th</sup> position

V. *Presto* - Grade 5 (5, 5, 4)

- a. sul ponticello, slurred string crossings, compound meter, some tricky rhythms, 9<sup>th</sup> position, left-hand pizzicato, various double stops

*Sonatina for Viola and Piano* by Ulysses Kay

Grade 5 (6, 4, 4)

Notes: slurred string crossings, some challenging rhythms and meter changes, 7<sup>th</sup> position, double stops (3rds, 4ths, 5ths, 6ths, 8ves)

*“Romance” from Vier Stucke* by Louise Adolpha Le Beau

Grade 5 (6, 5, 4)

Notes: 9<sup>th</sup> position, slurred string crossings, some challenging rhythms, chords and various double stops, ornaments (trills, grace notes)

*Dreams* by Rachel Matthews

Grade 5 (6, 5, 5)

*I. Lusingando* - Grade 5 (5, 5, 6)

- a. some challenging rhythms, slurred string crossings, 9<sup>th</sup> position, double stops (5ths)

*II. Agitato* - Grade 5 (5, 5, 5)

- a. glissandi, 9<sup>th</sup> position, slurred string crossings, some challenging rhythms

*III. Mesto* - Grade 6 (7, 5, 5)

- a. various double stops, 9<sup>th</sup> position, slurred string crossings

*Vor Eternity for viola and harpsichord (or piano)* by Jessica Meyer

Grade 5 (3, 5, 6)

Notes: challenging rhythms, pulsating bow, slow glissandi, slurred string crossings, harmonics, extreme dynamic contrast, portato, ornaments (trills, mordents)

*Fanfare* by Charles Murrell III

Grade 5 (5, 5, 4)

Notes: slurred string crossings, 3<sup>rd</sup> position, 32<sup>nd</sup> note scalar runs, double stop pizzicato

*Hoedown for Isolation* by Brian Raphael Nabors

Grade 5 (5, 6, 5)

Notes: glissandi, left-hand pizzicato, sul ponticello, artificial harmonics, double stops with open strings, repeating down bows, off-the-string stroke, double stop pizzicato, 5<sup>th</sup> position

*Sonata* by Ivy Priaulx Rainier

Grade 5 (5, 5, 5)

- I. *Allegro Ricercare* - Grade 5 (5, 5, 4)
    - a. 7<sup>th</sup> position, slurred string crossings, portato, natural harmonics, chords with 6ths
  - II. *Andante tranquillo* - Grade 4 (5, 4, 4)
    - a. 7<sup>th</sup> position, left-hand extension, slurred string crossings
  - III. *Presto* - Grade 6 (6, 5, 6)
    - a. tricky meter changes and rhythms, natural and artificial harmonics, challenging runs and string crossings, chords with 5ths and 6ths
- 

*Two Pieces for Viola and Piano* by Julia Smith

Grade 5 (6, 5, 5)

- I. *Nocturne* - Grade 5 (6, 5, 5)
    - a. some challenging rhythms, slurred string crossings, four flats, artificial harmonics, up-bow staccato, 5<sup>th</sup> position, double stops (4ths, 6ths)
  - II. *Festival Piece* - Grade 4 (5, 4, 4)
    - a. hooked bowings, up-bow staccato, 5<sup>th</sup> position, double stops (3rds, 6ths)
- 

*Sans Titre* by Emerson Sudbury

Grade 5 (5, 5, 5)

Notes: overpressure, sul ponticello, portamento, 13<sup>th</sup> position, tricky meter changes

---

*Suite in Jazz Style* by Dobrinka Tabakova

Grade 5 (5, 4, 5)

*I. Confident* - Grade 5 (5, 4, 5)

- a. compound meter, a lot of syncopation, tricky accents, lots of string crossings (slurred and separate), 7<sup>th</sup> position, glissandi

*II. Nocturnal* - Grade 4 (4, 3, 4)

- a. grace notes, glissandi, some tricky rhythms, syncopation, 5<sup>th</sup> position

*III. Grade 5* - (5, 4, 5)

- a. sul ponticello, tricky meter changes, syncopation, double stops (4ths, 5ths, 7ths, 8ves), glissandi, grace notes, 64<sup>th</sup> note scalar runs

*Chant for Viola and Piano* by Augusta Read Thomas

Grade 5 (4, 4, 6)

Notes: some challenging rhythms, slurred string crossing, 4<sup>th</sup> position, double stops (6ths), ornaments (trills, grace notes)

*Anacrusa* by Alicia Urreta

Grade 5 (5, 4, 5)

Notes: some challenging rhythms, left-hand tremolo, sul ponticello, glissandi, grace notes, rapid alternation between pizzicato and arco

*Pristine for viola, piano, and audio track* by Joanna Ward

Grade 5 (4, 3, 8)

Notes: box notation, challenging meters, counting seconds, glissandi, vibrato control, left-hand tremolo with harmonics, improvisation, 5<sup>th</sup> position

---

*Between Stream and Hills V - Odyssey* by Chih-Chen Wei

Grade 5 (4, 5, 7)

*I. Dramatic and Freely* - Grade 5 (2, 5, 7)

- a. overpressure, glissandi, feathered beaming, challenging rhythms, all 1<sup>st</sup> position (except glissandi)

*II. Fantasy* - Grade 6 (3, 6, 8)

- a. challenging rhythms, sul ponticello, glissandi, counting seconds, improvised notes

*III. Reality* - Grade 7 (7, 6, 8)

- a. various double stops throughout, challenging rhythms and meter changes, additive meters, glissandi, overpressure, improvised notes, artificial harmonics

*IV. Foggy/ Hazy* - Grade 5 (5, 4, 7)

- a. left-hand tremolo, artificial harmonics, improvised notes, 7<sup>th</sup> position, challenging rhythms

*V. Recapitulation* - Grade 5 (4, 4, 6)

- a. challenging rhythms and meter changes, 7<sup>th</sup> position, double stops (2nds, 4ths, 5ths), glissandi

*VI. Mysterious* - Grade 4 (4, 4, 5)

- a. artificial harmonic glissandi, overpressure, 7<sup>th</sup> position, some challenging rhythms
-

*Variations on a Bartók Theme* by Karim Al-Zand

Grade 6 (5, 5, 7)

Notes: alternating between simple and complex time signatures, double stops (3rds, 4ths, 5ths, 8ves)

---

*Halbkreis* by Sally Beamish

Grade 6 (7, 6, 5)

Notes: 9<sup>th</sup> position, various double stops, artificial harmonics

---

*Sonata for Viola and Piano* by Rebecca Clarke

Grade 6 (6, 6, 6)

*I. Impetuoso* - Grade 6 (6, 6, 5)

- a. challenging rhythms, various double stops, bariolage, 7<sup>th</sup> position

*II. Vivace* - Grade 6 (6, 7, 6)

- a. natural harmonics, tricky runs, left-hand pizzicato, chromatic scales, spiccato

*III. Adagio* - Grade 6 (6, 6, 7)

- a. some challenging runs, some tricky rhythms, ponticello tremolo, 9ths
- 

*Inquietudes* by Sadiel Cuentas

Grade 6 (6, 7, 6)

Notes: up-bow staccato, various double stops, meter changes, challenging bowings, slurs, and string crossings, 5<sup>th</sup> position

---

*Sanctum Rhapsody for Viola and Piano* by Adolphus Hailstork

Grade 6 (5, 6, 7)

Notes: challenging meter change and rhythms, partially unmeasured, slurred string crossings, improvisation, up to 7 flats, natural harmonics, 7<sup>th</sup> position

---

*Sonata for Viola and Piano* by Jennifer Higdon

Grade 6 (6, 6, 6)

*I. Calmly* - Grade 6 (6, 6, 6)

- a. challenging rhythms, large leaps, slurred string crossings, natural harmonics, 7<sup>th</sup> position

*II. Declamatory* - Grade 6 (7, 6, 6)

- a. various double stops, challenging rhythms and meter changes
- 

*Piezas de bolsillo* by Keyla Orozco

Grade 6 (6, 5, 5)

*I. Cha-cha plus* - Grade 9 (10, 9, 7)

- a. various and constant double stops, battuto, playing behind the bridge, knocking on viola, ricochet, challenging string crossings

*II. Merengada de frutas* - Grade 7 (7, 6, 8)

- a. challenging rhythms and meter changes, various double stops and chords, slurred string crossings

*III. Canción de cuna* - Grade 3 (4, 2, 2)

- a. limited 5<sup>th</sup> position, artificial and natural harmonics

IV. *Seis por izquierdo* - Grade 3 (4, 3, 2)

- a. string crossings, 5<sup>th</sup> position, various articulations

*Dirty Jeans* by Kimberly R. Osberg

Grade 6 (5, 7, 7)

Notes: challenging rhythms and meter changes, artificial harmonics, slurred string crossings, 7<sup>th</sup> position, a few chords and double stops

*Phantasy* by Frederick Tillis

Grade 6 (6, 6, 6)

I. *Grave, con espressione* - Grade 6 (7, 6, 6)

- a. various double stops, challenging rhythms, 9<sup>th</sup> position

II. *Allegro* - Grade 5 (5, 5, 6)

- a. some challenging rhythms, meters, and accents, glissandi, 7<sup>th</sup> position

*Nocturno* by Diego Vega

Grade 6 (7, 6, 5)

Notes: double stops (2nds, 3rds, 4ths, 5ths, 6ths), some challenging rhythms, syncopation, slurred string crossings, 5<sup>th</sup> position

## GRADE 7

*El cachacosteño* by Victor Agudelo

Grade 7 (8, 7, 7)



Notes: Glissandi, 9<sup>th</sup> position, extended techniques, difficult rhythms, 5ths

---

*B-A-C-Homage* by Elizabeth R. Austin

Grade 7 (8, 6, 7)

I. *B-A-C-Homage* - Grade 8 (8, 7, 9)

- a. jeté stroke, artificial harmonics, double stops (3rds, 8ves), 9<sup>th</sup> position, challenging glissandi

II. *Ich bin 's, Nachtigall* - Grade 6 (7, 5, 5)

- a. challenging string crossings, various harmonics, 13<sup>th</sup> position
- 

*Merula Perpetua* by Sally Beamish

Grade 7 (8, 7, 7)

Notes: artificial harmonics, challenging rhythmic groupings, irregular melodic patterns, 13<sup>th</sup> position

---

*Rhapsodic Sonata* by Margaret Brouwer

Grade 7 (8, 7, 7)

I. *Cáritas* - Grade 8 (8, 8, 7)

- a. 9<sup>th</sup> position, various double stops, difficult runs, some challenging rhythms

II. *...fair as the mood, bright as the sun* - Grade 5 (6, 5, 5)

- a. 9<sup>th</sup> position, large leaps, some difficult rhythms, bow distribution

III. *Blithesome Spirit* - Grade 9 (9, 9, 8)

- a. various double stops, glissandi, difficult rhythms/meter changes, simultaneous left-hand pizzicato, difficult string crossings, sul ponticello
- 

*Two Pieces for Viola* by Margaret Brouwer

Grade 7 (8, 6, 7)

- I.  $X^4 - 1 = 0$  - Grade 5 (6, 4, 5)
    - a. frequent meter changes, potentially challenging melodic patterns, sul tasto, art. harmonics, snap pizzicato, some challenging chords
  - II. *Chaconne*<sup>2</sup> - Grade 8 (9, 8, 8)
    - a. slurred string crossings, 3rds, bariolage, 9<sup>th</sup> position, chords with 5ths, artificial harmonics, challenging meter changes
- 

*Convergence* by Andrea Clearfield

Grade 7 (7, 6, 7)

Notes: challenging rhythmic divisions and meter changes, double dots, 32<sup>nd</sup> notes, glissandi, artificial harmonics, snap pizzicato, string crossings, limited 9<sup>th</sup> position

---

*Cinco Danzas de Chambí* by Lena Gabriela Frank

Grade 7 (6, 6, 7)

- I. *Harawi de Quispe* - Grade 5 (5, 4, 6)
  - a. glissandi, challenging rhythm and meters, tremolo, slurred string crossings, simultaneous left-hand pizzicato
- II. *Diablicos Puneños* - Grade 8 (8, 6, 9)

- a. portato, challenging alternating meters, double stop glissandi, various double stops, feathered beaming
  - III. *P'asña Marcha* - Grade 7 (7, 7, 6)
  - IV. *Adoración para Angelitos*
    - a. Viola tacet
  - V. *Harawi de Chambi* - Grade 6 (5, 6, 6)
    - a. glissandi, left-hand pizzicato, challenging rhythms and meter, slurred string crossings, artificial harmonics
- 

*Sonata for Viola and Piano* by Miriam Gideon

Grade 7 (7, 6, 8)

- I. *Allegretto marcato* - Grade 6 (6, 5, 8)
    - a. some challenging meter changes and rhythms, some syncopation, 9<sup>th</sup> position
  - II. *Andante tenera mente* - Grade 7 (8, 5, 8)
    - a. various double stops, some challenging rhythms/meter changes, 11<sup>th</sup> position
  - III. *Allegro furioso* - Grade 7 (6, 7, 7)
    - a. slurred string crossings, challenging rhythm/meter, various double stops
- 

*Aria and Toccata* by Marga Richter

Grade 7 (8, 7, 5)

- I. *Aria* - Grade 4 (6, 3, 3)
  - a. 9<sup>th</sup> position, trills
- II. *Toccata* - Grade 9 (10, 10, 6)

- a. challenging string crossings, some tricky rhythms, various double stops, 9<sup>th</sup> position

## GRADE 8

*Variations on a Theme by Alban Berg* by TJ Anderson

Grade 8 (7, 7, 9)

Notes: battuta, col legno, large leaps, difficult rhythms, snap pizzicato, 13<sup>th</sup> position

*Suite for viola and piano* by Kenji Bunch

Grade 8 (8, 8, 7)

*I. Rhapsody* - Grade 6 (7, 5, 5)

- a. challenging rhythmic divisions, 9<sup>th</sup> position, slurred string crossings, large leaps

*II. Scherzo* - Grade 8 (7, 9, 8)

- a. two finger simultaneous pizzicato, challenging meter changes, alternating left-hand/RH pizzicato, 7<sup>th</sup> position, 32<sup>nd</sup> note scalar runs

*III. Lament* - Grade 10 (10, 10, 9)

- a. 13<sup>th</sup> position, some challenging double stops, string crossings, difficult runs, very fast tempos

*Torque* by Stacy Garrop

Grade 8 (9, 7, 9)

*I. Momentum* - Grade 8 (9, 7, 9)

- a. double downs, some challenging rhythms/meter changes, glissandi, spiccato, 7<sup>th</sup> position, challenging runs, double stop glissandi, feathered beaming, various double stops

*II. Stasis* - Grade 8 (9, 7, 9)

- a. challenging rhythms/meter changes, glissandi, 11<sup>th</sup> position

*The Sound of the Prairie Land (Caoyuan Zhige)* by Qingwu Guan

Grade 8 (8, 9, 7)

Notes: various double stops, artificial harmonics, slurred string crossings, challenging runs,

*Fantasy Piece* by Adolphus Hailstork

Grade 8 (8, 8, 8)

Notes: challenging rhythms, slurred string crossings, challenging runs, 9<sup>th</sup> position, 8ves

*Related Characters* by Barbara Kolb

Grade 8 (7, 8, 10)

*I. Tranquillo* - Grade 9 (9, 9, 10)

- a. challenging rhythms and runs, no meter, slurred string crossings, feathered beaming

*II. Ritmico* - Grade 8 (7, 7, 10)

- a. challenging rhythms, 3<sup>rd</sup> position, string crossings,

*III. Lirico* - Grade 6 (3, 7, 9)

- a. no meter, extremely soft dynamics, slurred string crossings, counting seconds,

IV. *Esplosivo* - Grade 10 (10, 9, 10)

- a. challenging rhythms, various double stops,

*Doxa* by Judith Shatin

Grade 8 (8, 8, 7)

Notes: feathered beaming, challenging rhythms, double stop glissandi, various double stops, bariolage, slurred string crossings,

*A Bird Came Down the Walk* by Tōru Takemitsu

Grade 8 (9, 8, 8)

Notes: sul ponticello/ tasto, challenging rhythms and meter changes, additive meters, slurred string crossings, artificial and natural harmonics, tremolo, various double stops, left-hand pizzicato

*On Ear and Ear...* by Hilary Tann

Grade 8 (9, 8, 8)

Notes: various double stops, lots of slurred string crossings, challenging rhythms, 11<sup>th</sup> position

*Elegy* by Elizabeth Walton Vercoe

Grade 8 (8, 8, 7)

Notes: slurred string crossings, challenging rhythms, feathered beaming, various double stops, artificial harmonics,

*Xian Shi* by Chen Yi

Grade 8 (7, 9, 7)

Notes: 9<sup>th</sup> position, string crossings, various double stops, sul ponticello, artificial harmonics, saltando, glissandi, bariolage, feathered beaming, snap pizzicato

---

## GRADE 9

*Lied II* by Toshio Hosokawa

Grade 9 (8, 9, 10)

Notes: feathered beaming, difficult rhythms and meters, fast runs, glissandi, various double stops

---

*Resound* by Alison Nowak

Grade 9 (10, 9, 9)

Notes: slurred string crossings, 11<sup>th</sup> position, various double stops, some challenging meters/ meter changes, harmonics, extensions, fast tempo

---

*Sonata for Viola and Piano* by Roberto Sierra

Grade 9 (9, 9, 8)

I. *Ser* - Grade 8 (9, 8, 8)

- a. glissandi, harmonic glissandi, challenging rhythms, various double stops, left-hand pizzicato

II. *Devenir* - Grade 8 (8, 8, 7)

- a. left-hand tremolo, glissandi, challenging rhythms,

III. *Memoria* - Grade 10 (10, 10, 10)

- a. additive meter, various double stops, challenging rhythms, saltando, artificial harmonics, slurred string crossings

### GRADE 10

*fragmentos congelados* by Orlando Jacinto García

Grade 10 (10, 9, 10)

Notes: challenging meters/ rhythms, fast pizzicato, large leaps, artificial harmonics

*Variaciones Sobre La Repeticion* by Carlos Grätzer

Grade 10 (10, 10, 9)

Notes: various double stops, difficult runs, challenging rhythms, string crossings, ornaments, double stop glissandi,

*Frauenleben* by Betsy Jolas

Grade 10 (10, 9, 10)

Notes: feathered beaming, challenging meters and rhythms, various double stops, glissandi, slurred string crossings



### PART 3

#### WORKS FOR VIOLA AND ORCHESTRA/ ACCOMPANYING ENSEMBLE

#### GRADES 1-3

There are no works in this list as it currently exists that are under grade 4.

#### GRADE 4

*Montegar for viola and strings* by Kim Diehnelt

Grade 4 (4, 3, 4)

Notes: compound meter, limited 7<sup>th</sup> position, some tricky rhythms, syncopation, double up bows

*Concertino for Viola and Strings* by Sarah Dubois

Grade 4 (4, 4, 3)

*I. Urgent* - Grade 4 (5, 4, 3)

- a. variety of alternating meters, mostly arpeggiated/ scalar/ chromatic lines, limited 7<sup>th</sup> position, slurred string crossings

*II. Half note = 92* - Grade 2 (2, 3, 2)

- a. dotted rhythms, triplets, some string crossings

*III. Determined Allegro* - Grade 4 (4, 4, 3)

- a. compound meter, limited 4<sup>th</sup> position, fast tempo (quarter note = 126-132)

*Viola Concerto No. 1 in C Major* by AJ Isaacson-Zvidzwa

## Grade 4 (5, 4, 3)

*I. Allegro* - Grade 4 (5, 3, 3)

- a. slurred string crossings, trills, 7<sup>th</sup> position, double stops (6ths), some challenging rhythms, left-hand pizzicato

*II. Andante* - Grade 4 (5, 4, 3)

- a. 7<sup>th</sup> position, slurred string crossings, some challenging rhythms, double stops (6ths)

*III. Rondo* - Grade 4 (5, 4, 4)

- a. fast scalar runs, compound meter, 7<sup>th</sup> position, double stops (6ths)

*A Long Road Travelled* by Nancy Van de Vate

## Grade 4 (4, 4, 3)

*I.* Grade 3 (3, 3, 4)

- a. 3rd position, some potentially tricky rhythms, slurred string crossings

*II.* Grade 3 (4, 3, 3)

- a. Some tricky meter changes, 4<sup>th</sup> position, double stop glissandi, double stops (5ths)

*III.* Grade 4 (4, 4, 3)

- a. 7<sup>th</sup> position, slurred string crossings, some tricky rhythms

*IV.* Grade 4 (4, 4, 3)

- a. 7<sup>th</sup> position, double stops (4ths, 5ths, 8ves), some challenging meter changes and rhythms, slurred string crossings

*A Big Enough Umbrella* by Eve Beglarian

Grade 5 (5, 4, 6)

Notes: flautando, challenging rhythms/ syncopation, bow distribution, slurred string crossings, 7<sup>th</sup> position

---

*Viola Concerto* by Jose Manuel Lezcano

Grade 5 (6, 6, 5)

*I. Entrada* - Grade 5 (6, 5, 5)

- a. slurred string crossings, some tricky rhythms and meters, 7<sup>th</sup> position, double stops (4ths, 5ths)

*II. Bolero Interrumpido* - Grade 6 (6, 6, 5)

- a. tricky meter changes and rhythms, various double stops

*III. Danza-Toccata* - Grade 5 (5, 6, 5)

- a. challenging meter changes, lots of string crossings, double stops (5ths)
- 

*Concerto for Viola* by Nancy Van de Vate

Grade 5 (7, 5, 4)

Notes: feathered beaming, challenging rhythms, slurred string crossings, tricky runs, 9<sup>th</sup> position, double stops (7ths, 8ves)

---

## GRADE 6

*Two Romances for Viola and Orchestra* by Adolphus Hailstork

Grade 6 (6, 7, 6)

*I. Moderato* - Grade 6 (6, 7, 6)

- a. slurred string crossings, challenging rhythms, large leaps, 7<sup>th</sup> position

*II. Amoroso* - Grade 6 (6, 7, 6)

- a. slurred string crossings, 9<sup>th</sup> position, bow distribution

*Viola Concerto "Elegia" by Hikaru Hayashi*

Grade 6 (6, 6, 5)

*I.* Grade 5 (6, 4, 4)

- a. various double stops, some challenging rhythms, 7<sup>th</sup> position

*II.* Grade 6 (6, 7, 5)

- a. slurred string crossings, challenging runs, various double stops, challenging rhythms

*Concerto for Viola and Orchestra by Katrina Wreede*

Grade 6 (6, 5, 7)

*I.* Grade 6 (6, 5, 7)

- a. 7<sup>th</sup> position, challenging rhythms, glissandi, improvisation, double stops (8ves)

*II.* Grade 6 (6, 5, 7)

- a. challenging rhythms and runs, double stops (3rds), improvisation

*III. Bohemian Swing* - Grade 7 (7, 6, 7)

- a. challenging rhythms, improvisation, 9<sup>th</sup> position, double stops (5ths, 6ths, 8ves)

*Concierto en Tango* by Miguel del Aguila

Grade 7 (7, 6, 8)

Notes: 9<sup>th</sup> position, challenging time signature changes, challenging (mostly scalar) runs, challenging chords, glissandi chords

---

*Viola Concerto* by Diana Burrell

Grade 7 (8, 6, 6)

Notes: large leaps, some difficult rhythms, double stop glissandi, 9<sup>th</sup> position, various double stops, 8ves

---

*Viola Concerto "When Soft Voices Die"* by Paul Chihara

Grade 7 (8, 7, 6)

Notes: challenging rhythmic divisions, bariolage, various double stops, 9<sup>th</sup> position, slurred string crossings

---

*La Llorona: Tone Poem for Viola and Orchestra* by Gabriele Lena Frank

Grade 7 (7, 7, 7)

*I. Slumber*

- a. viola tacet

*II. Awakening* - Grade 8 (9, 8, 8)

- a. challenging rhythms, simultaneous left-hand tremolo in double stop, glissandi, various double stops

*III. Flight* - Grade 7 (6, 8, 6)

- a. slurred string crossings, various double stops, 7<sup>th</sup> position
  - IV. *Danza de las Chullpas* - Grade 7 (8, 7, 7)
    - a. chromatic runs, challenging rhythms and meter changes,
  - V. *Canto de la Luna* - Grade 7 (6, 6, 8)
    - a. glissandi, challenging rhythms, slurred string crossings, various double stops
  - VI. *Flight* - Grade 7 (6, 8, 6)
    - a. slurred string crossings, 7<sup>th</sup> position, pizzicato chords, string crossings,
  - VII. *Coda* - Grade 4 (6, 8, 6)
    - a. left-hand pizzicato, double stop pizzicato
- 

*Concerto Romantico* by Peggy Glanville-Hicks

Grade 7 (8, 8, 6)

- I. *Maestoso* - Grade 8 (9, 8, 6)
    - a. potentially challenging ties and grace notes, challenging runs, 11<sup>th</sup> position, slurred string crossings,
  - II. *Lento Moderato, e molto espressivo* - Grade 6 (6, 7, 6)
    - a. some double stops, 9<sup>th</sup> position, long slurs with string crossings, bow distribution
  - III. *Molto Spiritoso* - Grade 8 (9, 8, 6)
    - a. challenging rhythms, 8ves, double stop pizzicato, 11<sup>th</sup> position
- 

*Para Viola y Orquesta* by Tania León

Grade 7 (7, 6, 7)

- I. *Lento, sempre rubato* - Grade 5 (5, 4, 7)

- a. feathered beaming, challenging rhythms and meter changes, glissandi, 8ves, 3<sup>rd</sup> position
  - II. *Movement two* - Grade 7 (7, 7, 7)
    - a. challenging rhythms, various double stops, string crossings, feathered beaming, 6<sup>th</sup> position,
  - III. *Andante (molto espressivo)* – Grade 8 (9, 8, 7)
    - a. various double stops, challenging rhythms/meters, string crossings, feathered beaming
- 

*Purple Rhapsody* by Joan Tower

Grade 7 (8, 7, 5)

Notes: challenging rhythms/meter changes, double stops (6ths, 3rds, 2nds, 4ths, 8ves), string crossings, ponticello, harmonics, mostly not above 6<sup>th</sup> position (except three glissandi to 17<sup>th</sup> position)

---

GRADE 8

*Viola Concerto* by Necil Kazim Akses

Grade 8 (8, 6, 8)

- I. *Allegro Moderato* - Grade 9 (10, 7, 9)
  - a. double stop glissandi, rapidly alternating double stops, 13<sup>th</sup> position,
- II. *Larghetto Ostinato* - Grade 6 (6, 5, 6)
  - a. 9<sup>th</sup> position, sul G, some challenging rhythms
- III. *Allegro; Vivo* - Grade 8 (8, 7, 8)

- a. 9<sup>th</sup> position, challenging rhythms, rapidly alternating double stops
- 

*Concertpiece for Viola and Orchestra* by David Baker

Grade 8 (9, 7, 7)

*I.* Grade 7 (9, 5, 6)

- a. 7<sup>th</sup> position, some 9<sup>th</sup> position, double stops (8ve, 4<sup>th</sup>, 3rds), fast scalar runs

*II.* Grade 8 (9, 8, 8)

- a. various double stops, 4-note chords with 5ths, double stop glissandi, 7<sup>th</sup> position

*III.* Grade 8 (10, 7, 6)

- a. various difficult double stops, 9<sup>th</sup> position
- 

*Krakatoa* by Stacy Garrop

Grade 8 (8, 8, 7)

*I.* *Imminent* - Grade 7 (7, 7, 6)

- a. glissandi/ pitch bends, some potentially challenging rhythms, 5<sup>th</sup> position

*II.* *Eruption* - Grade 9 (10, 9, 8)

- a. challenging runs with string crossings, chromatic runs, rapidly repeating glissandi, fast tempo, various double stops, double stop glissandi,

*III.* *Dormant* - Grade 7 (8, 7, 7)

- a. challenging harmonic runs, artificial harmonics, various double stops
- 

*Concierto* by Benjamin Guitierrez

Grade 8 (9, 8, 8)



Notes: partially unmeasured, slurred string crossings, challenging runs/ string crossings/ bowings, challenging rhythms/ meter changes, various double stops, double stop glissandi, strum pizzicato, 9<sup>th</sup> position

---

*Viola Concerto* by Jennifer Higdon

Grade 8 (9, 8, 8)

*I.* Grade 8 (9, 8, 8)

- a. challenging rhythms, lots of string crossings, difficult runs throughout, 11<sup>th</sup> position

*II.* Grade 8 (8, 8, 7)

- a. rhythms, runs and string crossings, 11<sup>th</sup> position

*III.* Grade 8 (9, 8, 8)

- a. rhythms, runs and string crossings, 11<sup>th</sup> position
- 

*Viola Concerto* by Thea Musgrave

Grade 8 (8, 8, 7)

Notes: some challenging rhythms, slurred string crossings, challenging runs, various double stops, glissandi, 11<sup>th</sup> position, snap pizzicato

---

GRADE 9

*Concerto for Viola* by Grazyna Bacewicz

Grade 9 (9, 8, 9)

*I. Moderato* - Grade 10 (10, 9, 10)

- a. 13<sup>th</sup> position, difficult double stops passages, challenging string crossings, spiccato, difficult finger patterns

*II. Andante* - Grade 6 (6, 5, 6)

- a. 13<sup>th</sup> position, phrasing, dynamic contrast

*III. Molto allegro* - Grade 8 (9, 9, 8)

- a. various double stops, col legno, saltando, string crossings

*the clouds receding into the mountains* by Orlando Jacinto Garcia

Grade 9 (9, 8, 9)

Notes: challenging meter changes, harmonics, slurred string crossings, various double stops, sul ponticello, 13<sup>th</sup> position, various double stops,

*Viola Concerto, op. 59* by Ahmed Adnan Saygun

Grade 9 (10, 8, 8)

*I. Moderato* - Grade 9 (10, 9, 7)

*II. Scherzando* - Grade 9 (10, 9, 9)

*III. Lento* - Grade 8 (9, 7, 7)

*Shubho Lhaw Qolo* by Sami Seif

Grade 9 (9, 8, 10)

Notes: feathered beaming, microtonal, counting seconds, wavy/ microturn glissandi, microturns, glissandi, frequent meter changes, slurred string crossings,

*Arche for viola and orchestra* by Judith Shatin

Grade 9 (10, 9, 9)

Notes: various double stops, challenging rhythms, 9<sup>th</sup> position

---

*Nights in Arabia* by Katia Tiutiunnik

Grade 9 (9, 9, 8)

Notes: challenging rhythms, compound meter, various double stops, challenging runs with slurred string crossings, double stop glissandi

---

## GRADE 10

*Concierto for viola and orchestra* by Sergio Barroso

Grade 10 (10, 9, 10)

---

*Viola Concerto No. 1* by Sally Beamish

Grade 10 (10, 9, 10)

Notes: 13<sup>th</sup> position, challenging shifts and finger patterns, various double stops,

---

*Concerto No. 2: The Seafarer* by Sally Beamish

Grade 10 (10, 9, 10)

*I. Andante irrequieto* - Grade 10 (10, 9, 10)

a. 13<sup>th</sup> position, challenging rhythmic groupings, various double stops, challenging meter changes

*II. Andante malevole* - Grade 9 (10, 8, 10)

- a. 8ves, various double stops, difficult runs, challenging rhythmic groupings

*III. Andante riflessivo* - Grade 10 (10, 9, 10)

---

*Viola Concerto* by Peng-Peng Gong

Grade 10 (10, 10, 9)

*I. Moderato* - Grade 10 (10, 10, 9)

- a. various double stops, challenging runs with string crossings, glissandi, syncopation within double stop lines, 11<sup>th</sup> position,

*II. Andante* - Grade 10 (10, 10, 9)

- a. glissandi, various double stops, double stop glissandi, artificial harmonics, challenging rhythms

*III. Adagio* - Grade 9 (10, 9, 8)

- a. challenging rhythms, fast/high runs, various double stops,
- 

*Concerto for Viola and Orchestra* by Sofia Gubaidulina

Grade 10 (10, 10, 9)

Notes: various double stops, 13<sup>th</sup> position, feathered beaming, challenging rhythms,

---

*Concertino para viola e orquestra de cordas* by João Guilherme Ripper

Grade 10 (10, 9, 10)

*I. Moderato* - Grade 10 (10, 9, 10)

- a. challenging rhythms and meter changes, chromatic runs, double stop glissandi, various double stops, slurred string crossings/ bariolage, feathered beaming

II. *Andante* - Grade 10 (10, 9, 10)

- a. various double stops, challenging rhythms and meter changes, slurred string crossings, feathered beaming

*Flame and Shadow* by Akira Nishimura

Grade 10 (10, 10, 9)

I. Grade 9 (10, 9, 9)

- a. 13<sup>th</sup> position, glissandi, challenging rhythms, various double stops

II. Grade 10 (10, 10, 9)

- a. 13<sup>th</sup> position, challenging rhythms, various double stops, large leaps/ difficult runs, double stop glissandi, rapid string crossings,

III. Grade 10 (10, 10, 9)

- a. challenging rhythms, various double stops, 13<sup>th</sup> position

*A String Around Autumn* by Torū Takemitsu

Grade 10 (10, 9, 10)

Notes: very challenging rhythms/ meters/meter changes, harmonics, sul ponticello/tasto, various double stops, slurred string crossings

*Talus* by Ken Ueno

Grade 10 (10, 10, 10)

Notes: microtonal, vocalizations (screaming/ shushing, multiphonics, notated vibrato, feathered beaming, overpressure, various bow angles